2004 ACCU Regional Meeting
in Asia and the Pacific
on Promotion of
Safeguarding Intangible Cultural Heritage

Final Report

Osaka, Japan, 26 February - 1 March 2004

Co-organized by
Asia/Pacific Cultural Centre for UNESCO (ACCU)
Bunkacho
Japanese National Commission for UNESCO
PREFACE

The Asia/Pacific Cultural Centre for UNESCO (ACCU) organised the 2004 Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage from 26 February to 1 March 2004, in Osaka, Japan, jointly with Bunkacho (the Agency for Cultural Affairs, Japan) and the Japanese National Commission for UNESCO, in collaboration with UNESCO and in cooperation with the Ministry of Foreign Affairs of Japan.

Twenty-nine participants from twenty-seven countries, two resource persons, a representative from Bunkacho, as well as three UNESCO representatives, took part in the Meeting.

One of the main purposes of the Meeting was to provide the cultural personnel in the region with an opportunity to learn about UNESCO’s new initiative, the Convention for the Safeguarding of the Intangible Cultural Heritage. The adoption of this Convention at the 32nd UNESCO General Conference in October 2003 was a significant step forward in the field of intangible cultural heritage (ICH).

The Meeting was also intended as a follow-up of the 2002 Regional Workshop in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,” which was held in Tokyo in 2002. As another important element of the Meeting, ACCU strategies for 2004-2006 on ICH in the region were also actively discussed by the participants.

Through sharing the experience in relation to the Masterpieces programme and the success stories of national endeavours in each country, this Meeting was also to grasp the issues common to the Asian and the Pacific countries and seek means of practical cooperation.

In order to reflect local perspective to the Meeting, Osaka was chosen as the venue, rather than Tokyo. Osaka has long been a commercial and popular city, and that helped develop the city’s distinct, humour-loving culture. The city is also the home of the Ningyo Joruri Bunraku puppet theatre, which was listed in the second Proclamation of the Masterpieces, November 2003.

We would like to express our sincere appreciation to all those involved in the Meeting, particularly the National Bunraku Theatre, the Bunraku Association, Awaji Puppet Theatre and Nandan Junior High School for their generous cooperation.

We wish this report to be useful not only to the participants, but also to those who did not have the chance to attend the assembly, and that it will contribute to future regional and subregional cooperative efforts to promote and to revitalise oral and intangible heritage.

SATO Kunio, Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
2004 ACCU Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage
(Osaka, Japan, 26 February - 1 March 2004)

Mr. Rieks Smeets
Chief, Intangible Heritage Section
UNESCO

Mr. Sato Kunio
Director-General, ACCU

At the Meeting
Presentation of ‘Masterpieces’

Group Discussions on Day 3
Visit to the National Bunraku Theatre
Lecture-Demonstration by Bunraku artists

Backstage ateliers

Stage property maker

Puppet head repairer
Field Visits

Visit to the Awaji Puppet Theatre

(courtesy of Awaji Puppet Theatre)

Meeting the practitioners

Visit to Nandan Junior High School

Meeting the adviser and the students practsing Awaji Ningyo Joruri as extracurricular activity
Visit to World Heritage Sites in Nara City

At Todaiji Temple
Masterpieces of the Oral and Intangible Heritage of Humanity from Asia and the Pacific (Second Proclamation, November 2003)

The Art of Akyns, Kyrgyz Epic Tellers (Kyrgyzstan)
(courtesy of National Commission of the Kyrgyz Republic for UNESCO)

Wayang Puppet Theatre (Indonesia)
(courtesy of Mr. R. Matsumoto)

The Royal Ballet of Cambodia (Cambodia)
(courtesy of Ministry of Culture and Fine Arts, Cambodia)

Ningyo Joruri Bunraku Puppet Theatre (Japan)
(courtesy of Bunkacho)

The Art of Guqin Music (China)
© Music Research Institute of Chinese Academy of Arts

The Art of Akyns, Kyrgyz Epic Tellers (Kyrgyzstan)
(courtesy of National Commission of the Kyrgyz Republic for UNESCO)
The Pansori Epic Chant (Rep. of Korea)  
(courtesy of Korean National Tourism Organisation)

The Traditional Music of Morin Khuur (Mongolia)  
© Rinchensonom Gombojav

Shashmaqom Music (Tajikistan, Uzbekistan)  
(courtesy of Tajikistan National Commission for UNESCO)

Nha Nhac, Vietnamese Court Music (Viet Nam)  
(Photo taken in late 1930s, courtesy of Dr. To Ngoc Thanh)

The Pansori Epic Chant (Rep. of Korea)  
(courtesy of Korean National Tourism Organisation)

Vanuatu Sand Drawings (Vanuatu)  
© Vanuatu National Cultural Council
## Table of Contents

**Preface**

**Chapter 1  Final Report** .........................................................15

1. Introduction  
2. Background  
3. Objectives  
4. Proceedings  
   Appendix

**Chapter 2  Presentations** ..........................................................37

1. Keynote Speech - UNESCO: 
   On the Background, the interpretation and the Implementation of the 
   Convention for the Safeguarding of the Intangible Cultural Heritage  
   Japanese Administrative System for Protection of ICH  
3. ACCU’s Programmes and Vision for ICH Safeguarding  
4. Resource Person’s Comments on the Second “Proclamation of Masterpieces of 
   the Oral and Intangible Heritage of Humanity”  
5. UNESCO Bangkok Office: 
   Regional Perspective of UNESCO’s Programme of Intangible Cultural 
   Heritage  
6. ACCU’s Strategies for Safeguarding of ICH in Asia and the Pacific

**Chapter 3  Country Reports** .....................................................77

Australia, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Iran, Japan, 
Kyrgyzstan, Lao PDR, Malaysia, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, 
Palau, Philippines, Rep. of Korea, Sri Lanka, Tajikistan, Thailand, Tonga, Uzbekistan, 
Vanuatu, Viet Nam

**Annexes** .................................................................................193

Annex 1  
1. Convention for the Safeguarding of the Intangible Cultural Heritage (adopted in 
   October 2003)  
2. The List of Items in the Proclamation of the Masterpieces of the Oral and Intangible 
   Heritage of Humanity

Annex 2  
1. General Information  
2. Meeting Schedule  
3. Opening Speeches  
4. List of Participants
Chapter 1

Final Report

1. Introduction
2. Background
3. Objectives
4. Proceedings
1. Introduction

The Asia/Pacific Cultural Centre for UNESCO (ACCU), Bunkacho (Agency for Cultural Affairs of Japan) and the Japanese National Commission for UNESCO jointly organised the 2004 ACCU Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage, in collaboration with UNESCO, and in cooperation with the Ministry of Foreign Affairs. The Meeting was held in Osaka, Japan, from 26 February to 1 March 2004.

A total of twenty-nine participants from the twenty-seven countries listed below, two resource persons, one Bunkacho representative, three UNESCO representatives and several observers attended the Meeting.

Australia, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Iran, Japan, Kyrgyzstan, Lao PDR, Malaysia, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, Palau, Philippines, Republic of Korea, Sri Lanka, Tajikistan, Thailand, Tonga, Uzbekistan and Viet Nam

Full list of the participants is given in ANNEX 2.

2. Background

- ACCU has implemented, in collaboration with experts in the region, a number of regional activities for promotion of cultural heritage in the region over the last two decades. Among others, it produced educational, promotional audio-visual materials on Asian and Pacific folk dances, folk festivals, folk songs and musical instruments. It also produced the “Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific – a Basic Model” in print and on-line versions, which comprises brief introductions of the performing arts and related organisations and the national policies in the field.

- As a part of its cultural personnel capacity-building, ACCU organised, jointly with UNESCO, the 2002 Regional Workshop in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” (12 – 16 March 2002, Tokyo) to encourage future participation, as well as to discuss effective use of the programme to promote oral and intangible heritage in general. A large number of countries from Asia and the Pacific, compared to other regions, submitted the candidature files for the second Proclamation, which we consider an immediate successful results of the 2002 Regional Workshop.

- The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the 32nd session of UNESCO General Conference on 17 October 2003.

3. Objectives

The objectives of the Meeting were:

1. To share the results of discussion on the Convention for the Safeguarding of the Intangible Cultural Heritage at the 32nd UNESCO General Conference

2. To share the results of the second “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”

3. To exchange information on the situation of intangible cultural heritage (ICH) safeguarding: developments and follow-up activities after the 2002 Regional Workshop on Promotion of the “Proclamation of Masterpieces.” (March 2002, Tokyo)

4. To have understanding of common key issues of safeguarding ICH in the region.

5. To introduce the Japanese system of safeguarding Intangible Cultural Properties.

6. To discuss and consult on ACCU strategies in Asia and the Pacific and medium term programmes to be implemented in 2004-2008.

4. Proceedings

DAY 1 (Thursday, 26 February)

Chairperson: Dr. Jesus Peralta (Philippines)
Rapporteur: Ms. Karen Gosling, (Australia)

Opening Programme

Mr. Sato Kunio, Director General of ACCU, opened the Meeting and welcomed participants to the Meeting. He reflected on the success of the 2002 Workshop which was held in Tokyo and the impact that Meeting had on raising awareness of the Proclamation of Masterpieces of Oral and Intangible Heritage programme.
With the recent adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage the ACCU believes it is timely to consider how to progress implementation of practical protection strategies and also to share expertise and advice within the region.

The Director General thanked UNESCO for their support and cooperation in the organisation of this Meeting.

Opening speeches were delivered also by Mr. Rieks Smeets, Chief, Intangible Cultural Heritage Section, UNESCO, as well as by Mr. Suzuki Norio, Councillor on Cultural Properties, representing Bunkacho.

After the initial welcome addresses, the participants and staff members of ACCU were introduced.

Ms. Ohnuki Misako, Director of Culture Division of ACCU, then explained the 5-day programme, and outlined three expected outcomes for the Meeting:
1. Better understanding of the principles and mechanisms of the Convention and to encourage ratification;
2. Recognize the needs of countries and to identify ways to address these needs;

Keynote Speeches 1: UNESCO
The 2003 Convention and Recent UNESCO Activities on ICH
Mr. Rieks Smeets of UNESCO delivered the first keynote address for the Meeting. He said that UNESCO is particularly interested to learn from the participants and to hear their comments and questions in relation to the 2003 Convention. He reported that Algeria was the first country to ratify the Convention. He thanked the Japanese authorities for their support and encouragement of UNESCO’s work in the domain of intangible cultural heritage. He advised the Meeting that UNESCO is planning to hold eight regional meetings within the next twelve months to promote the Convention.

He outlined briefly the history of the development of the Convention. He reminded participants that in 1989 UNESCO issued a Recommendation on the Safeguarding of Traditional Culture and Folklore which was only recommendatory in nature, not binding. In 2001 the General Conference took the decision to work towards a Convention, which was adopted only 2 years later by the 32nd session of the General Conference in 2003 with 120 countries voting in support of it, against 8 abstentions.

Mr. Smeets said the text of the Convention presents a good compromise that can very well be implemented. Many issues require, however, further development. A key issue in the near future will be the election of the Committee for the safeguarding of the ICH as foreseen under Article 6 of the Convention, which will play a central role in the development of operational guidelines to address issues concerning the interpretation and implementation of the Convention, for instance:

- The definition of intangible cultural heritage will need constant attention. As this form of cultural heritage is continually evolving and as its role and appreciation are not the same in all regions of the world, it is important that the definition be interpreted in an open and flexible way.
- There is the issue of language. Different views were expressed during the development of the Convention on whether language is to be safeguarded as such, or not, specifically given its fundamental importance in the practice and transmission of intangible cultural heritage.
- There were complicated discussions relating to the issue of the Fund referred to in Article 26 of the Convention; the matter still has to be elaborated.
- The issue of authenticity will also require examination.
- Further discussions and examination will be required to reach a shared understanding as to how to develop and maintain the Representative List of the intangible heritage of humanity foreseen under article 16 of the Convention and how to assure the integration of the Masterpieces into that list.
- Issues relating to human rights will have to be raised as well as their impact on the implementation of the Convention.
- The relation of this Convention to other international instruments; related efforts in the Intellectual Property area by WIPO may ultimately yield an important instrument that will be complementary to the 2003 Convention.
- The impact and potential of the Convention in tourism is another area that will require much consideration and study.
Chapter 1

Mr. Smeets advised that UNESCO will ask experts to already now develop ideas on these and similar issues and that their findings will be set forth in a series of manuals. The first manual will deal with the Convention in general terms and it is proposed that there will be other manuals relating to specific domains of intangible cultural heritage.

He said a priority for UNESCO would be obtaining early ratification of the Convention by 30 Member States to enable it to come into force as soon as possible. Early ratification enables countries to be involved in the Committee with operationalising the Convention.

Mr. Smeets reported to the Meeting that if the Convention comes into force before the end of 2005 it is likely that the third Proclamation of Masterpieces will be the last one, as this programme will be overtaken by the listing processes as set out in the Convention. There was some discussion about this as some participants could see a valuable role for the Masterpieces programme along side the listing processes proposed by the Convention.

Keynote Speech 2: Bunkacho
Japanese Administration System for Protection of ICH

Mr. SUZUKI Norio, Councilor on Cultural Properties, Bunkacho, also addressed the Meeting. He said that intangible cultural heritage is a source of identity for cultures and it represents the cultural diversity of the world. Given the pressures on intangible heritage it was particularly important that measures are taken to ensure that it is preserved for future generations. Japan is aiming for early ratification of the Convention.

In 1950, Japan passed the Law for the Protection of Cultural Properties. He outlined in detail the Japanese regime of legislative, financial and regulatory scheme for the protection of cultural properties. This is defined very broadly to encompass folk traditions and practices. However, Japan is currently looking at amending this law to further broaden the definition to cover folk skills and techniques.

He also mentioned some of the challenges for the future including the conservation and transmission of intangible cultural heritage. This is a key reason why addressing the issue of traditional and applied skills was a priority.

There is also a need to guard against the traditional arts being impacted on negatively for economical reasons. The issue of authenticity is an important one that needs to be considered, as this will ensure the protection of cultural diversity.

The links between intangible cultural heritage and religion is also important just as is the relationship between the tangible and the intangible. The issue of relating the practice of intangible cultural heritage to the daily lives of communities and also to landscape was something that should be considered.

ACCU Presentation
ACCU’s Programme and Vision for ICH Safeguarding

At the beginning of his speech, Mr. Sato, Director-General of ACCU suggested that the significance of preserving intangible cultural heritage is that it connects us to living cultural heritage so that we can communicate with it and enrich our daily lives.

Mr. Sato then briefly reviewed the past ACCU activities in the field of preservation of cultural diversity and promotion of cultural heritage. The activities include: co-publication with some Asian and the Pacific countries of such materials as books for children on folk tales and various festivals in the region; co-production of audiovisual materials on traditional handicrafts, folk and traditional music, and folk dances; sending mobile teams of experts for the documentation of intangible cultural heritage; and building the Data Base on Traditional/Folk Performing Arts.

He then presented his views on potential ACCU programmes to be implemented in the near future, in close relation with on-going UNESCO developments in the field. He expressed his hope that the participants would actively discuss these issues during the Meeting in order to bring about concrete results.

Introduction of the Asian and the Pacific Masterpieces of the Second Proclamation

The Meeting received eleven country reports on the intangible heritage items which were listed in the second Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, announced in
November 2003. The presentations included videos highlighting the candidatures for the Masterpieces Programme. These countries were: Cambodia (the Royal Ballet); China (the Art of Gugin); Indonesia (Wayang); Japan (Ningyo Joruri Bunraku); Kyrgyzstan (Art of the Akyns); Mongolia (Traditional music of the Morin Khuur); Republic of Korea (Pansori); Tonga (Lakalaka); Vanuatu (Sand drawing); Viet Nam (Nha Nhac, Vietnamese Court Music) and Tajikistan/Uzbekistan (Shashmaqom as a unique genre of Traditional Music). There were a number of key issues and common themes emerging from these presentations:

1. In several instances the precise origin of the practice was not known as they were very old and handed down through the generations orally.
2. The selection had regard to the value of the art form as a living cultural tradition that was either in danger of being lost or indeed urgent action plans had been implemented to revive and capture the practice. In at least one instance there was reference to the influence of politics in the final selection.
3. There was a strong theme that the proclamation had raised awareness of the practice but also the broader issue of, and challenges to, safeguarding the intangible cultural heritage of the country.
4. A central point in the presentations was the need to engage young people in the practice of intangible cultural heritage if these practices are to survive.
5. Many of the examples demonstrate the skill and expertise of many artisans and performers – including musicians, performers, craftsmanship in making instruments, costume makers, teachers.
6. Raising awareness and action plans are important but it was clear that supporting funds to implement programmes was most important.

**DAY 2 (Friday, 27 February)**

Chairperson:
Mr. Ralph Regenvanu, Resource Person (Vanuatu)

Rapporteurs:
Ms. Fatemeh Farahani (Iran) -Morning session
Dr. Sangmee Bak (Rep. of Korea) -Afternoon session

**Introduction of the Asian and the Pacific Masterpieces of the Second Proclamation (Continued)**

The morning session started with the presentation by Dr. Sudha Gopalakrishnan (India) on oral tradition of the Vedas and the Vedic Heritage. Referring to the reasons, selection procedure of the four branches of Vedic chanting, difficulties faced with during selection, she explained how the action plan will be implemented through revitalization of Vedic chanting by establishing a large number of traditional schools; preservation of chants by organising refresher courses and workshops; safeguarding through documentation and finally dissemination modalities.

She concluded her presentation by introducing the other forms of Intangible heritage considered for candidature.

**Resource person’s Comments on Second Proclamation**

Mr. Ralph Regenvanu, a jury member of the Proclamation programmeme, gave an informative presentation referring to the List of Proclaimed Masterpieces, November 2003. Mentioning the over-representation of Asia and the Pacific (12 out of 28) he provided the participants with important information regarding the reasons why 50% of candidatures were not approved by the Jury. The following main factors were mentioned: process-related (submission did not follow the criteria; practical expression was not accurately identified; candidature did not comply with the ideal of UNESCO) and weakness of Action plan; (Transmission was not strongly emphasized, not enough involvement of practitioners in drafting and implementing action plan, quality of video materials and evidence of state commitment)

A few questions about multi-candidature file in cases where only one country is interested, compliance with UNESCO ideals, and the goal of Masterpieces, were answered by Mr. Smeets and Mr. Regenvanu.

**UNESCO Bangkok Office Presentation:**

**Regional Perspective**

Third presentation made by Ms. Beatrice Kaldun (consultant-culture) was about the role and the activities of UNESCO Bangkok office. In stating the fact that the intangible heritage can guide us towards identification of a more comprehensive preservation policy she pointed to the dynamic and creative relationship between tangible and intangible.
heritage. She then explained a few concrete examples of Bangkok office’s activities in the three areas of grass-roots mobilization, employment of professionals and effecting policy change, creativity and development, as the three main lines of action for UNESCO in 2004/2005. Ms. Kaldun ended her presentation by quoting from the UNESCO Universal Declaration on Cultural Diversity regarding the tangible/intangible heritage.

**Discussion on the Convention for the Safeguarding the Intangible Cultural Heritage**

This session was added specially because there was not enough time for Q & A after the UNESCO Keynote Speech on the previous day.

A number of major issues emerged during the discussion session. These were as follows:

- Comments on multi-national files, and necessity of cooperation between countries sharing the same form of cultural expression in a case where it had been proclaimed. Since, once a candidature file is accepted as national, it cannot be changed to multi-national.
- Philosophy behind the Convention and the future of the proclamation of masterpieces.
- Term of “representative list” instead of “Masterpieces” has to be elaborated since the Convention itself needs to be subjected to in-depth elaboration.
- Ill-defined term of “cultural space.”
- Avoiding the nationalism trend in the domain of intangible heritage.
- Examples of the forms of cultural expressions and practices shared between several countries such as nomadic civilization.
- Linkage between UNESCO Convention and World Intellectual Property Organization (WIPO) activities regarding intellectual property.

**Country Report Sharing: case studies of successful programmes**

1. **Heritage management including inventory making presentations**

1) **Bhutan**

The first country report was presented by Mr. Lungten Gyatso from Bhutan regarding the launching of the project to establish a National Inventory of Performing Arts in Bhutan, encompassing research, safeguarding and dissemination for 2001-2004, with the financial assistance of Japan Funds-in-Trust and UNESCO Intangible Heritage Unit. The objectives of the project described are training, raising awareness, establishment of database and archiving. Then, he briefly introduced pamo, which as ritual and performance always performed by women. Pamo has three parts, Khandro Dakam, Chesung Tangra and Shakpa. A brief summary of the activities successfully implemented was presented including fieldwork, contacts between local communities and documentation of some of the vulnerable practices.

2) **Japan**

Mr. Miyata Shigeyuki presented a case study of the preservation of a folk performing arts in Japan, Ayako-mai. He briefly outlined Ayako-mai as folk performing art, the preservation of Kabuki in its early contemporary form, which was selected as an Intangible Cultural Property in 1970 and as a national important intangible folk performing art in 1976. Then, he explained the process of preservation of the Ayako-mai, role of local government in its preservation, and also training programme for its transmission. He mentioned that with digital technology one can expect recording and documentation to be highly effective tools in transmission of folk performing arts. He concluded his presentation by mentioning the two fundamental principles of cooperation and trust between performers, scholars, government and programme participants for presentation of intangible cultural properties.

3) **Philippines**

The third country report was presented by Dr. Jesus T. Peralta from Philippine. Regarding the subsequent development of the proclamation of the Ifugao epic chant, Hudhud, he explained the process of legislation, organisation of third Hudhud epic chanting competition, production of a full-length contemporary drama based on Hudhud, radio and TV programmes. Then he continued his presentation by reporting the heritage management: identification, documentation, inventory making. Regarding the participation of the local community in the Hudhud case, he mentioned the formation of a local organisation: Ifugao Intangible Cultural Heritage Sub-Committee” comprising known experts, key community members and governor. He also pointed out weaknesses and lapses in the Hudhud programme and some general problems and emphasized the authentic form of Hudhud.
4) Republic of Korea

Fourth and last presentation of the morning session was made by Dr. Sangmee Bek from Republic of Korea. She started with two items of intangible heritage from Korea, Jongmyo Jerye and Pansori proclaimed as the masterpieces of The Oral and Intangible Cultural Heritage of Humanity in 2001 and 2003 and plans for future candidature. Then, she proceeded to describe the Korean system of preserving and promoting intangible cultural properties, referring to the cultural properties as naturally or artificially created heritage of nations, people and the world having high historic, academic, and appreciative values and classified into four categories of tangible, intangible, monuments and folklore materials. In regard to the intangible cultural properties, she described modalities for transmission of intangible knowledge and skills (through subsidies and education, supporting the public performances, building inheritance halls… etc) and government bodies responsible for intangible cultural properties. (Cultural Properties Committee, Cultural Properties Administration.) She ended her presentation by introducing the method of designating important intangible cultural properties in Korea.

[Afternoon session]

In the afternoon of February 27, there were 5 sessions on country report sharing: sharing successful stories.

2. Obligations and rights of state parties

Mongolia

Dr. Norov Urtnasan from Mongolia presented on the government’s effort to promote intangible cultural heritage, and emphasized the importance of effective collaboration among various ministries and agencies in the country.

3. Public Awareness Raising

1) New Zealand

Mr. Brian Pauling from New Zealand talked about the role of radio broadcasting in promoting the intangible heritage. Public radio broadcasting funded by “New Zealand on Air” has been pivotal in promoting diverse intangible cultural heritage of minority groups. Media can also play an important role in record-keeping of the volatile intangible cultural heritage. Interactive broadcasting has a good potential to work as a medium for heritage transmission as well.

2) Vanuatu

In the same session, Mr. Regenvanu of Vanuatu reported on his country’s “Fieldworker’s Programme” in which villagers were recruited as collectors of information on intangible cultural heritage. Vanuatu’s unique history enabled the fieldworkers to work with high level of motivation. In the following discussion session, the implications of Vanuatu’s nation-building on its heritages were also discussed.

4. Reviving Once-endangered Heritage

1) Cambodia

Cambodia was the first presenter. Mr. Hang Soth presented on how Cambodia’s Royal Ballet was revived after 90% of the artists and performers had been killed during the political upheaval in the 1970s. Reflecting Cambodian people’s religiosity and spirituality, the Royal Ballet was revived by the concerted effort of the performers and Cambodian people in the 1990s.

Following Mr. Soth’s report on Cambodian case, there was an extensive discussion on how intangible cultural heritage is destroyed. The most obvious way would be killing the skill holders of the intangible heritage. But Mr. Smeets of UNESCO enumerated other means of destroying the heritage. They are: 1) state’s forbidding of the heritage, 2) through formal education system where national language is promoted at the expense of local languages, 3) through mass media, foreign culture floods in, 4) foreign religion is introduced, and damages local religious traditions, and 5) through exaggerated nation-building process. Mr. Smeets mentioned that UNESCO not only promotes cultural diversity among the states, but that the introduction of standardized education system through globalization process may also harm indigenous intangible cultural heritage.

2) Fiji

Mr. Sipiriano Nemani of Fiji introduced its “Cultural Mapping Project” as a way of reviving Fijian cultural identity. The three steps introduced were: 1) awareness raising, 2) having community activities, and 3) evaluation and documentation.

3) Indonesia

Dr. Meutia Swasono from Indonesia introduced its
Bhutan talked about the fact that elders – the tradition-holders – often are not ready and/or willing to pass on – transmit - traditional knowledge. Often they require special conditions to be met before they will transmit knowledge. Sometimes this is advice from a deity (the case Bhutan talked about), but it can also be that traditionally they require symbolic payment for this knowledge (as in Vanuatu). While we often talk about young people not being interested in learning traditional knowledge, we must not forget that transmission involves two parties – the giver of the knowledge as well as the receiver. As policy-makers we need to also facilitate or provide the conditions to enable tradition-holders to be ready and willing to pass on their knowledge.

Japan raised the issue of the importance of building a relationship of trust between the practitioner community and the institution or the researcher. Building this relationship of trust between the practitioner community and the cultural heritage management institution (the policy-makers) and/or the researchers is crucial to be able to properly deal with ICH, in a manner that actively involves and engages the practitioners themselves (as is required by the new Convention).

The Philippines made a very useful and important point – that the term cultural space should be defined by the different cultures that wish to use it themselves. The other categories of ICH are clearer and easier to understand, but if an element of ICH does not properly fit under another term, the cultures themselves can decide to use the broader term cultural space and define it as they wish.

Both Korea and Vanuatu talked of the primary importance of raising the awareness of the tradition-bearers themselves of the value of their own ICH and the need to transmit it. The tradition-bearers or practitioners are often the most important target for awareness-raising activities as they themselves are directly responsible for ensuring that transmission actually takes place. Korea talked of the need to persuade the tradition-bearers of the value of their own ICH and the need to transmit it, and Vanuatu talked of institutions working closely with representatives of the communities themselves as a way to achieve this.

New Zealand spoke of radio as an important tool for recording and demonstrating elements of the ICH, as well as raising the awareness of the general public.

There was a long discussion about re-activating or revitalizing the ICH. Cambodia gave a very good case study of this (the Royal Ballet) and Fiji talked of the use of workshops as an important tool to re-invigorate certain forms of ICH. Mr Smeets listed a number of the factors that can contribute to the endangerment of ICH, which include the commercialised/American-ised mass media, non-inclusive/sensitised formal education systems, ill-advised government policy, improperly-managed tourism, and so on.

Indonesia talked about a tangible object (the keris) as a concentration of the ICH. This point was also made by Fiji in relation to the bure. The important issue raised here is the conditions or circumstances in which a tangible material object can be seen to be an expression of a living and vital intangible cultural tradition - when can a tangible object be so important for the enactment of intangible rituals, practices, knowledge and skills by a community that the object itself becomes a key and indispensable component of the ICH?

Palau talked about the role of the formal education system in facilitating and promoting the transmission of ICH, using examples of transcribed oral traditions being used by students as texts and of elders being brought into the classroom to teach traditional skills. This presentation raised the possibility of the formal education system – all too often a factor contributing to the endangerment of the ICH – being used instead to facilitate its transmission.

Palau also talked about copyright legislation being enacted and used to protect elements of the ICH.

Iran, the final country presentation, spoke of the relationship between tourism and the safeguarding of the ICH. Uncontrolled tourism is a factor that can endanger the ICH, as has been demonstrated with the tangible cultural heritage in the World Heritage Convention. With the Proclamation of Masterpieces program, it is also very likely that proclaimed masterpieces will be subject to increasing attention from the tourism industry, which raises real risks of distortion and “folklorisation” for the element of ICH concerned. Iran spoke of one solution to this problem as awareness-raising among the tourists themselves - the promotion of “respectful” tourism through the establishment of a code of conduct for tourists, for example.

Iran also raised the issue of the important role played by physical cultural spaces (in this case, a town) in enabling or facilitating the enactment and transmission of ICH.
effort on reviving the making of keris, which is saturated with meanings and symbolism that are important to the Indonesians.

5. Intangible Heritage in Education
Palau
Mr. Howard Charles from Palau introduced the country’s efforts to incorporate cultural heritage education into its education system. Palau urgently needs to document and record its musical tradition.

6. Cultural Heritage and Tourism
Iran
Cultural heritage and tourism was the topic of the last session in the afternoon, and Ms. Fatemeh Farahani of Iran presented her country’s case of a village which attracts about 2 million tourists annually with its cultural heritage. She explained the village’s efforts to avoid mass tourism, while pursuing cultural tourism and natural landscape.

Discussion: overview of issues common to the Asian and the Pacific countries
In the following discussion session on the topics covered in the afternoon, dealing with sacred knowledge as intangible cultural heritage was extensively discussed. The consensus was that the researchers and the governments should respect the opinions and feelings of the skill/knowledge holders. No knowledge should be forcefully or unethically obtained. This issue can be even more complicated when commercial gain is involved with the cultural skill/knowledge.

Involving local/indigenous communities in dealing with their cultural heritage was mentioned as essential by several participants including Australia and Bhutan. Malaysia introduced her country’s programme of “National Artwork” where they invite artists for one year to transmit the skills. When a country lacks the financial resources to give life-long salary to the skill-holders, the Malaysia programme may be a good substitute.

The morning of Day 3 was devoted to a discussion on strategic planning for charting out the future activities of ACCU with reference to ICH.

The Session opened with a Report Presentation by Ms. Ohnuki, Director, Culture Division of ACCU. The presentation dwelt on a review of ACCU activities in the field of safeguarding and promotion of ICH since 1970s. The activities for the Asia and the Pacific regions relating to intangible culture pertain to training personnel, documentation and dissemination, networking with partner institutions through organisation of seminars, (the most significant of them being that on the Proclamation of Masterpieces of the Oral and Intangible Heritage organized in Tokyo in March 2002 after the announcement of the first Proclamation by UNESCO) and the development of a Databank on Traditional/folk Performing Arts in Asia and the Pacific. Other programmes include those on education, production of children’s books and animation films on folk tales collected by different countries in the Asia-Pacific region.

The next part of the presentation explored new areas of interventions for the safeguarding and protection of ICH in the Asia and the Pacific region for the next term of 2004-2006. The opinions of all participants were elicited to find out what practically oriented programmes can be engaged in by ACCU. To give more focus to the discussions, the members were divided into five sub-groups, namely,

1. Material development
2. Heritage management
3. Documentation
4. Data bank and
5. Other new programmes

First all the participants were requested to form ideas on any of these specific topics, and write down one idea each on 5 small pieces of paper. Then they were collected and thematically documented.

Group Discussion
As a next step, the members were divided into five groups and each group headed by a facilitator was asked to take up discussions separately on the theme assigned to it. The opinions generated in this manner were gathered into a common pool of ideas. The gist of the ideas generated by each group is as follows:

(See Appendix of this chapter for the detailed.)
Chapter 1

1. Material development
It was agreed that material development would relate to areas having more participatory activities from more countries, having clear-cut publication on copyright issues for better development of material, training by mobile teams and organisation of more workshops on material development.

2. Heritage management
The forum discussed such key areas of heritage management as awareness raising, advocacy and funding sources for the management of ICH. The means and know-how of heritage management should be shared and workshops on cultural policy should be organized on a wide basis. Each country should be sensitised to manage its heritage through working out norms on cultural policy.

3. Documentation
The group discussed aspects of heritage that need to be documented urgently which include vulnerable and endangered items of ICH. Training in skills and techniques of documentation are an urgent necessity. Recording through audio-visual media, establishing data bank for storage and retrieval, setting up of documentation labs and archives, bringing out journals and newsletters, and updating of current ACCU material are all vital aspects of documentation.

4. Databank
The group discussed the development of a more thorough cultural mapping, generation of more material on ICH through new documentation and updating of existing data, strengthening legal parameters, country-wise representation on data, and focus on marginalized countries. One suggestion was to develop a comprehensive history of dance, while another one was to extend the scope of the already existing databank, to include all aspects of ICH.

5. New Ideas
New ideas for ACCU which were discussed in the Meeting include awareness-raising on ICH for school-children, revitalization of endangered languages, promotion of awareness on copyright issues, training for ICT programmes, promotion of research, exploration of linkages between tangible and intangible culture, promotion of cultural tourism, research on cultural industries and organisation of field studies and tours on identifying and studying ICH. There was also a suggestion to include Central Asia within the ambit of ACCU.

All the themes were discussed in the plenary session which followed. Pakistan suggested that 2005 may be declared as the year of ICH. It was suggested and generally agreed that ACCU should take a leadership role in training, documentation, heritage management and dissemination.

Palau suggested that the next meeting should be devoted to the issue of copyright. Australia invited the attention of all participants to the imminent Festival of Pacific Arts 2004 (22-31 July 2004), which will be held in Palau. The UNESCO Bangkok office reminded the group about the sharing of responsibilities concerning funding for several activities on ICH.

Visit to the National Bunraku Theatre
In the afternoon, the participants took the subway and visited the National Bunraku Theatre. After briefly observing the auditorium of the main theatre, the group moved on to the small theatre, where, Mr. Goto Shizuo of the Bunraku Theatre gave a lecture on the training system of Bunraku artists.

Mr. Goto explained that Bunraku was on the verge of disappearance during and after the World War II. They lost many performers and future successors because of the conscription, and the number of audiences and Bunraku lovers decreased after the war when the society was in confusion, the economy was devastated and new kinds of entertainment were introduced to Japanese society.

In 1963, Mr. Goto said, the central government, Osaka Prefecture and Osaka City and NHK collaborated and formed a new body for maintaining Bunraku which worked to revive it. In 1966, the first national theatre was established in Tokyo, and its activities included courses for training traditional performing arts successors. They began the training course for Bunraku performers in 1972.

Today trainees are gathered through public posting from among boys aged between 15 and 23. The trainees go through a total of 1,000 hours of training in two years and study physical training and exercises, dance, and each of the three artforms of Bunraku:
narrating, Shamisen playing and puppetry. As instructors, high level leading performers, including so-called National Living Treasures, come and teach them. At that time, there were only two trainees, and they were due to graduate in March 2004. Including those two, 41 out of 90 Bunraku artists active today are the graduates of these training courses. Had there not been such training courses, Bunraku might have disappeared long ago. In that sense, the training courses have been very significant for all of us concerned.

Then, lecture-demonstrations on performing Bunraku were given by the artists of the three components of Bunraku performance, one by one. For Tayu, narrator, Mr. Takemoto Mojihisadayu; for Shamisen player, Mr. Nozawa Kiichiro; and for the Ningyo tsukai, or puppeteers, Mr. Yoshida Kosuke, Mr. Yoshida Tamase and Mr. Yoshida Koji, showed their techniques and explained the training methods etc.

After the lecture-demonstrations, the group went on and visited the puppet maintenance studios located back stage. These were dress making/maintaining room, puppet head maintaining and hairdressing room, and stage properties room, where the participants met the craftspersons and listened to their explanations.

Day 4 (Sunday, 29 February)
Field visits

Group A: Awaji Ningyo Joruri observation (Awaji Island, Hyogo Prefecture)
Group B: World Heritage Sites & Bunraku (Nara Prefecture)

The participants were divided into two groups according to their choices.

[Group A]
For an example of intangible heritage being transmitted and sustained mainly by local people’s efforts, Group A visited Awaji Puppet Theatre (Awaji Ningyo Joruri) and Nandan Junior High School. The Awaji Puppet Theatre troupe is run in a unique way: the performers and staff members have the status of local government employees, so that the group can operate with stability.

Group A visited their permanent theatre, where they give 8 performances a day all year around, and met the practitioners. Mr. Umazume Yu explained about the history of the theatre and how they managed to have revived and transmit the traditional arts through difficult times. The group also met with Ms. Tsuruzawa Tomoji, National Living Treasure of Shamisen (string instrument), who has devoted herself to transmission of the arts to younger generations.

At Nandan Junior High School, the group observed the students of the Traditional Art Club practising, talked to the students and the leader, and exchanged experiences.

[Group B]
In the morning, Group B visited UNESCO World Heritage sites in Nara City, an ancient capital of Japan in the 8th Century A.D. Todaiji Temple is home to the famous giant Buddha statue. The group also visited Kasuga Taisha Shrine.

In the afternoon, Group B watched an actual Bunraku performance in Ikoma City auditorium. It was the first stop of their one-month nation-wide tour. The pieces were called Ehon-Taikoki (The Tycoon’s Rise to Power) and Tsuri-onna (Fishing for Wives).

Day 5 (Monday, 1 March)
Chairperson: Mr. Yamaguti Osamu
Rapporteur: Mr. Brian Pauling

The Meeting continued at 9.30am with the chair calling for brief reports on the field trips taken the preceding day (Day 4, Sunday).

Sharing Field Visits Observations
Ms. Noorsiah Sabri (Malaysia) reported on the field trip to Awaji to see a performance by the Awaji Puppet Theatre, meet with tradition bearers and visit Nandan Junior High School.

The visit raised for many all of the questions that are a challenge to us as we wrestle with how best to preserve and safeguard Intangible Cultural Heritage. The outstanding performances, the professionalism and skills of the puppeteers and the wealth of information provided in the question and answer session all highlighted an invaluable cultural asset and the need to preserve such outstanding examples.
The visit also encouraged participants to continue work on these issues when ‘we return home’.

The visit to Nandan Junior High School to see the work of the Ningyo Joruri Club was also rewarding. It demonstrated how a voluntary club can do valuable work by students, staff and parents cooperating together. There was a sense that everyone was hard working, patient and passionate. The students in this voluntary club appeared to have a ‘real feeling’ for what they were doing. A highlight of this tour was the opportunity to meet with a ‘living national treasure’.

Mr Sipiriano Nemani (Fiji) began his report on the visits by the second group by thanking the ACCU staff for the organisation and the wonderful reception particularly by the people of the city of Ikoma. This was warmly applauded. He then went on to briefly explain the history of the World Heritage sites in Nara, explain the different architectural styles between the Buddhist Todaiji Temple and the Shinto Kasuga Taisha Shrine and reflect on the contrast between attitudes to heritage in his own country with that of Japan. He then reported on the visit to the Bunraku performance in the auditorium in Ikoma City. It was, he said, an extraordinary experience and one never to be forgotten. The performance, given the large number of young people in the audience, demonstrated how these ancient cultural skills are being preserved and the ideas handed down to the next generation. He said that the group was most fortunate to see outstanding examples of tangible and intangible heritage.

In thanking the reporters the Chairperson said that all together the groups would have enjoyed a broad experience of the work being carried out in the preservation and safeguarding of both tangible and intangible heritage in Japan.

Country Report Presentations
Among the countries which did not have an occasion to present their reports, those who wished to make one were invited to do so. Two further country reports were presented.

Myanmar (Ms. Khin Hla Htay)
A Ministry of Culture was established in Myanmar in 1952 and the policy of the Department is ‘to love and cherish the country and the people by taking pride in our good traditions as well as by preserving, exposing and propagating Myanmar cultural heritage.’ The Fine Arts Department encourages work in three categories, arts, archaeology and cultural institutes. Prominent organisations include Myanmar Theatrical Association and the Myanmar Music Association. There is also legislation to protect and preserve cultural heritage. In schools there are three-year programmes in lower, middle and higher education curriculums and there is encouragement for performance arts competitions and cultural exchanges with foreign countries. Visual presentations of drum circle, brass circle, dancing, puppetry, painting, traditional arts, contemporary arts and sculpture were presented to the Meeting.

Pakistan (Mr Muhammad Ayub Baluch)
This presentation began with a plea for the valuing of all intangible cultural heritages and for greater efforts to be put into preserving and safeguarding. Pakistan is immensely important in the history of human cultural development being the cradle of two civilisations that are 5000 years Moenjodaro (Indus) and 9000 years Mehrgarh (Balochistan) old respectively. Human settlement and domestication began early in Pakistan as well as animal husbandry (the bull) and pasture growing. It was important to include nomadic ways of life in the intangible heritage preservation programme. A visual presentation showing some of the traditional nomadic ways and the physical environment in which they are practiced followed.

The Chair thanked the presenters and then focused the attention of the Meeting on the last two agenda items on the future of ACCU activities on ICH and regional activities for safeguarding ICH.

(At this point the reports of the preceding days’ activities were reviewed and a number of corrections made.)

Final Discussion: Regional Activities for Safeguarding ICH
Ms. Gosling (Australia) sought clarification as to whether the reports were summaries rather than a more expansive coverage and that was confirmed.

In introducing the discussion the Chair suggested that the Meeting focus on a limited number of important issues so that progress could be achieved. He felt that the lists provided by the groups Meeting on Day 3 were too expansive for detailed discussion.
Mr. Regenvanu from Vanuatu suggested that there be a focus on heritage management and on education. Workshops could be offered that brought together heritage managers and practitioners to collectively form policy to safeguard ICH. He expressed the importance of such practitioners having English language competence to participate in such a workshop. He further suggested that there was a need to have people with responsibility for education curriculum to be sensitised to the problems of preserving and safeguarding ICH. Workshops that included educators should be considered a priority.

Mr. Gyatso (Bhutan) said that education was in danger of removing culture from the school curriculum as pressures for more ‘modern’ skills such as ICT mount. Workshops on shared experiences and case studies were also suggested.

Mr. Baluch (Pakistan) responded with a range of suggestions including supporting the development of successful case studies for other countries to study and the establishment of an Alumni register or all participants at workshops on ICH.

Ms. Kaldun of UNESCO Bangkok Office said that UNESCO recognised that it was not doing enough and needed to strengthen work in ICH. The Art in Education programmes were mentioned as a possible model to follow. This programme had a large global network on arts education with a lot of Asian countries participating. A meeting is arranged every two years. It has moved away from just the European style of art and does a lot of work with local, regional and other traditions emphasising cultural diversity and indigenous art.

Dr. To (Vietnam) suggested that a workshop on promoting living human heritage be arranged. They are developing a programme at present and are looking and creating such status positions as Master of Folklore but they are concerned about the proper way to go about identifying and locating such people. How much should be paid? Should selection be on a regional or national basis? What about copyright issues and the role the WIPO could play in assisting UNESCO?

Mr. Regenvanu, Vanuatu, responded that this problem was similar to the previously mentioned need to get education policy makers on board and Australia said this highlighted the need to look in more depth at such issues as criteria, methodology, assessment and measurement to assist in the right decision making. Support for a workshop on these issues was important.

Republic of Korea, Japan, Malaysia, Thailand, Philippines all have existing programmes for Living National Treasures, and India has something similar though not linked with UNESCO. Indeed the Philippines has two sets – living treasures and national artists (as in the field of visual and performing arts) and they get a stipend. Japan provides such people with resources including a stipend but it is all tied in to successful preservation and passing down of knowledge and skills. Ms. Zhao from China reported they do not have a national scheme but they do in some provinces where a number if minority groups reside. It is similar to the Living National Treasures programme but there are some differences. China could benefit from more information on other programmes to supplement their provincial programme. Korea reported that many countries have these systems but the need is to look at how we need to compare approaches to ensuring transmission and combating against the globalisation and can learn from each other.

Mr. Urtnasan (Mongolia) requested a workshop on ICH with specific mention of the nomadic life and pasture and animal husbandry and also the links between tangible and intangible. Ms. Taufa of Tonga supported a formal education workshop and indicated that Tongan Studies is compulsory in the schools. India requested recognition and support for NGOs working in ICH. China’s National Academy of Fine Arts had an Intangible Cultural Heritage Centre and universities have expanded courses to include ICH and arts expressions. One day is declared a Day of Intangible Cultural Heritage and China is on the verge of introducing into High Schools.

Ms. Ohnuki of ACCU explained its new programme on copyright issues. Interpretations vary from country to country and some have very inadequate protections. ACCU will publish a handbook in June and then seminars will be held intensively to get this publication translated and widely distributed. Also the databank is out of date. ACCU is calling for resubmission of existing data and new data for a revised version by April 15, 2004 and encouraged those countries not yet listed to also submit.
Mr. Sato, Director-General of ACCU said that many countries had been stimulated by the Proclamation of Masterpieces programme. The last opportunity to submit is coming and the future of the programme needs to be looked at. ‘What can we do after this?’ he asked. The Chair hoped that UNESCO will revive the programme in a new format that will be meaningful for the future.

The chairperson asked China to tell what they are doing in the Proclamation of Masterpieces. The Proclamation was well received in China. Many people and organisations were doing such work but the Proclamation brought their work into public awareness. China is working on improving formal procedures to make the process better. There are problems with China’s vastness and the management of the programme on such a scale.

The Chairperson asked for people who had not spoken to speak. Ms. Sun from China spoke and was translated. She had been involved with culture for two years and recently conducted a general survey of folk arts in China and is carrying out a study on traditional arts and traditional expressions. Ten sites have been designated as possible candidates for ICH protection, from four different provinces. China is moving to its third proclamation candidature. Lao PDR said that a lot had been got from this Meeting. His country is rich in tradition and culture and he hopes that his report to the Ministry of Culture will encourage a project to be submitted for consideration as a Masterpiece. Bangladesh saw the need to first make an inventory and then the next step was to develop a programme to protect listed items. She hopes to work with UNESCO and national ministry to establish a programme. Sri Lanka said that schools and other organisations were culturally active and that cultural centres were working towards a Festival of Dance supported by the Ministry of Culture. Nepal is finalising a draft cultural policy. The ministry responsible is a composite ministry having the portfolios of tourism and civil aviation as well. An inventory will be completed, copyright legislation enacted and a national folklore museum established.

Australia is working on copyright issues especially the concepts of ‘moral right’ community ownership and attribution in maintaining the integrity of ICH and preventing distortion for such things as tourism. Offers were made to assist ACCU and UNESCO with these matters. Bhutan said that education was a major concern of this Meeting and asked how ACCU could help bring governments to accept responsibility for putting cultural heritage into the curriculum. India informed the floor that the Government of India had announced the establishment of a National Commission for Intangible Cultural Heritage. Indonesia mentioned a recently held exhibition on Wayang, which is from Hindu. She said that Wayang was used as a medium to spread the Islam religion on early period and had the tasks of moving knowledge from the ethnic level to the national level.

Closing Ceremony

Ms. Kaldun spoke on behalf of UNESCO saying that the Meeting has shown that our region is a rich culture and tradition and reinforced the need for a strong push in the region to ratify the Convention. She was happy to hear about the strong interest in the many countries represented at this Meeting to move towards further Proclamations. She will take back to UNESCO Bangkok Office the concerns of the Meeting, especially those expressed in this final session.

Mr. Sato, Director-General of ACCU, said that he was ‘sad to say goodbye to everybody’. He felt the Meeting was a foundation upon which we can build an interest in safeguarding ICH. He will take onboard the requests for workshops on specific topics on ICH. ACCU was very grateful for advice and suggested solutions on future activities. He was happy to engage in national as well as regional workshops when countries are ready to do so. He called on us prioritise our programmes in response to various countries’ budgetary constraints. He will stay in contact to ensure that this group remains active.

Mr. Jesus Peralta (Philippines) and Mr. Howard Charles (Palau) thanked ACCU on behalf of participants. The Meeting ended at 1.30pm.
Appendix

1. Group Discussion results (DAY 3)

Group 1: Material Development

Members:
Ms. Sun Lingping (China)
Mr. Thongbay Phothisane (Lao PDR)
Mr. Muhammad Ayub Baluch (Pakistan)
Dr. Jesus T. Peralta (Philippines)
Ms. Tupou ‘Ulu’ave Taufa (Tonga)
Ms. Beatrice Kaldun (UNESCO Bangkok Office)
Ms. Zhao Weiying (China) - Facilitator

Due to time constraints, no new proposals were made by group members. The discussion time was exploited to sort out the thirty or so ideas written on stickers by participants. Those proposals were categorized as: 1) contents, 2) type of materials, 3) distribution, 4) target groups.

1) Contents:
- Masterpieces proclaimed by UNESCO
- Folk Tradition / Knowledge
- Intangible Cultural Heritage
- Myths & Festivals
- Scientific Method of Documentation

Specific requirements were the development of materials on musical instruments, on local language version from Mongolia, and on dance and dance techniques from Sri Lanka.

2) Type of Material
- Print, CD-ROM, Video, DVD, Handbook, Booklet, Radio programmes

ACCU is requested to assist in the training of personnel & capacity building regarding the implementation of the above two aspects.

3) Distribution Channels
- Government agencies, media, website, trade fair, radio.
ACCU should assist the dissemination of UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

4) Target Groups
- Young generation, Teachers and Students, Adults, Administrators

Group 2 Heritage Management

Members:
Ms. Karen Gosling (Australia)
Dr. Meutia Farida Hatta Swasono (Indonesia)
Ms. Fatemeh Farahani (Iran)
Mr. Higuchi Kazuhiro (Japan)
Mr. Shanker Prasad Koirala (Nepal)
Mr. Suzuki Yoshimori (ACCU)
Mr. Lnten Gyatso (Bhutan) - Facilitator

Programmes
1) Conduction of Workshops
2) Awareness Raising
3) Funding Sources

1) Condition of workshop
- Conduct regional, sub-regional & national workshops on the following topics.
- Endangered Cultural Heritage
- Protection mechanism
- Definition of ICH & its linkage with tangible heritage
- Heritage management linked with tourism
- Regional & sub-regional networking system

2) Awareness Raising
- Involve stakeholders, NGOs, educationists, governments

3) Funding Sources:
- UNESCO, ACCU, Member State Funding – UNESCO, ACCU, Member State

Group 3 Documentation

Members:
Ms. Shaheen Akhtar (Bangladesh)
Prof. Hang Soth (Cambodia)
Mr. Sipiriano Ranuku Nemani (Fiji)
Mr. Brian Pauling (New Zealand)
Mr. Yamaguti Osamu (Resource Person, Japan)
Mr. Haraikawa Keisuke (ACCU)
Dr. Sudha Gopalakrishnan (India) - Facilitator

The group unanimously urged ACCU to take up a leadership role in developing a suitable database on ICH. The database should be comprehensive and user-friendly, with sufficient provision for retrieval,
metadata, search engines, access etc. This should serve as a suitable model for national efforts in respective countries.

Naturally, issues of inventory-making came up. Here again, ACCU should lead the way not only in terms of developing inventory, but for facilitating training to such countries who do not yet have one, or have not started one yet. Countries like Bangladesh, and India sought advice on this front, and exchange of expertise on inventory-making.

Regarding training of personnel on documentation, it was suggested that the most vulnerable aspects of heritage should be prioritized for documentation. Bangladesh requested for intensive training on skills pertaining to documentation. It was suggested that a three-pronged strategy may be followed on training: (1) sensitising custodians of heritage on the value of documentation. (2) sensitising decision-makers on what is to be saved (3) technical training on documentation skills.

Archiving being an important aspect of training, efforts should be directed towards training personnel and establishing good storage and dissemination infrastructure through proper archiving methods. ACCU-UNESCO network should take an active role in establishing good archival system throughout the countries. The policy for sharing of such documented data should be properly worked out, to avoid later pitfalls.

Since archiving is all about dissemination and maximising access to information, there should be sufficient caution though enabling IPR policies. Issues such as copyright, and intellectual property rights should be well-clarified.

To sum up, the discussion which was held in an open manner, elicited good response from the participants of the group and generated well-focused ideas.

**Group 4 Data Bank**

Members:
- Ms. Aziza Okeyeva (Kyrgyzstan)
- Ms. Norov Urtnasan (Mongolia)
- Ms. Khin Hla Htay (Myanmar)
- Ms. R. W. G. Waidyawathie (Sri Lanka)
- Dr. To Ngoc Thanh (Viet Nam)
- Mr. Ralph Regenvanu (Resource Person, Vanuatu)
- Ms. Takimoto Megumi (ACCU) - Facilitator:

Following comments were made during the group discussion:

**General comments:**
- The most important part of the Data Bank for users is the information on Agencies. (R.P.)
- Data Bank must include not just performing arts, but all forms of ICH, following the criteria in the Convention. So, it should change its name too. (everybody)
- The existing Data Bank is useful. (Mongolia, Vietnam)
- All [the member] countries should be included. (Myanmar, Kyrgyzstan)
- It is important for our rich dance culture to be included in the DB. (Sri Lanka) because many dances do exist in the country.
- By continuing this project and improving the DataBank, ACCU should become archive center for ICH. (Viet Nam)

**For updating and expanding:**
- ACCU should send data sheets to both participants of meeting and the National Commissions, every time it holds such meetings.
- DataBank should be sent by e-mail, fax and postal mail. In case of e-mail, minimal formatting for convenience.
- For ensuring the data sheets to be filled and returned, financial reward should be paid.
- A committee consisting of 5 to 10 experts recommended by the participants of this meeting should be established.
- The National Commissions and other agencies to be worked as focal points.

**Reference**
- SPC (South Pacific Community) has similar kind of databank.
Group 5 New Ideas
Members:
Ms. Noorshia Sabri (Malaysia)
Mr. Howard Charles (Palau)
Ms. Munzifakhon Babadjanova (Tajikistan)
Dr. Somtrakool Kla (Thailand)
Prof. Rustambek Abdullaev (Uzbekistan)
Mr. SATO Kunio (ACCU)
Dr. Sangmee Bak (Rep. of Korea) - Facilitator

Group 5 discussed on the priorities in ACCU’s future projects. The results of the group discussion can be categorized into 5.

1) It is important to build a consortium among ACCU and other countries or other organizations. Given the changing economic conditions of the countries in the Asia and the Pacific region, some countries and organizations in the region can utilize ACCU’s accumulated know-how on taking initiatives on matter regarding intangible cultural heritage. This also will make the projects to be more locally relevant.

2) It is important for ACCU to build a network of specialists in the field of intangible cultural properties. ACCU can match the demand and supply of specialists in the field of intangible cultural heritage because of its long experience of working on the issue.

3) “Copyright” is emerging as an important issue in the Asia and the Pacific region. It would be helpful for the ACCU to work on this issue and do some comparative work so that countries in the region have better understanding on this. Palau passed his copyright law last year, and this may serve as a good model for other countries.

4) ACCU can hold a workshop on how to incorporate intangible cultural heritage into formal educational system.
2. Suggestions/opinions to the future ACCU Programme on ICH (Suggestions gathered through NP Method on Day 3)

[Material Development]

- A handbook is necessary on the background, evolution of ICH
- Production of a handbook on ICH to enable, among others, school children or teachers to understand importance of ICH
- Publishing Booklet and producing CD-ROM
- Should more types of material (DVD) and focus on target group like young generation (children, students...)
- Should produce more in form of CD or DVD
- Dancing materials and techniques of Sri Lanka for beginners on how to learn them
- Produce a video on all masterpieces proclaimed in region – funded jointly with UNESCO
- Materials would be distributed in all countries?
- Distribution strategy by CD, website and locally by projector.
- ACCU should make great efforts to include more Pacific Island collection.
- Produce materials in-country (to enhance local capacity) using and training local counterparts
- Produce animated videos in country (to enhance local capacity) on stories from host country – train locals in doing animation provide software.
- DVD (musical instruments)
- ACCU should produce a practical guidebook with visual aid on the scientific method of documentation.
- CD-ROM of intangible heritage in Mongolian version, ACCU assistance
- ACCU should produce a handbook on what is ICH to assist the interpretation of the convention.
- ACCU should provide to educate the knowledge and definition of ICH to younger generation
- ACCU should produce books for children with illustrations on popular myths, oral traditions, performances & festivals to be done by resource people from each country
- Types: DVD, booklet, website
- Themes: Oral + ICH
- Type of material: (1) booklet (2) booklet, CD
- Target group: (1) adults: teachers, managers, etc., (2) young people, children
- Contents: Explanation, details, examples of oral + ICH
- Distribution strategy: Nat Coms, but also directly to Min. of CCT, Min of Education or other relevant bodies, ideally ACCU net work partners + UNESCO field offices

[Heritage Management]

- Legal aspect of the intangible heritage
- The management policy should be discussed at ministerial or state levels
- ACCU Mongolian Joint Program: “Pressing problems on protection of Mongolian Intangible Heritage” National workshop and documentation of national heritage – funding by UNESCO
- Problems of copyrights in intangible heritage by ACCU
- ACCU should organize national level seminar on heritage management in each member country in a phasewise basis.
- Types of workshops from regional levels to national levels
- Workshop linked to material development.
- City image and ICH
- How to promote the city by promoting ICH, while not abuse any negative (destructive) influence on ICH
- Focus on specific ICH on each locality
- Context of ICH item in the community
- More intimate understanding
- Practice of ICH
- Local foundations/ govt. support
- Program to train administrative personnel, policy makers, experts to orient them with the correct method of conservation
- To be held in places other than Japan. We should have hands-on experiences of well and poorly managed
Heritage Management Systems. We can share ideas on how to improve it.

- On the convention on ICH and how to fulfill obligations of the convention (for member states.)
- Communal houses in Oceania
- Make website include information on “how to” begin various types of programs, etc
- More regional workshops on endangered sectors such as “nomads” be organised
- Cultural Management and follow up activities are to be enlarged in informing participants by workshops.

[Documentation]

- NGOs working on cultural promotion be assisted and invited to ACCU activities
- Skills and techniques for documentation of the ICH should be developed and use through policy implementation to ensure its usage.
- Assistance and training in creating national databases of ICH documented material to enhance access and utilisation of these materials.
- Updating and continuation of current ACCU material important to work on ICH beyond “Masterpieces”
- (1) New countries (2) after care of the video (uses in education)
- Assistance and training to member states on archiving audio and audio-visual materials and collections. (i.e. existing collections)

[Data Bank]

- Making a cultural map of Asia-Pacific region. Sometimes we don’t know whether our country’s intangible heritage exist in other countries as well. This also will help us realise Asia-Pacific identity.
- Compatibility of software/system
- Compatibility of structure of records
- Survey should be taken place for both experts and institutions
- availability of access to wider audience
- Data to be placed on a server that is electronically updated with access to change data open to key people. Agencies in each country to take responsibility for keeping the data up to date
- Developing existing data bank through conducting new survey.
- System for data collecting and quality control survey are needed.
- Dynamic future strategies
- Request each state member to do a intensive country data base.
- Send us one more time all information for filling up.
- Ensure that each Asia-Pacific country is involved and data of each country is updated.
- Should collect more materials on ICH in the world and make them in the format of nation of National Geographic Issues of animals for TV show all over the world.
- To seek out to identify key persons who should be responsible for collecting, assembling, sending, revising data in each particular country.
- Train other countries to collect and prepare ICH for submission to databank. Utilize education system.
- National government should be used to update the existing Data Bank by giving time frame of 6 months.
- Updating from time to time.
- Need protocols to explain to communities why their ICH should be included and what uses will be made of data bank.
- What can be done to the issue of government refraining or not allowing ACCU member countries from submitting data for the Databank programme especially with the onset of introducing intellectual property rights for traditional knowledge in some countries?
- Add data of Central Asia
- UNESCO Bangkok is implementing for 2004/5: cultural industries framework & cultural mapping exercise linkage/cooperation useful.
- Necessary to update and more new data sources from respective countries
- More detailed information
- Interesting and eye-catching presentation of the website
- Interactive
- Question and answer
- Training to those who have not started inventories at the national level by cultural exchange (for training
through sending experts)
- Revise data through networking
- Strengthening the legal framework for safeguarding the ICH
- To be revised and continued from result of “Inventory of ICH fund”.
- ACCU DataBank should be an archive centre of ICH materials of Asian-Pacific countries.
- Various kind of dancing techniques
- history of dance
- Intangible/tangible foundation and history.
- Data on cultures of sub-regions of member countries be included.

[Others]

Copyright
- ACCU should hold a lot of workshops especially for countries who have not or are on the verge of enacting copyright laws on intangible and tangible heritage.
- ACCU should plan some kind of programme to clarify what is the right of a nation of property rights and of all mankind.

ICH and tourism
- There needs more discussion on ICH tourism – some member states think this can harm or distort ICH – others say tourism is a good thing. ACCU should hold workshop involving tourism experts.

Research
- Research should be one priority item. Comparative research on similar areas across countries to be promoted.

Training
- Training course for ICT personnel in culture

Network
- ACCU should establish a better network of personnel in the region to devise programmes/projects on ICH.

Endangered language
- ACCU should encourage training of linguists especially in the pacific.
- ACCU should develop strategies to ensure that indigenous languages are promoted in the education system
- ACCU should create a small task force to devise strategies for preserving and revitalising endangered languages.

Some programmes linked to tangible and intangible heritage
- (i.e. ref. memory of the world programme & world heritage)

Cultural industries
- ACCU should promote and research on cultural industries with ICH as the contents.

others
- ACCU should encourage participation of central Asia in their material and other kind of production.
- The year 2005 should be designated as the year of Intangible Cultural Heritage

Education of ICH
- ACCU should launch a new programme to study the feasibility of ICH such as music, traditional instruments etc. into education system.
- ACCU should publish atlas of musical instruments of Asia and the Pacific and encyclopaedia of traditional music.
- ACCU should serve as an information – clearing house for intangible cultural heritage which can be utilised at any time.
Chapter 2

Presentations

1. Keynote Speech-UNESCO
2. Keynote Speech-Bunkacho
3. ACCU Presentation: ACCU's Programmes and Vision for ICH Safeguarding
4. Resource Person’s Comments on the Second Proclamation
5. UNESCO Bangkok Office Presentation
6. ACCU Report: ACCU’s Strategies for Safeguarding of ICH in Asia and the Pacific
1. Introduction
I would like to speak with you at some length about the Convention for the Safeguarding of the Intangible Cultural Heritage, which was adopted in October last year. I hope to evoke quite a number of questions - I have to warn you that many of these literally are questions, to which we do not have straightforward answers. That is why we are here, to exchange experiences and views related to especially the practice of the safeguarding of intangible cultural heritage, and maybe to find one or two answers.

2. The 1989 Recommendation and its aftermath
Although the discussion on the protection of intangible cultural heritage started already decades ago, the preparation of the 2003 Convention itself did not take much time, in fact no more than about two very dense years of activities – in all more than 30,000 hours were invested in this enterprise by experts, delegations and the Secretariat. As you know, in 1989 UNESCO issued a Recommendation on the Safeguarding of Traditional Culture and Folklore (by the way, that was about the last time the expression “folklore” was used in a UNESCO context). That Recommendation was not extremely successful; as a soft law instrument, is not binding at all, but still, some Member States were inspired by it and started taking legislative measures and drawing up inventories of elements of their intangible cultural heritage.

At Headquarters the impact was considerable: two programmes were developed as a follow-up to the Recommendation. The first was the Living Human Treasures programme, which, in fact, followed East Asian, in the first place Japanese experiences in this field. The other and major tangible result of the ’89 Recommendation was, of course, the Proclamation of the Masterpieces or the Oral and Intangible Heritage of Humanity, a programme that is becoming more successful by the year, but still not comprehensive enough. At the end of the ’90s, at the Smithsonian Institution in Washington D.C., a meeting was held to take stock of the results obtained so far within the UNESCO context in the field of the safeguarding of intangible cultural heritage. One of the conclusions was that a harder legal instrument was needed. This was brought to the attention of the Director-General of UNESCO who reported about the subject to the Member States. The 31st session of the General Conference then decided to work towards a new international instrument, preferably a convention.

3. Initial debates and considerations
At the beginning of the process, we saw, if not a separation, certainly a division of minds, especially between North and South, about, for instance, the necessity of having an instrument at this level at all and about definitions and scope.

Many countries from the beginning saw the possible new instrument as a counterpart to the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage which concentrates mainly on listing elements of outstanding universal value belonging to the built and natural heritage, including – at present – canals, serial sites and cultural landscapes. The 1972 Convention turned out to be successful, especially in the North, with countries like Italy, France, Spain, and Germany, each having more elements on the World Heritage List than, for instance, the whole of Sub-Saharan Africa. Feelings of dissatisfaction about this geographical imbalance, and about that other imbalance in attention for tangible versus intangible heritage was felt and led many countries to express themselves in favour of the development of a legal instrument that would be a sister to the 1972 Convention.

4. Early preparations
UNESCO organized a series of expert meetings. The first one took place in Turin, in 2001; there definitions were discussed. The scope of a possible new Convention was the subject matter of a next meeting, held in early 2002 in Rio de Janeiro, Brazil. Then UNESCO went on organizing expert meetings in Paris in the early summer of 2002; three meetings were organized at that juncture of time, devoted to,
again, definitions and the scope of the Convention and also, for the first time, to its legal design. Ralph Regenvanu, here present, participated in a large part of these meetings, and no doubt he will refer to them tomorrow. I had the honour to participate in part of those meetings, assisting the Dutch delegation; it indeed was a privilege to be there and to learn from the discussions.

On the request of some Member States it was first decided to model the new Convention after the 1972 Convention. Later on, this decision was criticised by other Member States who, in view of the huge differences between tangible and intangible heritage, did not want to follow more or less blindly the regulations of the 1972 Convention.

5. The meeting of intergovernmental experts

The real work started in the summer of 2002: a draft proposal for the Convention was sent out to all Member States for their comments and a series of sessions that together formed one serial meeting of intergovernmental experts, began in September 2002. The sessions took place in September 2002, February 2003 and June 2003, and an additional intersession was organised in between the February and June sessions.

This was no easy meeting: on the one hand, the subject of intangible heritage is difficult to define. Being rich in diversity, it is seen differently in the various regions of the world, and it is, indeed, a rather new subject for many. On the other hand, there was this huge room containing, on the average, representatives of between 90 and 130 States who brought in quite divergent instructions from their capitals. The experts themselves and their views and approaches also varied widely: the participants ranged from anthropologists, ethnologists and sociologists, via legal experts, some of them with, others without experience in cultural matters, to generalists. During the first two meetings the scope and the definition of intangible cultural heritage were the main subjects of debate; otherwise the discussions remained rather general. At first, the progress was not impressive. At the end of the February 2003 session, it was decided to have an intersession meeting. That session was held in Paris in April 2003; only 18 persons participated in it, three for each of the regions of the world as defined by UNESCO. They did so in their personal capacity. These experts did a great job: they went through all of the provisional articles that had already been in place, taking into account comments from Member States and the discussions in the September and February sessions. They worked very hard and in great cooperation – we cannot be thankful enough to this group of 18 and in particular to H. E. Mohammed Bedjaoui who chaired not only this intersession, but also all the other sessions that took place in Paris. The group revised virtually all of the preliminary text, which then was offered to and accepted as a point of departure by the third and last regular session of the meeting of governmental experts meeting. At the end of that session, which took two full weeks, the experts considered their task fulfilled; that was by mid-June 2003.

6. Adoption of the Convention

The text that resulted from the June meeting was sent to the Director-General who agreed with the governmental experts that it was complete and good enough to be sent to the Executive Board of UNESCO in September 2003. The Executive Board discussed the text briefly and then sent it on to the General Conference with the recommendation to adopt the text as a UNESCO Convention and so it happened. The draft convention was discussed at length in the Commission for Culture of the 32nd session of the General Conference. Finally, on 17 October 2003, 120 states voted in favour, eight abstained, and there were no votes against adoption of the text.

7. A good compromise

Does this mean that we have an ideal text? No, that’s not what we have. We have a useful text of compromise, which can be implemented. One expert publicly declared he could live with it for 98 percent; others echoed his remarks and, of course, the portions of the texts they are less happy about do not coincide. During the discussions the experts often noted that the approaches towards intangible cultural heritage differ regionally, that one has to take into stock and respect these differences, and that no one-sided understanding of intangible cultural heritage should be imposed through this Convention, nor a one-sided approach towards its safeguarding. It was stressed that not only intangible heritage constantly develops and renews itself, but that the same goes for its appreciation and acceptance. So flexible approaches proved to be necessary. The experts also stressed that views on intangible heritage by experts and
Chapter 2

experts/practitioners are developing as well. Had the text of the Convention been prepared ten years later or ten years earlier, it is sure that the definition of intangible heritage would have been different.

8. The organs of the Convention

The body of the text of the Convention is preceded by a Preamble explaining the background, the raison d’être and the context of the Convention. Chapter one indicates the goals of the Convention and it provides definitions, a definition of intangible cultural heritage and a definition of safeguarding. I will come back in a moment to the definition of intangible cultural heritage.

The second chapter introduces the statutory bodies, or organs of the Convention, which are its General Assembly and the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. All countries that ratify, or adhere in another way to the Convention, will become members of the General Assembly of the State Parties. Three months after the deposit of the thirtieth instrument of ratification the Convention will enter into force (Art. 34). After that, the States Parties to the Convention, meeting in General Assembly, will elect the Intergovernmental Committee, which initially will have eighteen members, representatives of States Parties (Article 5(1)). Half of the members of the first Committee will be appointed for four years, half of them for two years. So after two years, half of the membership will be renewed. The first Committee will be especially important, as it will have the crucial task of enriching and operationalizing the Convention through the creation of a set of Operational Guidelines. Various points mentioned in the Convention will have to be clarified, definitions will have to be updated and regulations developed. I will touch in passing by a number of questions that – I presume - will not fail to be on the agenda of the first Committee.

The first 35 to 40 countries that sign and ratify this Convention will have an enormous chance of being among the members of the first Committee and consequently will have a decisive influence in the discussions on the operational guidelines. We hope we will have a good regional distribution within this first committee so as to have varied input from the different regions of the world. I will not cease to repeat how important it is for Member States to be on that first Committee, as it is there in fact that the fate of the Convention will be decided.

9. Safeguarding of the intangible cultural heritage at the national level; community involvement

Chapter 3 of the Convention discusses safeguarding of the intangible cultural heritage at the national level; article 11 says that States Parties shall take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in their territory. The necessity to involve communities, groups and, where appropriate, individuals, already mentioned before in the Preamble and in the definition, is clearly indicated in that chapter.

The preamble recognizes that communities, in particular indigenous communities, groups and, in some cases, individuals play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage. The word “indigenous” does not recur in the text of the Convention. In fact, communities and groups are not defined in the Convention.

The Convention asks States Parties to work closely together with communities and groups (Articles 11 and 15). In article 11 it does so in relatively strong language, as it states that it is an obligation to identify and define the various elements of the intangible cultural heritage with the participation of communities, groups and non-governmental organizations. Article 15 is less binding in its wording; it stipulates that each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit the heritage, and to involve them actively in its management.

It is important to stress that at many times it was emphasised that one person can belong to several communities at the same time, and that individuals should have the freedom to switch communities. The Convention does not speak about intellectual property rights or other forms of legal protection of groups or communities. UNESCO will continue to closely cooperate with WIPO, the World Intellectual Property Organisation in Geneva, which is studying the possibilities of the creation of an international instrument that would deal, among other things, with intellectual property rights in the field of folklore/
intangible cultural heritage. It is clear that the Committee will have to pronounce itself on the role of communities, groups and individuals in the various processes of safeguarding.

10. Safeguarding of the intangible cultural heritage at the national level; lists and programs

Chapter 4 of the Convention deals with the safeguarding of the intangible cultural heritage at the international level. Its Article 16 introduces the Representative List of the Intangible Cultural Heritage of Humanity, which aims at ensuring better visibility of the intangible cultural heritage, better awareness of its significance and also at encouraging dialogue that respects cultural diversity. It will be up to the Committee, which has to draw up the criteria for the establishment of this List, to determine what exactly has to be understood under the term “representative”. According to Article 17, the Committee shall also establish, keep up to date and publish a List of Intangible Heritage in need of Urgent Safeguarding, in fact a list for elements of intangible cultural heritage that are endangered. The Committee will also have to determine when an element of the intangible cultural heritage is endangered. This may prove to be a difficult task, as traditions bearers belonging to, for instance, different generations, or internal and external experts might have different opinions about concrete cases.

Article 18 introduces requests for international assistance for programmes, projects and other activities for the safeguarding of the intangible cultural heritage that will have to be selected periodically by the Committee. Forms and purposes of and conditions for international assistance are specified in chapter 5 of the Convention.

11. The Fund

Chapter 6, concerning the establishment, the nature and the resources of a Fund for the Safeguarding of the Intangible Cultural Heritage, is crucial and took lengthy discussions before it could reach its final wording. Originally, it was proposed to have an obligatory contribution to the Fund only, with a fixed level of contribution to be determined by the General Assembly. There were divergent visions on this question. At the end of the day the intergovernmental experts succeeded in creating an article regulating the contributions of States Parties to the Fund.

The first paragraph of that article (Article 26 of the Convention) introduces a contribution that States Parties will undertake to pay to the Fund, the amount of which is to be determined by the General Assembly. That contribution shall not exceed 1 percent of the contribution of the State Party to the regular budget of UNESCO.

However, the second paragraph makes it clear that the contribution mentioned in paragraph 1 is not strictly obligatory as States may declare, when adhering to the Convention, that they shall not be bound by it. Paragraph 4 of the same article 26 introduces contributions of States Parties that have declared not to be bound by paragraph 1; such contributions should be as close as possible to the contributions these States would have owed if they had been bound by paragraph 1.

It is a good thing that there will be a Fund with more or less obligatory contributions; however, the obligatory contributions alone will not suffice. Already now UNESCO is receiving for the execution of its programmes in the domain of the safeguarding of the intangible cultural heritage a considerable amount of extra-budgetary funding; most of that funding, some 75 percent, is generously provided by the UNESCO/Japan Funds-in-Trust. In fact, the amount UNESCO is receiving nowadays is higher than what we can expect to receive in the form of contributions to the Fund even if half of the Member States of UNESCO, chosen at random, would become regular contributors to the Fund in accordance with the first paragraph of Article 26 of the Convention. This means that UNESCO has to go on trying hard to obtain extra-budgetary funding for its present and future programmes in this field. I am happy to be able to tell you that, apart from the Japan Funds-in-Trust contributions, we receive considerable contributions from other States as well; at this very moment we are in contact with the Korean authorities who announced last year that they too wish to create a Funds-in-Trust to be used for programmes in the field of intangible cultural heritage.

12. The definition of intangible cultural heritage: the question of language

The experts spent a long time on the definition of intangible cultural heritage, while acknowledging that
this definition is to remain work in progress. The definition consists of two parts. Article 2(1) presents a broad definition while article 2(2) enumerates in a non-exhaustive manner a number of domains in which the intangible cultural heritage is manifested. These domains are the following:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
(b) performing arts;
(c) social practices, rituals and festive events;
(d) knowledge and practices concerning nature and the universe;
(e) traditional craftsmanship.

The programme of the Masterpieces provides examples for all of these domains, of which (b) encompasses, among other things, chanting, music, dance and theatre, while (d) covers, among other things, classificatory systems and traditional medicine. The longest discussions were held on the questions whether/how language was to be mentioned under (a). Some participants in the February 2003 session of the meeting of governmental experts wanted language to be mentioned in its own right, as language is widely recognized as an often very crucial part of our intangible cultural heritage and also because a large part of our linguistic heritage is seriously endangered. Other participants did not want language to be mentioned explicitly. In the end, a compromise solution was found.

This outcome is not surprising as it is in line with the spirit of all international instruments adopted to date in the United Nations system that deal directly or indirectly with language issues. When linguistic rights of groups or more frequently of individuals are mentioned in such texts, the wording is non-binding with expressions like ‘where possible’, ‘where fitting’ and ‘where appropriate’ being used as softeners. The legal instruments in question are often concerned with educational matters.

It will be up to the Committee to interpret this point. It might mean that under the Convention language will be protected only insofar as it is indispensable in transmission systems or for performances and representations; it may also mean that, for instance, the proverbs of a language, or specialised layers of lexicons that are crucial for such fields as traditional craftsmanship and knowledge about nature, will have to be documented and/or safeguarded.

13. The definition of intangible cultural heritage: manifestations and tangible elements

Article 2 of the Convention gives a description rather than a definition of the intangible cultural heritage; it is rich in content, but not easy in its wording. It will therefore ask much attention from the first Committee.

Article 2(1) starts by stating that for the purposes of the Convention the intangible cultural heritage means practises, representations and expressions, and knowledge and skills, that communities, groups and, in some case, individuals recognize as part of their cultural heritage. The knowledge and skills are stored in the minds of the members of the tradition bearers; the audible and visible manifestations of the intangible cultural heritage, which are temporary and ephemeral, called here practises, expressions and representations, belong to one or more of the domains specified in paragraph 2 of the same article – there indeed is a great deal of overlap between these domains.

The manifestations are enacted by means of – in the first place – the human body. Think of oral expressions, singing, facial expressions, gestures and dance; for a large part of the manifestations of the intangible cultural heritage the performers or practitioners do not need specific instruments, artefacts of spaces. The body as the place of enactment of the intangible cultural heritage is often underlined by, for instance, paintings and tattoos, hairdo and piercing, or by costumes and masques. Indeed, for many elements of the intangible cultural heritage, specific objects, instruments or artefacts, or so-called cultural spaces are needed. The Convention mentions these categories of objects and the cultural spaces as being associated with the practises, representations and expressions, knowledge and skills. The text seems to include in its description of intangible cultural heritage these associated objects and spaces. The Committee might wish to discuss this subject; what it certainly does imply is that the Convention is to protect certain categories of tangible elements that are indispensable for the manifestation of intangible cultural heritage.

14. The definition of intangible cultural heritage: freezing and documentation

The next sentence of article 2(2) states that intangible
cultural heritage is transmitted from generation to generation and that it is constantly recreated by communities and groups which it provides with a sense of identity and continuity. The important role given in this paragraph to communities and groups is striking; the sentence is also important as it provides a number of crucial criteria for the identification of intangible cultural heritage to be safeguarded under this Convention: it has to be traditional, it has to be living and it has to be recognized by communities not just as theirs, but as important for their identity. The experts that prepared the text of the Convention regularly expressed the view that safeguarding actions to be implemented under this Convention should not lead to freezing intangible cultural heritage; they meant rather to protect the conditions that enable societies and groups to continue to perform and practice than to protect as such the form or function of the manifestations of the intangible cultural heritage.

Documentation is one of the aspects of safeguarding mentioned in article 3 of the Convention; documentation does not necessarily freeze intangible cultural heritage, nor does it make intangible heritage tangible. What documentation does is preserving for future generations and for researchers, one or more specific instances of the manifestations of intangible cultural heritage; no more than that. Documentation, if well done, can be extremely useful, especially in the case of elements whose transmission to the younger generations has become problematic. When a really living manifestation is documented, the processes of transmission and recreation will not be stopped; they will just go on and, after some time, it will be possible to follow the changes in form and function of the intangible heritage concerned and a following round of documentation may be considered necessary.

15. Transmission

The Committee will also have to decide about the implication of the expression “transmitted from generation to generation”. How many generations? Two, three, twenty? In a meeting of ethnomusicologists, last December, it was suggested that in pre-modern and traditional societies three generations would be enough, and in more modern societies two. In that same meeting it was suggested that the concept of authenticity can hardly be applied to intangible heritage, at least not in a sense similar to that used in discussions on World Heritage, where ‘authentic’ seems to mean, in two words: ‘historically correct’. Here lies another task for the future.

It is clear that, everywhere in the world, traditional transmission systems are under pressure, due to forces, mentioned in the Preamble of the Convention, like globalisation and social transformation and leading to homogenisation and to erosion of our cultural diversity. The Preamble also mentions the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding. New ways have to be found of transmitting traditional knowledge and skills, making use of both formal and non-formal education (Article 2(3)) and of new media. The Committee will need here sets of good and bad experiences and practices.

16. The definition of intangible cultural heritage: remaining criteria

Under the 2003 Convention no consideration will be given to intangible heritage that is not compatible with international human rights instruments or with requirements of respect among communities and individuals and of sustainable development. UNESCO has, in the field of intangible cultural heritage, no extensive experience with the implementation of such criteria. The Committee will need to work out a brand-new set of guidelines for this area.

17. Tangible and intangible heritage

The relation between tangible and intangible nowadays is a hot item on various agendas. It is fashionable to state that, in fact, there is no difference between them. There are, of course, links and these have to be taken into account, but we can only do so after having taken stock of the fundamental differences between prototypical tangible and intangible heritage – differences that, in many cases, ask for different safeguarding approaches.

The intangible cultural heritage lives: it does so in the human mind. It is, often at regular intervals or on specific occasions, enacted and transformed by people who have the knowledge and skills to do so.

Often manifestations of intangible cultural heritage do not need material support; however, if they do,
then the objects or places in question don’t need to be of outstanding or universal value. The attitudes of practitioners and tradition bearers to these objects and spaces is governed by ideas and values that differ fundamentally from those of historians, conservators, art collectors and – often – anthropologists.

Intangible heritage moves with people: items of the intangible cultural heritage are often found on different sides of State borders, or in immigrant communities, scattered over the world. This situation, in combination with the fact that the identification of items of intangible cultural heritage is not always an easy task, asks for specific approaches and for taking into account political sensitivities.

Many items of the intangible cultural heritage cannot stand large numbers of tourists: the interaction between performers and audience in small communities can be disturbed already by the presence of one or a few outsiders. Mass tourism and the safeguarding of intangible cultural heritage, as understood in this Convention, do not seem easily compatible. Questions like authenticity and integrity, if applicable at all, will have to be defined anew for the purpose of the safeguarding of intangible cultural heritage. The nature of associative values that are primarily linked to and conditioned by built and natural heritage is not to be confounded with prototypical living heritage.

However, there are items of the intangible cultural heritage that are dependent on the existence of specific cultural spaces. Actions aiming at ensuring the safeguarding of such elements will need an interdisciplinary approach in which experts in the field of built and natural heritage or environment will work together with practitioners and other experts in the field of the safeguarding of intangible cultural heritage. A unique example so far of interwoven elements on the World heritage List and on the list of Masterpieces of the Oral and Intangible Heritage of Humanity is presented by the Rice Terraces of the Philippine Cordilleras and the Hudhud Chants of the Ifugao community, in the Philippines. The protection of the rice terraces, which are in danger, and the safeguarding of the chants, which are threatened largely by the same phenomena, could make a good first subject for cooperation in the field of intangible and tangible heritage.

17. The future of the Masterpieces

The programme of the Masterpieces was discussed at length during the intergovernmental meeting. The programme is gaining in popularity every biennium; many Member States like it enormously and are happy to house a Masterpiece. A number of governmental experts stated, however, that in the field of intangible cultural heritage one should not speak of Masterpieces. They claimed that a criterion like “outstanding universal value”, which is the backbone of the World Heritage List, should not be applied in the same way to intangible heritage. They often referred to the domain of language and language policies, where the fundamental equality of languages is widely recognized. Finally, it was decided to have a system of two lists (rather than registers) and, in order to avoid the idea of what was called a beauty contest, to call one of the lists the Representative List of the Intangible Cultural Heritage of Humanity. It will be up to the Committee to determine the concept of representativity. Everything is open for debate.

After the entry into force of the Convention, no further Proclamations of Masterpieces will be made (Article 31(3)) and the items already proclaimed Masterpieces shall be incorporated in the Representative List (Article 31(1)). The criteria for inscription on the Representative List, to be developed by the Committee (Article 16(2)), shall not be prejudged by this incorporation.

This means, I think, that for Member States who boast one or more Masterpieces it is especially relevant to become a State Party to the Convention, if not a member of the Committee, right from the beginning.

18. Promotion and preparation of the Convention

Earlier this morning I already explained to you that we will organize various types of meetings, both in the regions and at Headquarters, in order to promote the Convention; we will there try to explain what the Convention is about and what may be the advantages for Member States to become a party to it. We are right now preparing an information kit that will be used in the initial meetings.

However, we will also develop a series of manuals, as I also said earlier today. These manuals will be written by experts from all regions and they will try to explain what will be the obligations and the rights
of States Parties to the Convention. They will contain large numbers of examples of good and best practices, and analyses of problematic questions encountered so far. They will also show regional differences in approaches and appreciations. The experiences gained with the Masterpieces programme will be used to a maximum. We hope to produce within this biennium a first, general manual and one introducing the subject of the safeguarding of social practices, rituals and festive events. We hope to start developing two more, one on oral traditions and expressions, the other one on performing arts, within this biennium. We will need the support from extra-budgetary contributions in order to finalize the series.

The manuals are intended to serve experts, practitioners, policy-makers and decision makers; often they will not provide unique answers. It is up to the future Committee to decide whether such answers are necessary and how they wish to deal with the information presented in the manuals.

As you know, Algeria was the first Member State to ratify the Convention; we are pretty confident that the number of adhesions will reach ten before 2005. We hope to see – and we are working hard to obtain that goal – thirty States ratifying before the end of 2005, and we hope for a good regional spreading in the General Assembly of States Parties to the Convention at that. Three months later the Committee might be in place and it will be our honour to assist it in drawing up the operational guidelines for the implementation of the Convention.

In view of the high density and the appreciation of intangible cultural heritage in this part of the world, in view also of the high awareness of the existence and the role of intangible cultural heritage among policy-makers in your countries, in view of your successes in the Masterpieces programme, we are confident that we will see a large representation of Asian countries in the General Assembly of States Parties in its first composition. I would be very grateful to each and all of you, if you could influence the process of ratification of the Convention in your countries and if you could inform us about any positive developments in this field.

2. Keynote Speech: Japanese Administrative System for Protection of ICH
Mr. Suzuki Norio, Councilor on Cultural Properties
Bunkacho (Agency for Cultural Affairs of Japan)

Today I would like to talk about the system of protecting intangible cultural properties within the perspective of public administration of cultural properties, from the viewpoint of someone who is engaged in the public administration of cultural properties in Japan.

The order of the talk is as follows. First an outline of the protection of cultural properties in Japan and an outline of the history and current situation of the system of protection of intangible cultural properties. Then, I would like to talk about the Japanese initiatives as to the ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage which was adopted at the 32nd General Conference. Lastly I would like to talk about the challenges in the protection of the ICH.

1. Introduction
Here in Japan, since about half a century ago we have been taking up intangible cultural heritage as something to be protected by the national government. We are proud to be quite advanced by world standards at least in this area. I will elaborate further on this much later. However, that does not mean that we have only been protecting intangible cultural heritage. Please refer to the blue booklet titled “Administration of Cultural Affairs in Japan”. This is the publication that has been put out as a sort of publicity by the Agency for Cultural Affairs. From page 47 it talks about the public administration of intangible cultural properties. Please refer to the diagram on Page 48.

On one hand, there are many items of cultural heritage and natural heritage, works of art, applied art, architectural structures, historical sites, and tangible
folk cultural properties. These are tangible cultural properties. Then, there are places of beauty, natural monuments. These are natural heritage. Then, on the other hand, there are traditional performing arts, folk performing arts and traditional craft techniques. These are intangible cultural properties. Here in Japan, we consider intangible cultural properties to have equivalent value to that of tangible properties so we have developed a legal system to protect both the tangible and intangible properties.

During my presentation I will be using two terms, “cultural heritage” and “cultural properties”. As I said earlier, here in Japan, the notion of cultural properties has been defined very broadly, so the term “cultural properties” in Japan is almost synonymous with the term “heritage” which is used by UNESCO. So the distinction would not be so precise but when I talk about things happening in Japan, I will use the term “cultural properties” but when it comes to international affairs I will be using the term “heritage”.

2. History of Protection of Cultural Properties in Japan

Next I would like to briefly explain our history in this field of protection of cultural properties in Japan.

Japan started to think about the system of protection, the modern system, in the second half of the nineteenth century, that is when we started to build our nation as a modern nation-state. In case of modern protection of the cultural properties, by definition, it has to be a system of nationwide scope and it has to be also a system where balance is struck between conservation and usage. So in that sense, the Law for the Preservation of Ancient Shrines and Temples, which was enacted in 1897, can be said to be the first substantial protection system. However, this law covered only the ancient shrines and temples, treasures and architectural structures which were gradually deteriorating due to the fact that there was no longer patronage from those in power, such as the Shogunate family and feudal lords, after entering the modern period. So, because of that, in 1929 in place of the Ancient Shrines and Temples law, a new law was enacted. This was the National Treasures Preservation Law which covered items which were in the possession of the national and local governments and individual citizens. The National Treasures Preservation Law stipulated the following: grants and subsidies for maintenance and repairs; export permit system for items which are designated as properties under this law; and the permit system for changing the current situation.

With this law for the very first time we had the export permit system. This is because there was a recession at that time in Japan and in order to regulate the outflow of art and antiques from Japan to the rest of the world, because they were so precious to Japan. In 1933 the law on the conservation of important works of art was enacted.

It took some time to designate an item as a national treasure. So this law was to cover those items in the possession of individuals which might go outside the country while waiting for designation as national treasures.

So far I have talked about works of art and architectural structures. As for monuments, in 1874 there were official requirements to give the notice of discovery of ancient tombs within a private person’s compounds and this led to the present system and regulation of excavation of ancient tombs. In 1919, the Historic Sites and Areas of Scenic Beauty and Natural Monuments Protection Act was enacted, so that we now have a permanent system to deal with changes in the current situation and system of designation. Here, the notions of historic sites, areas of scenic beauty and natural monuments which still prevail today were enacted into law.

So, the 50-year period from the second half of the nineteenth century to the beginning of the twentieth century can be called the dawning period of the protection of cultural properties in modern Japan.

Going through the trial and error, twists and turns for half a century, in 1950 we saw the enactment of
the Law for Protection of Cultural Property which is still in force today. The objective of this law is as follows. As stated in article 1, the aim is to conserve cultural properties and also aim at the utilization of cultural properties and benefit to the cultural improvement of the people, and to make contributions to the advancement of the cultural world at large.

Article 3, regarding cultural properties, stipulates as follows. Cultural properties are indispensable for the correct understanding of the history and culture of Japan and also form the foundation for its cultural development in the future.

Even today, 50 years after the enactment, this objective and intention are old and new, and serve as the basis for public administration of cultural properties in Japan currently and for the future.

Also what is important about this law is that in addition to works of art, architectural structures and monuments, folk cultural properties and buried cultural properties, traditional performing arts and craft techniques that are intangible cultural properties were designated as items to be protected.

There were some revisions after the enactment but this law has become a rather rare legal system for the protection of cultural properties even at the world level because it encompasses a diversity of cultural properties in a very systematic manner. However, this does not mean that we have a fully completed system of protection of cultural properties. Currently, we are making preparations for the revision of the law so that we can further expand the scope of protection.

The scope of expansion covers those features which have not been subject to protection, that is, terraced paddy fields, hills within towns and villages, watersites, these cultural landscapes which were nurtured in relation to the life of people. In addition, blacksmithing, carpentry, sake wine making, local cuisine and manufacturing technology for utensils and tools for life and production are also to be included. All these are to be protected by this law, once the revisions are made.

3. Current Situation of Protection of Intangible Cultural Heritage in Japan

Now I would like to talk about the current situation of protection of intangible cultural heritage here in Japan. This is rather complicated.

Japan started to protect intangible cultural properties through the national government only 50 years after starting to protect works of art and architectural structures, that is by the 1950 enactment of protection of cultural properties. Intangible cultural properties which are to be protected under this law are very numerous because we have a very diversified traditional culture that can be roughly divided into three categories. (1) Items which have a high historic and artistic value in Japan are to be considered intangible cultural properties. (2) Folk cultural properties which are indispensable to the understanding of the changing life of people in Japan. (3) The traditional skills and techniques which are indispensable for the preservation of cultural properties, such as works of art and architectural structures.

For these three categories if I may further elaborate, firstly the definition of intangible cultural properties, according to the law on the preservation of cultural properties is as follows: art and skill employed in drama, music and applied arts and other intangible cultural products which possess a high historical and/or artistic value in and for Japan. So roughly speaking, there are traditional performing arts such as theatre and music on one hand, and traditional craft techniques on the other.

Of these intangible cultural properties, things which are especially important are designated as Important Intangible Cultural Properties by the national government. To obtain this designation there is a set of criteria. Firstly, relating to performing arts such as music, dance, theatre, etc., items should have outstanding artistic value, or be historically important to such arts, or possess conspicuous local characteristics or characteristics of each school. Also eligible are the techniques which subsume important elements in the development and structure of performing arts which are very outstanding.

Regarding craft techniques, there is a variety of genres from ceramics, pottery, textiles and lacquerware to metalwork. Again those of outstanding artistic value, those which are important in the history of crafts and those with very important local flavour or characteristics are eligible. That is to say, in a nutshell, in designating properties as
Important Intangible Cultural Properties the criteria from the viewpoint of historical value or artistic value will be applied.

Furthermore, as for traditional performing arts and traditional craft techniques, these are the skills and crafts of people per se themselves. So these individuals or groups of individuals who have mastered these skills and crafts are the actual agents who express them. So as the Agency for Cultural Affairs, we designate the especially important skills and crafts as Important Intangible Cultural Properties. At the same time, we recognize the individuals and organizations who have mastered these skills and crafts as holders or holding organizations of skills, and thus we are handing down the traditional skills and crafts in Japan in a successful way.

Those individuals who are recognized as Important Intangible Cultural Properties are called by the honorific title of Living Human Treasures in Japan. The national government gives subsidies to these individuals and organizations who are recognized.

Furthermore, the Agency for Cultural Affairs selects those items which are not designated as important intangible cultural properties, but which are important in understanding the changes and history of performing arts and craft techniques in Japan, as intangible cultural properties for which documentation should be made. So every year we have a project for the documentation including film etc.

Now there is a category of folk performing arts which are similar to the performing arts designated as intangible cultural properties. They are designated as folk performing arts, not for historical or artistic merit, and they are performed as folk traditions and customs by non-professional general members of the local community. The government preserves them also as intangible folk cultural properties.

Under the law, intangible folk cultural properties are defined as manners and customs related to food, clothing and housing, to occupations, religion, festivals, and folk entertainment; and tangible ones are defined as clothes, instruments, houses, and other objects used for above purposes, and those are indispensable for understanding the changes in the mode of people’s life. Among those folk performing arts, important ones are designated as important intangible or tangible folk cultural properties. Intangible Folk Cultural Properties correspond to traditional customs such as rites, events or folk performing arts.

The selection criteria for intangible folk cultural properties are as follows:

First of all, they should be a representative embodiment in its origins and contents of characteristics of the basic lifestyle or culture of people;

Secondly, annual events performed in shrines or religious rituals which lay the foundation for performing arts;

Thirdly, those which indicate or suggest the formation of a certain performing art;

Fourthly, those which show the process of change in a certain performing art;

And finally, those with local features.

While Intangible Cultural Properties are evaluated for designation from historical and artistic point of view, Intangible Folk Cultural Properties are assessed from a folkloristic point of view in that they are indispensable for helping us understand the changes in people’s way of life.

The central government provides subsidies for successor training and repair of instruments for the preservation of Intangible Folk Cultural Properties. Also the government shares part of the cost for the studies and succession projects done by local governments even for those folk cultural properties not officially recognized as such by the central government. Furthermore, for non-designated ones, when and where necessary, as is the case with the performing arts and applied arts, the government selects those as Intangible Folk Cultural Properties that require major documentation and provides subsidies for documentation projects done by local governments or public bodies.

Now, part of the intangible cultural heritage in Japan is traditional techniques and skills which are indispensable for conservation of cultural properties. They are selected by the government for safeguarding measures. Under the system, the government selects and conserves the skills and techniques of repair or application of intangible properties, such as works of art, crafts and architectural structures and skills and techniques for making materials and instruments for such purposes, as well as skills and techniques of
repairing or making instruments or objects used in traditional folk performing arts.

The central government also designates individuals and groups which have mastered those techniques and skills for protection. And it also provides necessary subsidies and grants for successor training and documentation. Furthermore, a partial revision for amendments to the law for the protection of cultural properties is going to be submitted to the on-going Diet session.

The revision is going to be submitted to cover a new category, which is folk skills and techniques which are related to people’s life and production activities in communities. As I mentioned already they include the techniques and skill of sake making, skills for making a special local food, traditional Japanese wooden ships, embroidery, rice and straw, craft works or the skills for producing Japanese traditional nails.

4. Domestic Legislative Adjustments towards Ratification of the Convention

When I was a child, they were more or less commonplace techniques and technology or skills, but due to the rapid changes in the time and society, some of those skills and techniques are in danger and therefore in urgent need of safeguarding. That is a purpose to the proposed amendment of the law.

Thus, Japan preserves Intangible Cultural Properties as well as Intangible Folk Properties and Monuments. Those measures are comprehensive and integrated as they encompass both cultural and natural heritage. We are proud that perhaps Japan is one of the most advanced in the world in those safeguarding measures and we will continue to endeavour for further protection and conservation. The 32nd General Conference of UNESCO last October adopted the Convention of Safeguarding Intangible Cultural Heritage and then the conference pressed for ratification. And our country, which has done a lot of advanced work for preserving Intangible Cultural Heritage, is working to ratify this Convention.

And as I mentioned in my opening address, this matter will be submitted to the cabinet meeting tomorrow. Japan has already set in place national legislative regulatory measures such as the law for the Protection of the Cultural Property, and culture and art promotion laws as required by the Convention. So, no new legislative measure is required to conclude and ratify the Convention. We expect to see an early conclusion or ratification of the Convention on our part. Ratifying and concluding this Convention will certainly enhance public awareness of the importance of intangible cultural properties in the country and also of the obligation of the state which is advanced in the safeguarding of intangible cultural heritage, and will encourage more international cooperation in this field. After the conclusion of the Convention, of course specific work must begin for the nomination of further heritage elements and, as the country advances in this field, will actively address this task.

5. Current Issues Regarding Protection of Intangible Cultural Heritage

Japan has strong ties with other cultures in Asia and Pacific region and shares a common cultural base with many of those cultures in the area of intangible cultural heritage. That warrants close collaboration and cooperation with you. Last but not least, I would like to leave with you some of my thoughts about the future challenges for safeguarding intangible cultural heritage, although I’m sure that many of you have thought about those issues already.

Future challenge, I would like to touch upon are real and urgent issues for Japan as well in the field of cultural property preservation. And number one is the conservation and succession or transmission of the tradition of Intangible Cultural Heritage. In our country, Intangible Cultural Heritage is classified into (as I mentioned), Intangible Cultural Properties such as traditional performing arts and traditional applied arts, Intangible Folk Cultural Properties and some selected techniques and skills for conserving Cultural Properties.

In the near future, as repeatedly mentioned, so called folk skills and techniques will be covered under safeguarding measures. Among those, different kinds of performing arts and applied arts are valued for their artistic quality and therefore they’re refined and enhanced through constant training of the skills involved. And so besides the succession of the traditional style or patterns, creativity or creative quality is necessary. On the other hand, Intangible Folk Cultural Properties, such as traditional customs and practices or folk performing arts, and also a newly proposed category of folk skills and techniques, are designated not for their artistic quality but the...
recognition that they are indispensable for understanding the change of people’s life in Japan.

Because of such differences, in Japan those intangible cultural properties and intangible folk cultural properties are separately dealt with in preservation and conservation but, nonetheless, all of the different groups of important heritage are loaded with tradition handed down for many years. And therefore conservation and succession or transmission questions are common problems. In many countries around the world including Japan, rapid changes in political, economic and social structures bring about a lot of changes and reduction in performers and practitioners or those who love such arts. And some traditional cultures are now in danger. Furthermore, disintegration of local communities and societies is a big issue. In some localities therefore attempts are being made to use traditional performing arts or folk performing arts as a means to achieve social or economic revitalization.

And in such circumstances, as is provided for in the Convention, we must give a high priority to awareness-raising about the importance of such cultural heritage and promotion and advocacy for safeguarding intangible cultural heritage. As discussed in the drafting process of the Convention and as is the case with tangible cultural heritage, but especially for intangible ones, some intangible cultural heritage elements may begin to receive negative impact in their inherent traditional value in return for economic gains.

Especially traditional customs and practices and folk performing arts have been practised and supported by the residents of local communities. In that sense, they have been sustained through the community life of the local people. In other words, with changes of the time or with changes of generations, come changes in the way of thinking of the local residents of the community. Natural and gradual change of intangible cultural heritage therefore is in a sense inevitable. And certainly it is not that no changes at all are allowed or permissible. But then when intangible cultural heritage has such peculiar features, what does it mean to safeguard them? And how can it be done? As Mr. Smeets of UNESCO mentioned, this also relates to the question of authenticity. Those issues, I believe, need to be further debated together with the importance of securing cultural diversity.

The second agenda I would like to touch upon here for the future is the safeguarding of Intangible Cultural Heritage linked with religion or beliefs. Japan, as a policy of the country, maintains the separation of state and religion. As a result, the government does not provide any direct safeguarding measures to rites or events where a religious ministry chiefly presides over religious events. On the other hand, the government provides very active safeguarding measures for those rites or events which are related to folk beliefs and practise supported by local community people.

In the world, however, very few countries make such distinction between the two. So as a future agenda, we need to consider the ways to protect intangible cultural heritage related to a certain religious belief or whether such religious belief-related events can be considered intangible cultural heritage.

Last October, ICCROM held the first forum on living religious heritage in Rome. This forum chiefly dealt with Tangible Cultural Heritage, but in the future for Intangible Cultural Heritage we need to consider the role of religious belief in protecting Intangible Cultural Heritage.

And the third future issue we need to examine is the intangible aspects or elements of tangible cultural properties or interrelationship between tangible and intangible cultural heritage. On our part, in order for us to provide forum discussion on such theoretical issues in collaboration with ACCU, the Japanese government plans to hold an international symposium in October this year. On this particular question, this symposium is tentatively named “international symposium” with the theme of interface between tangible and intangible cultural heritage. And we are now preparing for this symposium.

In this meeting I sincerely hope that you will also have a very good discussion on the future agenda. Also thank you for your kind attention.
3. ACCU’s Programmes and Vision for ICH Safeguarding

SATO Kunio, Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)

1. Introduction: Intangible Cultural Heritage as Alive Expression

It is said that one language disappears from the earth every two weeks. With the death of one language, we lose the whole culture contained and expressed by that language forever. This is a very serious crime against humanity. Culture is nation or ethnic group itself, or we ourselves, and is the expression of our own self-recognition. Culture is value and ideal. It is, in a word, “spirit”. Without squarely facing our own culture, we can neither succeed in finding our present position and future course nor develop creative activities. Creation draws on the roots of cultural tradition. Tangible cultural heritage like historical monuments is very important to enable us to identify ourselves on a historical plane, but it is not alive.

What is more important is to connect us to living cultural heritage so that we can communicate with it and live in it to enrich our daily life. Identifying and preserving our cultural tradition becomes more and more important, especially in the age of rapidly expanding globalization. Unless we can succeed in identifying, respecting and preserving our own traditional cultural heritage, we would no doubt be immersed in successive big waves of political and economic onslaughts on cultural integrity. Quick disintegration and disappearance of many beautiful cultures would then follow. To tackle this big issue, we have to stop sometimes and think seriously over our past, present, and future. ACCU’s main concern is neither political nor academic, but practical engagement in preparing and implementing programmes and projects for the safeguarding of our cultural heritage in the region.

In the northern part of Japan, especially Oga peninsula, we find a one-thousand-year-old tradition on New Year’s Eve called “Namahage”. A couple of young men in the village wear fierce-looking masks and straw capes, and visit the houses in the village to ask, for example, whether there is a disobedient child or lazy person in the family. Most likely, children very much fear their visit, often cry, and seek the parents’ help.

The demons demand a promise from the children that they will behave well, and after are entertained with sake and food by the family. Finding satisfaction in their treatment, they then leave the house. In this rite there is, among other things, a good tradition in that the children can witness how the parents can protect them from the threatening demons, so that family ties and values can be well respected by the children. No doubt their visit is welcome, for they bring to the family happiness and good fortune. Any folklore, thus, should be considered as an integral part of our daily life, and should not be separated as a cultural event.

2. ACCU’s Initiatives in Cultural Programmes in the Past

ACCU is proud of having taken initiatives in cultural programmes many years ago with active participation of UNESCO and UNESCO member states in Asia. Some of you might have known ACCU’s past contribution to the propagation and development of policies and programmes in the field of the safeguarding of intangible cultural heritage in Asia. For those who participated in our programmes in the past my talk may not be so informative, but perhaps it seems useful to enable all of you to recall and understand the scope and width of ACCU’s activities once more, so that we will be able to launch new activities, taking into account changing situations and demands for our regional contribution to Asia and the Pacific in the age of globalization.

Regional Co-production Programmes of Literary, Music and Other Materials

In order to share and appreciate cultural diversity in Asia, ACCU and some Asian countries started to document folk tales, traditional handicrafts, festivals, and traditional music and make available a series of books, LP records and cassette tapes with guidebooks around the middle of the 1970s. Festivals in Asia, Folk Tales from Asia for Children Everywhere, Traditional Handicrafts in Asia and the Pacific, Folk and Traditional Music of Asia, and Musical Instruments of Asia and the Pacific are some examples of joint production since the 1970s. Folktales from Asia and Festivals in Asia were...
published under ACCU’s copublication programme. 29 titles have been produced in English prototype to be translated into local languages. For example, Folk Tales from Asia was published in 32 Asian languages plus 9 languages in other regions. The number of copies produced of this series is so far about 2 million.

In 1993 mobile teams of experts for the documentation and promotion of intangible cultural heritage started to visit some Asian countries to enable local personnel to equip themselves with technical skills of recording and preserving visually endangered cultural heritage. These programmes culminated in producing in 2000 the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific – A Basic Model. This is a very brief summary of ACCU’s collaborative regional activities.

Now, let us look at them in detail. I would like, first of all, to sum up by characterizing our programmes related to intangible cultural heritage in the region by genre. This does not necessarily mean that the identified types in the ACCU programmes would exclude other genres of cultural heritage to be covered in future programmes, but rather that we want to recognize the limited scope of our past activities and priorities.

Our list of past programmes includes traditional music, folktales, festivals, folkdances, and traditional handicrafts. Secondly, they were presented in the form of LP record, slide, audiocassette, videocassette, and books and other printed materials. Very recently, some of them have been presented as a database on a website. Thirdly, the aim of producing these materials was in the beginning to collect and disseminate precious intangible cultural heritage, most of which was unknown outside small circles of the local people and the countries concerned, for the promotion of better international understanding and information sharing.

Along with a few fund-raising campaigns for the conservation of historical monuments such as Moenjodaro in Pakistan, the aim became more geared to the production of educational materials and teachers’ guidebooks for upper-elementary and secondary schools in the region.

Documentation workshops
Then, ACCU started to send mobile teams of experts to a few Asian countries to train local personnel in visually recording and preserving intangible cultural heritage in danger of disappearance. One example is presented here. In January 2001 ACCU organized the National Workshop on the documentation and promotion of intangible cultural heritage in India, in collaboration with the Centre for Cultural Research and Training to enable the participants to gain knowledge and skills on various methods of using audio-visual equipment for the documentation and promotion of intangible cultural heritage and to document on video specific performing arts in danger of dying out, on the basis of understanding of their current situation in Indian life.

I will show you some pictures taken at the Workshop to illustrate major characteristics of the 10-day workshop, with the participation of three Japanese experts as well as many Indian experts.

Databank on Traditional/Folk Performing Arts in Asia and the Pacific
The latest addition in 1998 was to compile a database of precious performing arts and present them on website. This was initiated by the 1999 Regional Seminar on Preservation and Promotion of Traditional/Folk Performing Arts held in Bangkok in February 1999, in collaboration with the Thai National Commission for UNESCO.

This Data Bank provides us information on selected traditional and folk performing arts, organizations involved in preserving them, and national systems of safeguarding intangible cultural heritage in Asia and the Pacific. The listed performing arts are samples of endangered intangible cultural heritage reported by experts in each country concerned; this should not be taken as a comprehensive list but simply as a first step for compiling a more complete database in the near future. It is time now to review this Data Bank for its validity and utility.

2002 Regional Workshop on Promotion of Proclamation of Masterpieces
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 proclaimed as Masterpieces, 6 of them were from Asian countries. This programme had considerable impact on preservation efforts among UNESCO member states. At the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific co-organized by
ACCU and UNESCO in March 2002, we highlighted some examples of national and local initiatives for safeguarding cultural heritage. They are, among others, awareness raising and mobilization among custodian communities, and national and regional recognition of the urgent need for safeguarding the masterpieces, and the intensification of legislative, organizational and administrative actions. The Workshop aimed to promote the system and concept of the Proclamation programme, and to encourage future participation from the UNESCO member states in the region. As we are already aware, 28 most remarkable examples of oral and intangible cultural heritage were proclaimed in November 2003 as the Masterpieces for the second time. Congratulations to those countries and communities, whose intangible cultural heritages were proclaimed by UNESCO last year. 12 were from Asia and the Pacific region. This figure demonstrates the richness of the region in intangible cultural heritage and eloquently indicates the impact of the ACCU/UNESCO Regional Workshop, which encouraged Asian colleagues to submit their candidatures to UNESCO. The slide shows a number of heads of Bunraku puppets, which was proclaimed as one of the Masterpieces last year. You will visit the Bunraku Theatre on Saturday. During your presentation of the Masterpieces we would like to know how you have been preserving these precious heritages and how you will continue to do so. Your common and individual efforts at national and community level will be very important in suggesting to us our future strategies. We will also be pleased to hear your preparedness for the ratification of the Convention in your country, when you present your Masterpieces.

The Convention of Safeguarding ICH

A new age is beginning to dawn. The 32nd General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage in October 2003, and this was a really big step forward to mobilize national and international action for preserving our common heritage of precious value throughout the world. The Convention requires the ratification of 30 States to go into force, therefore it is urgent for us to persuade our governments to take immediate action to ratify the Convention. Mr. Smeets kindly took the trouble to participate in the meeting in order to explain UNESCO’s work related to the Convention. We can benefit from UNESCO’s long experience in this area. In fact, it took at least two decades of discussion and preparatory activities for UNESCO to arrive at this stage of development for the protection of intangible cultural heritage. The adoption of the Convention is a clear message for us to revitalize our activities.

What kind of activities will be undertaken to raise awareness about the importance of intangible cultural heritage, and to safeguard it as soon as possible? What kind of programmes will be envisaged for UNESCO member states? And what kind of regional programmes can be designed for ACCU and its partners? Here I only dare to ponder over possible courses of action for ACCU, which all the participants are kindly requested to discuss during this Meeting. When we look forward, the most reasonable method is to first look back over our past collaborative activities. As I indicated before, there have been a number of ACCU programmes, which may be used as starting points for our discussion on future joint activities in the region.

ACCU’s Provisional Joint Programmes

Based on a rough review of ACCU’s past programmes, I would like to embark upon discussion of possible future programmes to be undertaken jointly with you and UNESCO. I simply intend to suggest my personal ideas, after taking into consideration your responses to the questionnaire. The first area will be related to the definition of intangible cultural heritage. I want to remind you that it is not easy to agree on the definition of intangible cultural heritage, as we observed at the successive UNESCO Inter-governmental Experts’ Meeting on the Convention for the Safeguarding of the Intangible Cultural Heritage. UNESCO faced a very difficult situation regarding the definition of “intangible culture”, when it discussed the draft convention in 2002 and 2003. A list of examples helping the interpretation of the definition was attached to the draft. To indicate how widely it was considered during the discussion at UNESCO, I quote a few examples from the draft, which was finally dropped from the adopted convention. Under social practices, rituals and festive events, there were “body-art (tattooing, piercing, painting)”, “culinary arts”, and “practices relating to hunting, fishing and gathering”. Under knowledge and practices about nature, there were “prophecies and oracles”, and “magical, spiritual, prophetical, cosmological and religious beliefs and practices relating to nature”. At the moment, until UNESCO is able to agree on the definition, I do not like to dare to define it even in
very broad terms. We know the Convention provides the definition in its Article 2 in rather general terms, which might require a number of years to be clearly agreed in practical terms. Perhaps, we can reasonably present a rough idea of intangible cultural heritage in the form of a Handbook, preferably with videocassette, as an indication of our future activities in the region and UNESCO member states’ work in requesting UNESCO’s support on the safeguarding of intangible cultural heritage. The Handbook should contain simple explanations with a lot of illustrations. Eventually a clearer definition will come out through discussions by the UNESCO’s Intangible Cultural Heritage Committee, as we hear UNESCO is now preparing a brochure on the Convention and, more importantly, UNESCO is going to prepare a manual including a glossary. We will be able to make use of it in future activities. The UNESCO Universal Declaration on Cultural Diversity adopted in November 2001 says that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs. To initiate our activities, this broad definition should be considered as a starting point. It seems rather wise for us not to spend any more of our time on discussing the definition of intangible cultural heritage, and to adopt a tentative framework for our practical activities. Our Handbook with videocassette (Video Guide) for cultural experts will be also utilized for awareness raising among the general public, especially among schoolteachers and non-formal education facilitators.

I have to mention here that ACCU’s Asia/Pacific Copublication Programme (ACP) agreed on the production of a book on intangible cultural heritage in the region in December 2002 so as to enable children in Asia to better understand importance of their heritage in daily life. We expect this book will come out in 2005 and contribute a lot to awareness raising especially among the youth.

Referring to one of the recommendations at the 1999 Bangkok seminar, a second area will be the organization of workshops or seminars on heritage management, taking into consideration long Japanese experience in conservation management, both in public and private sectors, and at local and national levels. Needless to say, Japanese experiences cannot be automatically applied to other Asian countries, but many ideas could be found in half a century’s history of Japanese public and private support for the conservation of intangible cultural heritage. Inventory- making may be an important element of heritage management. Some Asian countries have also accumulated rich experiences in this area, so that their expertise and know-how should be made available to other Asian colleagues.

A fourth area is documentation of intangible cultural heritage by each country, especially in view of its application for international assistance through UNESCO. In this endeavour the capability and experience in documentation vary according to the country. Not many staff are available for the documentation of intangible cultural heritage in some countries. Training needs to emphasize, among other things, systematic data gathering, data presentation, and application of technology. This area should be well coordinated with UNESCO’s work for inventory- making and its requirements.

The above areas of possible joint activities for the region may eventually culminate in the production of a Data Base of Intangible Cultural Heritage in the region, which will regularly be updated by collaborative countries. This will become a common source of information for any regional and international action. Linking national organizations through information-sharing on concrete measures for safeguarding the cultural heritage is essential. Networking of personnel engaged in the preservation will be formed gradually through workshops, forums, and seminars at national and regional levels.

Fernand Braudel, a famous French historian, wrote
in his Grammar of Civilizations that in the field of humanities, like Philosophy, the simplest words vary their meaning often and inevitably, reflecting thoughts animated by their use. He made this remark about the word “civilization”, but his remark can be automatically applied to the word “culture”. However difficult it is to define intangible cultural heritage, I would like you to discuss from which area we can start, for example, by building up a database on intangible cultural heritage. We have to limit our scope of activities for practical purposes in the beginning. For your consideration and discussion I propose performing arts as an area for our joint activities, which imply dance, drama, music, songs and puppetry. These categories represent major areas of traditional concepts of intangible cultural heritage and reflect ACCU’s previous programmes. Our common experiences should be better utilized in our future collaboration.

To limit the categories to be covered is important, but what is more important is to decide what kind of programmes should be designed so that important cultural heritage in the region, especially that in danger, could be better safeguarded without losing much time. A rough review of ACCU’s previous activities suggests to us a few useful examples such as mobile workshop, production and dissemination of documentations, and database.

I have not touched upon financial aspects of our joint activities. As I understand, almost all countries in the region have financial problems, big or small. Therefore, it does not seem easy to raise the necessary funds within the existing budget for the preservation of cultural heritage. It is time for us to jointly consider a project to seek outside funds. When donor countries and international aid agencies become more and more interested in assistance in software, we may find a better chance of getting financial support for our projects, provided that we could successfully design them together. This issue should be taken up as a topic for discussion during this meeting.

We have to discuss also ownership of cultural heritage. Whether we can succeed in safeguarding certain heritage depends often on the ownership of that heritage. There are two aspects to this issue. The first one is whether the performers or the community concerned are ready to preserve cultural heritage under that ownership. Once the first question is answered affirmatively, the second one is how effectively it can be safeguarded. It seems to me that a first step would be awareness raising, among those concerned, of the importance of safeguarding heritage so as to enable us to maintain our cultural traditions and appreciate cultural diversity. For a long time we have assumed that such cultural heritage as rite and traditional dance do not belong to anybody but the community concerned as a whole. Therefore we have not paid appropriate attention to rights of performers as part of intellectual property right. ACCU is currently engaged in the production of a publication on copyright under the auspices of Bunkacho, Agency of Cultural Affairs, so as to promote better understanding of copyright and to eradicate unauthorized exploitation of intellectual property in the region as part of anti-piracy campaign. The outcome of this programme will be utilized for the safeguarding of intangible cultural heritage as well as a joint programme in the region.

Thank you.
Chapter 2

ACCU’s Programmes and Vision for ICH Safeguarding

INTANGIBLE CULTURAL HERITAGE

- Alive
- Represent value and spirit
- Integral part of our daily life
- Danger of disappearance

FESTIVALS IN ASIA

FOLKTALES FROM ASIA FOR CHILDREN EVERYWHERE

Book Title
PAST PROGRAMME GENRE

- Traditional music
- Folktales
- Festivals
- Folkdances
- Traditional handicrafts

MEDIUM

- LP record
- Slide
- Audiocassette
- Videocassette
- Books and other printed materials
- Website
Chapter 2

AIMS

- International understanding
- Information sharing
- Fundraising
- Educational materials and teachers' guidebooks
- Training

Fundraising

SAVE MOENJODARO

The National Workshop on the Documentation and Promotion of Intangible Cultural Heritage in India

January 2001
Chapter 2

The Convention for the Safeguarding of the Intangible Cultural Heritage

Adopted at the 32nd General Conference of UNESCO

ACCU'S PRIORITY AREAS

- Publication
- Handbook in the form of videocassette
- Workshop or seminars on heritage management
- Training in documentation
- Database
- Fundraising
- Performing arts

What kinds of activities for awareness raising.
What kinds of programmes at national level.
What kinds of regional programmes.
What ACCU can do.

Mr. Ralph Regenvanu
Director, Vanuatu Cultural Centre, Vanuatu

(Refer to the list of the second Proclamation in the Annex 1)

**Over-representation of Asia-Pacific**

Out of 28 items in the list:
- Asia-Pacific (12)
- Latin-America & Caribbean (6)
- Sub-Saharan Africa (2)
- Arab states (3)
- Eastern Europe/Central Asia (4)
- Europe (1)

This alone demonstrates the fact that, when one talks about intangible cultural heritage (ICH) it is something that is very relevant and applicable to our region. ICH expressions are in fact the main part of cultural heritage in Asia and the Pacific, whereas according to the criteria of the World Heritage Convention, monumental sites are considered to constitute the greater part of European cultural heritage.

**Why were 50 % of the candidatures not approved by jury for Proclamation?**

Almost all were qualified to be masterpieces: amazing expressions of culture chosen by the countries themselves. So, why were half of them not approved?

While the candidacy file has to demonstrate the outstanding quality of the expression, the jury tends to assume this outstanding quality is usually not the main factor involved in the non-approval of a file. Rather, main factors for not approving are (1) the candidacy files’ not following the set process and (2) weakness of the action plan. With regard to the action plan, the Jury laid down extra conditions to be met even by those expressions that were proclaimed.

**1) Process-related factors**

i) **Multinational ICH expression**

If the cultural expression exists in a number of different countries, all of the countries have to submit the file together. Therefore, many candidatures were rejected because the expression exists in more than one country but only one country submitted the candidature. It is one of the aims of this programme to recognise that ICH expressions do not follow state boundaries.

ii) **It has to be “a specific creation”**

The candidacy has to be “a specific creation” and “not simply a vast field of creation, such as a musical instrument that is widely used.” It needs to refer to an accurate identification of a particular expression, so it cannot be a culture as a whole, a world-view, or a language.

For instance, the Andean Cosmovision of the Kallawaya, Bolivia, was approved on the condition that the title should be changed. The candidacy file was specifically about the medicinal practices of the Kallawaya group and how the practices were a concentration of all the values of their society, not a whole world-view.

It has to be a “concentration” or “corpus” of a culture, meaning that the particular expression reflects the whole culture within it. A particular expression embodies all the values of the culture and it is an essential centre point to the culture that everything else revolves around. This is the kind of expression the jury was looking for.

However, the Jury can consider approving the candidacy if the file demonstrates the particular expression is special to the country, when acknowledging that variations exist in other countries.

- e.g. Maqom or Maqam from Tajikistan and Uzbekistan, which also exists in other Islamic states and Mongolian Morin Khuur horse-fiddle, also found in China.

iii) **Compliance with UNESCO ideals**

Adherence to the Universal Declaration of Human Rights is required. For instance, Tonga’s Lakalaka
was proclaimed but with some reservations, because it is very closely associated with royalty. So such arguments came up: ‘By proclaiming Lakalaka, are we saying the monarchy system in Tonga is good? Shouldn’t we support democracy, as some people in Tonga are doing?’ But the Tongan candidature file sufficiently demonstrated that they were seeking ways of making it into something that belongs to commoners as well. Another example is the Vedic Chanting of India. That expression is practised by the Brahmin caste. The jury approved the expression on condition that they bring practitioners from other castes as well.

(2) Weakness of Action plan

i) Transmission not targetted in action plan

What this whole programme is targeting is to ensure transmission of the expression from one generation to the next. Therefore, if transmission was not strongly emphasised and targetted in the action plan, most of those files were rejected for this reason.

Many files had talked about holding scientific forums, or documenting all the forms and putting them into libraries or archives. These are important aspects of safeguarding ICH, but in many cases they looked at this aspect only and they did not look at the practitioners: how much practitioners will be enabled to transmit this expression, how many opportunities are going to be created for the young people who want to learn it. In many of the files that were not approved, there was too much emphasis on the actions which favour scholars and cultural professionals, and not involving practitioners.

ii) Not enough involvement of practitioners

It was not demonstrated that practitioners are sufficiently involved in developing the action plan, agreeing to the actions in the plan, and being actively involved in implementation of the plan.

It was often scholars or policy makers who put together the candidature file without consultation with practitioners. That is why you have emphasis on scholarly meetings. Usually, if you involve practitioners, you would have much more concentration on transmission.

iii) Lack of evidence of state commitment, and that safeguarding actions were already well underway

There needs to be some evidence that the state is not just submitting the candidature file without having tried to preserve the particular form in the past. This is particularly important because no money is provided to a successful candidate just because they are proclaimed.
5. Regional Perspective of UNESCO’s Programme of Intangible Cultural Heritage

Ms. Beatrice Kaldun
Consultant-Culture
Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific

Dear Mr. Suzuki,
Dear Mr. Sato,
Dear Chairman,
Colleagues, Friends,
Ladies and gentlemen,

Let me begin by thanking ACCU, Bunkacho and the Japanese National Commission for UNESCO for their foresight in organizing this regional meeting on the safeguarding of intangible cultural heritage. Let me also take this opportunity to send you greetings from Mr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific who cannot be here today and on his behalf I am most pleased in sharing with you some aspects of the regional programme of UNESCO on intangible cultural heritage.

UNESCO’s global mandate is to undertake action to promote intangible cultural heritage to encourage all States, with the active cooperation of researchers, creators and custodians of culture, to identify more precisely the forms and items of the cultural heritage, to make States and communities aware of the value of and their responsibilities in respect of such heritage through legislative, institutional, educational, promotional and communication activities and lastly, to mobilize the international community through the establishment of technical and financial mechanisms for cooperation and assistance. Foremost this includes UNESCO’s commitment to be engaged in the dissemination of the international convention for the safeguarding of the intangible cultural heritage. [UNESCO 32 C/5 page 172 para 04010]

As we all know, intangible cultural heritage encompasses complex, broad and diverse forms of living heritage in constant evolution and needs therefore to be part of the cultural diversity issue through a global and regional strategy. In fact it is foreseen that later in 2004, all UNESCO Culture Programme Officers from the region will meet to discuss and strategize about means and ways to assist member states in the safeguarding of the intangible cultural heritage.

Adressing intangible cultural heritage and cultural diversity, let me refer to Mr. Engelhardt’s presentation held at the 2002 ACCU Regional Workshop for Cultural Personnel in Asia and the Pacific on the Promotion of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. In that presentation Mr. Engelhardt stressed the importance of preserving the entire diversity of cultural heritage, in fact the need to preserve “cultural spaces”. What do we mean by this?

Let me first expand on the importance of preserving the entire diversity of cultural heritage. With a critical assessment of the 1972 World Heritage Convention, Mr. Engelhardt stressed its shortcomings, namely that many countries do not have anything protected under the 1972 Convention (Mr. Smeets talked about the imbalance of the 1972 WH Convention yesterday). In the larger context, 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. Mr. Engelhardt urges us that we must be very careful to make sure that it does not become a problem when we are now trying to extend protection to intangible cultural heritage.

Culture does not exist in the abstract but in real time and space. So we need to acknowledge the importance of spaces that allow the transmission of culture. By cultural spaces UNESCO is referring to much wider “space” than the geographical space. This includes virtual (intellectual cyberspace) as well as ritual spaces in which the intangible cultural heritage is transmitted. Through resources such as knowledge and cultural spaces, we can undertake cultural mapping (mind mapping), that is to say, we can produce knowledge maps which provide us with the contemporary reality of culture, thus giving us an ultimate understanding of the link between physical heritage and intangible cultural heritage, between contemporary and traditional heritage. In fact UNESCO has recognized that it is not through inserting intangible cultural heritage into the tangible,
like an afterthought, that we can preserve it, but by turning the process completely around, and let the intangible expressions guide us towards the identification of larger preservation policy which includes the tangible but only as a part of the entire safeguarding process.

This theoretical concept has a concrete plan of action and strategy which UNESCO under the Office of the Regional Advisor for Culture in Asia and the Pacific will be implementing in the region in the next years through various layers of actions for the safeguarding of intangible heritage in its widest sense:

(i) to mobilize broad-based, acting from the grassroots up, to reach and mobilize a broad base of people of different layers of society, different types of “transmitters”, and
(ii) in order to achieve this it is key to empower the professionals (the carriers of intangible cultural heritage, the artists, the practitioners etc.) and
(iii) ultimately to affect change and influence policies, thus undertaking upstream policy work is another important area of UNESCO work in favour of increased cultural diversity.

Let me give you a few concrete examples of actions and activities in these three areas of grass-roots mobilization, empowerment of professionals and affecting policy change within the wider context of intangible cultural heritage.

**Grassroots Mobilization – Going Broad-Based**

One of these areas are crafts or handicrafts. Handicrafts are one part of cultural industries and it is through handicrafts that UNESCO RACAP is currently going broad-based through the Programme of the UNESCO SEAL of Excellence for Handicraft Products in Asia. The UNESCO Seal of Excellence for Handicraft Products is a unique programme which emphasizes quality control and marketability of handicraft products by awarding a SEAL of Excellence to Handicraft Products that fulfill five criteria ranging from quality craftsmanship, to environmental friendly production, to innovative design within traditional forms, marketability and cultural aesthetics. The programme was initiated in Southeast Asia (ASEAN countries) in 2000 as a pilot and is now being expanded into South Asia (SAARC) and Central Asia.

It is through this initiative of the SEAL of Excellence for Handicrafts that a broad base is mobilized and accessed with the aim to contribute not only to market access, marketing, quality control and authenticity of design and production of handicraft products, but to contribute to the development of creativity and to a wider access and understanding of cultural and artistic expression within the context of cultural diversity and human creativity.

**Empowerment of the Profession, “the Professionals”**

Let me now introduce to you one of the UNESCO regional actions on the empowerment of professionals within the field of intangible cultural heritage. UNESCO extended support to the formation of an Asia Pacific Performing Arts Network (in short APPAN), which is a unique network of artists, practitioners, scholars and professionals who engage in the protection, enhancement and revitalization of traditional and contemporary creativity through research, exchange, education and networking. The Programme is linked with the UNESCO Aschberg Bursaries and Art Fellowships under the UNESCO International Fund for the Promotion of Culture (IFPC) in furtherance of mobility and training for young artists.

The UNESCO support of the APPAN network is within the context of strengthening institutions, bodies, networks, performance venues and other such spaces in which intangible cultural heritage is transmitted from teacher to pupil, from master to audience. By strengthening the APPAN network, a carrier, if intangible cultural heritage is being strengthened and empowered.

Within this context, a regional festival and symposium is under preparation / being organized by APPAN in cooperation with UNESCO Bangkok under the title UNESCO-APPAN Festival and Symposium on Puppetry: Memory, Recovery and Adaptation – The Asian Experience. As the title implies the focus will be on puppetry with the following set of objectives:

i. to share and exchange all aspects of these art/folk forms among the artists, practitioners and scholars of the region;

ii. in addition, puppetry will be examined within the context of cultural space so that we gain a better understanding about these art forms as
carriers and transmitters of cultural knowledge, with the ultimate aim to receive/obtain layers of knowledge maps / cultural maps; and finally

iii. to discuss with the performing arts practitioners the 2003 Convention for the safeguarding of the intangible cultural heritage with the aim to learn from one group of practitioners their views, expectations and needs from the 2003 Convention. The ultimate aim is to enrich the discussions on the application of the 2003 Convention, basically the preparation of the guidelines for the Convention. (Article 15 of the Convention: Participation of communities, groups and individuals; Articles 13 and 14)

The festival and symposium will be held from 5-9 June 2004 in Bangkok, Thailand and I hope that you are interested in this activity and that some of your countries’ practitioners on puppetry can be represented.

Affecting Policy Change

The link between the safeguarding of intangible cultural heritage and the promotion of creative enterprises and cultural industries is strongly advocated by UNESCO. Cultural industries, including books, records, audiovisuals, multimedia, crafts and fashion design, are recognized as creative forces that generate jobs, income and revenue and are at the same time a central vehicle for promoting cultural diversity at local and international level. Thus, cultural industries are increasingly becoming one of the central tools for promoting creativity, contributing to economic development and ensuring cultural diversity. However, the potential of the cultural industries is, to date, seriously under-mobilized in the Asia-Pacific region where cultural industries seldom figure in sector analyses or in national development plans. Since cultural industries are, by nature, both cultural and economic, the overall purpose of any national growth strategy must be, on the one hand, to maximize their potential contribution to the country’s economy and on the other, to facilitate national, regional and world dissemination of endogenous cultural creativity, be it conveyed by literary, musical, audiovisual, or craft creations and products, a clear contribution not only to the economy but to cultural diversity and creativity. Creativity and development are one of the three main lines of action for the UNESCO 2004/2005 biennium, and they are specifically oriented to safeguard cultural diversity.

It is within this context that UNESCO’s Asia-Pacific programme / UNESCO Regional Office for Culture has put strong emphasis on the link between safeguarding intangible cultural heritage in its widest sense and promoting cultural industries or cultural enterprises. It is the cultural industries that allow us not only to preserve, but to transmit the intangible cultural heritage.

The key area of UNESCO Asia-Pacific action is to develop the necessary conceptual framework so that cultural industries and creative enterprises will be integrated into the development policies of the region’s government and thus to provide policymakers with the information, analysis, and decision-making tools necessary to establish national policies in this field.

A start has been made in this direction during the last 2 years through a series of individual consultations with Asia-Pacific economist experts in the field of cultural enterprises, and the commissioning of a series of white papers in the attempt to collect data on a variety of the most successful cultural industries (i.e. publishing, music, film, handicrafts, and tourism). From this preparatory information collation, an in-depth ‘problem analysis’ document has been drafted, a Position Paper which UNESCO Bangkok, in cooperation with its specialized partners, will be discussing at a Senior Expert Consultation in early 2005. The Expert Consultation will be a meeting of senior experts and is structured to encourage multi-lateral discussions between academics, policy makers, business people and professionals from the cultural industries. This consultation will then provide a Conceptual Framework (Manual) for the development of cultural industries in Asia-Pacific. The topics addressed in the Position Paper include: (1) economic valuation of cultural assets; (2) statistical indicators for cultural industries; (3) investment for creative enterprise; (4) the role of ICT [info communication technology] in creative enterprise; (5) copyright; (6) urban and regional planning; and (7) cultural industries as a bridge to the information society.

The cultural industries programme encompasses a long-term commitment for the strengthening of cultural industries as a means to achieve sustainable
social development and economic growth in Asia Pacific countries, thereby going beyond preserving intangible cultural heritage and ensuring cultural diversity through focus on its transmission and thereby imbed it into the very foundation of the development of the region in the 21st century.

**Transmission - Cultural Diversity - Creativity**

We have learnt that the driving forces of the intangible cultural heritage activities in the region are cultural diversity and creativity and that there is a strong emphasis on transmission, uninterrupted transmission. This makes a natural link to capacity building, sharing of knowledge and in particular to education. Within the framework of the global UNESCO Education for All Programme, the important link between education and creativity and thus cultural diversity is quality education. Let me briefly outline to you the overall strategy and action of this important programme that addresses the young generation and our future through Arts Education and Arts in Education.

The Programme is spearheaded by the international appeal of the Director – General of UNESCO in 2000 for the promotion of arts education and creativity at school, thereby addressing the contribution of arts education and creativity to quality education and this has prompted a number of regional meetings and conferences and quantitative research on the contribution of art education and more particular arts in education to quality education.

To this end, on a global level UNESCO has organized regional meetings on arts education and in early January 2004, UNESCO Bangkok Office organized the Asian Regional Meeting and Consultation in Hong Kong with the cooperation of the Hong Kong Institute for Contemporary Culture.

The essential concern for the Asia-Pacific region is (i) to ensure the establishment of methods and programmes for the development of indicators linking arts education and arts in education to overall educational and intellectual achievement, (ii) to encourage and promote human creativity (nurture creativity and innovation/innovative thinking) and (iii) to give a sense of place/understanding of the local/national culture and heritage to the young generation.

The successful meeting will now be followed by the establishment of arts in education observatories in the region as well as a high-level meeting of ministries of culture and ministries of education, to agree on an Asian framework of action which will also serve as input into the 2005 World Summit on Arts Education and Creativity.

Through these actions, as outlined above: broad-based mobilization, empowerment of the profession, affecting policy change and transmission to the young generation, the UNESCO regional programme for the safeguarding of intangible cultural heritage – in its widest sense - aims to make the safeguarding and development of intangible cultural heritage an integral part of preservation policies since it constitutes a key component of cultural diversity and human creativity.

In conclusion let me quote from the UNESCO Universal Declaration on Cultural Diversity:

Intangible heritage is best defined as a map, or a compass, through which human beings interpret, select, reproduce and disseminate their cultural heritage as a whole. So, just as tangible heritage is not the sum total of all the physical possessions of a society, intangible heritage is not merely an encyclopedia of its values and intangible treasures. Intangible heritage is a tool through which tangible heritage is defined and expressed, and through which the inert landscape of objects and monuments is turned into a living archive of cultural values. Without tangible heritage, intangible heritage becomes too abstract. Without intangible heritage, tangible becomes an illegible series of objects or sites.

Thus intangible heritage must be seen as a larger framework within which tangible heritage takes on its shape and significance. It is the critical tool through which communities and societies define their archive of relationships between cultural values and cultural valuables. If cultural heritage can be seen as a major vehicle of human aspirations, tangible heritage is its physical shape but intangible heritage is its motor and steering mechanism. Seen this way, intangible and tangible heritage take on a dynamic and creative relationship, where each shapes the other over time in defining the common cultural wealth of humankind.

[Cultural Diversity A Conceptual Platform, by Arjun Appaduarai, Yale University]
6. ACCU Strategies for Safeguarding of Intangible Cultural Heritage in Asia and the Pacific

Ms. OHNUKI Misako
Director, Culture Division, ACCU

Introduction

One of the goals of this Meeting is to grasp the needs of the participants and thereby draw up concrete project proposals to be implemented as ACCU mid-term (fiscal period 2004-2007) strategies involving your priorities. ACCU hopes to organize such kind of Meeting regularly every three years to review and evaluate what we have done, and to draw up new programme strategies for the next term, hopefully attended by the same members providing we can maintain good collaboration with them in the next three years. ACCU’s main concern is not philosophical, but practical engagement in preparing and implementing programmes and projects for the safeguarding of our cultural heritage in the region. Based on the several programmes on intangible cultural heritage and network which ACCU has developed so far, in this meeting we would like to plan, together with you here, our mid-term strategy programmes so that we will be able to launch new activities from our fiscal period 2004 to 2007 by undertaking necessary fund raising as well as seeking for the new fund.

PART I:

Review of ACCU activities in the field of safeguarding and promotion of Intangible Cultural Heritage and Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

ACCU has been implementing programmes on the safeguarding of tangible and intangible cultural heritage, book development and literacy education, jointly with Asian/Pacific UNESCO Member States since its inception in 1971. Culture programmes aim at promoting activities for mutual understanding and safeguarding of our cultural heritage in the region through various means, such as training for those who work in the field of culture and book development, concours for artists, and, production and promotion of publications in indigenous languages. Now the programmes on tangible cultural heritage are being covered by Cultural Heritage Protection Cooperation Office launched in 1999 in the world heritage city of Nara, and those on intangible heritage by our Tokyo office.

I Training Personnel

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

Due to social changes, the rich and varied intangible cultural heritage in Asia and the Pacific region is in danger of disappearing. One of the ways to preserve the heritage is to keep accurate records of it. In 1993 ACCU launched a new programme for sending a mobile team of experts to national workshops on the documentation and promotion of intangible cultural heritage coorganizing with a cultural institute in the host country. Since the beginning of this programme, ACCU has so far organized workshops in Pakistan, Thailand, Viet Nam, Laos, and India.

The objectives of the series of Workshops are: (a) to provide knowledge and experience to personnel involved in documentation work on intangible cultural heritage, (b) to instruct the participants of the workshop how to record the intangible cultural heritage, (c) to promote awareness of the significance of preserving the intangible cultural heritage.

ACCU sends internationally recruited experts such as a cameraman, an audio specialist, a technical specialist, and a scholar, who are specializing in this field, to the workshops as lecturers in order to respond to the local needs. Basically, a selection of experts meets the requests and needs according to the situation in the host country as submitted by the coorganiser.

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

(1) Pakistan
Place and date: Islamabad, 6-14 February 1994
Joint organiser: Lok Virsa (National Institute of Folk and Traditional Heritage)
Participants: 30 participants from cultural organisations, TV station, local authorities and schools
Contents: lectures and video shooting of traditional/folk dance, music and drama (puppet theatre) in a studio, etc.
Lectures:
“Video and TV as Media for Documentation of Non-physical Heritage”
“Classical Dance in Pakistan”
“Recording and Dissemination of Music”
“Culture and Identity in Modern Times”
“Documentation of Dance”
“Dance and Documents – Their Mutual Influence on Preservation”
“Cultural Documentation through Photography”
“Recording Traditional Dramatic Performance”

(2) Thailand
Place and date: Bangkok, 12-23 December 1994
Joint organiser: Fine Arts Department, Ministry of Education
Participants: 45 participants from cultural/educational organisations, colleges of dramatic art, libraries and universities
Contents: Lectures and video shooting of dance, music in a studio, outdoor shooting with one camera, collecting data on background of the performance by way of photographs and literary documents, video interview with an elderly performer, etc.
Lectures:
“Video Documentation of Traditional Performing Arts”
“Video Documentation of Non-physical Cultural Heritage”
“A World of Future Rooted in Tradition”
“Documentation of Visual Information Materials”
“The Essence of Art Direction for Documentary Film/Video Production”

(3) Viet Nam
Place and date: Hanoi, 10-19 January 1996
Joint organiser: Vietnam Institute of Culture and Arts Studios, Ministry of Culture and Information
Participants: 22 participants from cultural organisations, research institutes and local authorities
Contents: Lectures, and video shooting and audio recording of traditional songs and performing arts in meeting hall. Field work was carried out in Hoa Vinh Province for recording of traditional/folk songs and dance of the Red Thai, etc.
Lectures:
“Recent Situation regarding Intangible Cultural Heritage”
“Recording Intangible Cultural Heritage on Film”
“Audio Documentation of Intangible Cultural Heritage”
“Preservation and Promotion of Intangible Cultural Heritage”

(4) Lao PDR
Place and date: Vientiane, 6-16 January 1997
Joint organiser: Institute for Cultural Research, Ministry of Information and Culture
Participants: 30 participants from cultural organisations, TV stations, schools of music and dance, and local authorities
Contents: “Culture and Laotian Culture”
“The Situation of documentation and the Use of Equipment for the Preservation and Promotion of Intangible Cultural Heritage in Laos Today”
“Needs for Documenting Body Movements and Sounds in Expressive Performance of Traditional Asian Cultures”
“Collecting Data through Human Relations: DIPA (Documentation Items of Performing Arts) and its Applications in Broad Perspectives”
“Video Documentation of Intangible Cultural Heritage”
“The Management of Intangible Cultural Heritage Video Documents”

(5) India
Place and date: New Delhi, 4-13 January 2001
Joint organizer: Centre for Cultural Resources and Training (CCRT)
Participants: 26 participants from cultural organizations, media experts, local authorities, and schools
Contents: Lectures and video shooting of traditional/folk dance and music
Lectures:
“The basics of Documentation for Items of Performing Arts”
“Documentation versus documentary in video programming”
“Practical approaches to video documentation”
“The management of intangible cultural heritage – video documents”
II Production/Recording/Dissemination

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

(1) Co-production of Music Materials

ACCU launched in 1974 the Asian/Pacific Music Materials Co-production Programme (MCP). Under this programme the materials listed in the table below have been produced.

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

In 1993 ACCU started a programme for disseminating national versions of MCP materials. Under this programme, ACCU assists two or three countries per year in producing national versions of MCP materials by providing financial assistance. So far, ACCU has assisted the following countries:

<table>
<thead>
<tr>
<th>MCP Materials</th>
<th>Number of materials</th>
<th>No.of Music Pieces</th>
<th>Participating Countries</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Recorded Material</td>
<td>Guidebook</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series One</td>
<td>Vol.1</td>
<td>3 LP Records</td>
<td>1</td>
<td>62</td>
</tr>
<tr>
<td>&quot;Folk and Traditional Music for Children&quot;</td>
<td>Vol.2</td>
<td>3 LP Records</td>
<td>1</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Vol.3</td>
<td>3 LP Records</td>
<td>1</td>
<td>75</td>
</tr>
<tr>
<td>Series Two</td>
<td>Vol.1</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>74</td>
</tr>
<tr>
<td>&quot;Instrumental Music of Asia and the Pacific&quot;</td>
<td>Vol.2</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Vol.3</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>64</td>
</tr>
<tr>
<td>Series Three</td>
<td>Vol.1</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>54</td>
</tr>
<tr>
<td>&quot;Songs of Asia and the Pacific&quot;</td>
<td>Vol.2</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Vol.3</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>59</td>
</tr>
<tr>
<td>Series Four</td>
<td>Vol.1</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>83</td>
</tr>
<tr>
<td>&quot;Folk Songs of Asia and the Pacific&quot;</td>
<td>Vol.2</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td>95</td>
</tr>
<tr>
<td></td>
<td>Vol.3</td>
<td>3 Cassette tapes</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Series Five</td>
<td>Vol.1</td>
<td>1 Video tape</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Musical Instruments of Asia and the Pacific&quot;</td>
<td>Vol.2</td>
<td>1 Video tape</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Vol.3</td>
<td>1 Video tape</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>(musical Instruments)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>Special Selection</td>
<td>1 Cassette tape</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Favourite Melodies of Asia and the Pacific&quot; - for School Use</td>
<td>2 Open reel tapes</td>
<td>1</td>
<td>39</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Favourite Melodies of Asia and the Pacific&quot; - for General Use</td>
<td>1 Cassette tape</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Open reel tapes</td>
<td>1</td>
<td>31</td>
<td>18</td>
</tr>
</tbody>
</table>
1993
Laos  “Instrumental Music of Asia and the Pacific” Series 2
Pakistan “Favourite Melodies of Asia and the Pacific” Special selection
Viet Nam “Folk and Traditional Music of Asia and the Pacific” Series 4
“Songs of Asia and the Pacific” Series 3
1994
Malaysia  “Folk songs of Asia and the Pacific” Series 4
Sri Lanka “Favourite Melodies of Asia and the Pacific” Special Selection
1995
Philippines “Favourite Melodies of Asia and the Pacific” Special Selection

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

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

The following seven volumes were compiled; (1) Music of Asia (187 slides), (2) Our Wonderful Cultural Heritage (273 slides and 1 video-tape), (3) Traditional Handicrafts (278 slides, video-tape in English and ten Asia/Pacific languages), (4) Looking Around Museums in Asia and the Pacific: from Archaeology to Telecommunications (240 slides), (5) Festivals of Asia and the Pacific (1 video-tape, 60 minutes), (6) Folk Dances of Asia and the Pacific (1 video-tape, 60 minutes), (7) Folk Dances of Asia and the Pacific 2 (1 video-tape, 46 minutes).

III. Networking

1. Regional Seminar for Cultural Personnel in Asia and the Pacific

ACCU has been organizing regional seminars for training cultural personnel in the region, in close cooperation with countries in Asia and the Pacific. Since 1998, the focus has shifted from training to mutual cooperation and information exchange among experts. In response to the call to safeguard intangible arts which are on the verge of disappearing, the theme of recent years has been the preservation and promotion of intangible and oral heritage.

### Cultural Kits (AVCP Materials)

<table>
<thead>
<tr>
<th>Cultural Kits (AVCP Materials)</th>
<th>Formats</th>
<th>Guidebook</th>
<th>No. of countries</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1 Music of Asia</td>
<td>slides</td>
<td>1</td>
<td>18</td>
<td>1978-9</td>
</tr>
<tr>
<td>No.2 Our Wonderful Cultural Heritage</td>
<td>slides video</td>
<td>1</td>
<td>1981-2 1987</td>
<td></td>
</tr>
<tr>
<td>No.3 Traditional Handicrafts of Asia and the Pacific</td>
<td>slides video</td>
<td>1</td>
<td>1983 1988</td>
<td></td>
</tr>
<tr>
<td>No.4 Looking around Museums of Asia and the Pacific</td>
<td>slides video</td>
<td>1</td>
<td>1985 1991</td>
<td></td>
</tr>
<tr>
<td>No.5 Festivals in Asia and the Pacific</td>
<td>video</td>
<td>1</td>
<td>20</td>
<td>1988</td>
</tr>
<tr>
<td>No.6 Folk Dances of Asia and the Pacific I</td>
<td>video</td>
<td>1</td>
<td>14</td>
<td>1990</td>
</tr>
<tr>
<td>No.7 Folk Dances of Asia and the Pacific II</td>
<td>video</td>
<td>1</td>
<td>8</td>
<td>1992</td>
</tr>
</tbody>
</table>
ACCU coorganized with UNESCO in March 2002 a workshop for cultural personnel to promote “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.”

The workshop provided participants with the latest information and the results of the first selection, so they could learn about the selection procedure, and discuss ways to utilize this system to raise the overall awareness of the general public about the importance of intangible and oral heritage in the respective countries.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Venue</th>
<th>No. of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 1998 Preservation and Promotion of Intangible Cultural Heritage</td>
<td>Tokyo, Japan</td>
<td>20 participants from 19 countries</td>
</tr>
<tr>
<td>Feb. 1999 Preservation and Promotion of Traditional/Folk Performing Arts</td>
<td>Bangkok, Thailand</td>
<td>7 participants from 7 countries</td>
</tr>
<tr>
<td>Feb. 2000 Building a Network for the Preservation and Promotion of Traditional Performing Arts</td>
<td>Tokyo, Japan</td>
<td>21 participants from 19 countries</td>
</tr>
<tr>
<td>Mar. 2002 Promotion of “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”</td>
<td>Tokyo, Japan</td>
<td>30 participants from 28 countries</td>
</tr>
</tbody>
</table>

2. Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific (http://www.accu.or.jp/paap/)

This databank comes in the form of a website as well as a 400-page printed directory. The print version was published in September 2000, as a fruit of the 1998-2000 Regional Seminars, followed by the digital version in March 2002. The reason it is named “A Basic Model” is that it is intended to demonstrate a possible methodology for archiving information on such arts, for future production of this kind in the region.

Contents:
- 153 traditional/folk performing arts from 18 countries
- 62 organizations/institutions engaged in preservation and/or promotion of such arts, from 19 countries
- National backgrounds of 17 countries

The objectives of the Data Bank are:
(a) to collect, share and mobilize information on traditional/folk performing arts in Asia and the Pacific for policy making, practical development of projects, research and education on traditional/folk performing arts.
(b) to enhance mutual understanding through traditional/folk performing arts.
(c) to foster the network of organizations and individuals in the field.
(d) to lay the foundation for a scheme for the future development of an Asia-Pacific archive of audio-visual documentation, in moving pictures and digital visual data, of traditional/folk performing arts.
(e) to encourage mutual contribution, to the preservation and promotion of the traditional/folk performing arts in the region by raising international awareness of its importance.

This databank needs to be revised or have information added, especially, regarding legislation and/or policies for Intangible Cultural Heritage, as follows:
(a) revise the country information for Chapter 3
(b) provide information on countries whose data are not listed (Australia, Cambodia, Fiji, Kiribati, Kyrgyzstan, Malaysia, Maldives, New Zealand, Palau, Tonga, Uzbekistan, Vanuatu, Tajikistan)

IV Others

1. Education

(1) Publishing books for children on Intangible Cultural Heritage in indigenous languages

As oral traditions in particular are often limited to a specific locality or group of people, these should be preserved through the written language and made available to a wider audience through publication. Also, materials relating to the traditional and
contemporary intangible culture of the Asia-Pacific region are essential, with the particular emphasis on introducing these materials into school curriculum and general public print and broadcast media. ACCU has produced numerous books, including “Folk Tales from Asia”, “Festivals in Asia” and “More Festivals in Asia” under the programme of ACP (Asian/Pacific Copublication Programme).

ACP is a programme jointly organized by ACCU and UNESCO Member States in Asia and the Pacific, starting to co-plan, co-edit and co-produce books and materials for children that would nurture mutual understanding and build pathways to promote cultural diversity in the region, while providing them with low-priced attractive books. Under this programme 29 titles have so far been produced.

ACP first produces a master version in English, based on which each Member State produces its own language version for distribution within the country. The total number of copies of the translated version in the respective countries amounts to more than 4,200,000 (4.2 million). This programme is supported by ‘national agencies’, consisting of private or governmental publishing houses, National Libraries, or other book-concerned organisations in each Member State, which work closely with ACCU, from monitoring needs, submitting ideas, and sending manuscripts prepared by local artists and writers, to disseminating the book in vernacular languages.

In fiscal year 2005, ACCU intends to publish books on “Intangible Cultural Heritage Around Us” (tentative) for school children. ACCU is going to organize an editorial meeting this June or July to draw up concrete guidelines for collecting materials to be prepared by artist and writers and to decide its distribution strategies. ACCU hopes that this idea will also lead to encouraging the participation of traditional artists and local creators in identifying and revitalizing intangible heritage.

2. Animation Co-production Programme in Asia and the Pacific

Contained in the oral traditions and folktales, we can find abundant wisdom and knowledge that are extremely helpful to understand how to live harmoniously with nature and to consider directions for the future. Animation is one of the most popular techniques and it is also effective when important but rather technical or serious messages are being conveyed. This programme aims to share and promote oral tradition in Asia and the Pacific with people around the world, and to provide them with good quality material in an enjoyable modern way. Selected tales from the six-volume series “Folk Tales of Asia” in the Asian/Pacific Co-publication Programme (ACP) were developed into animated cartoon videos. In this respect, it could also supplement the promotion of literacy and reading. The programme started in 1992 with the introductory video, “Once Upon a Time…” followed by three titles based on stories of three Asian countries which had been produced by studios in the respective countries by 1997.

Volume 1 “The Princess of Lotus Flowers” (China, Shanghai Animation Film Studio) 1993
Volume 2 “The White Elephant” (India, Ram Mohan Biographics) 1994
Volume 3 “The Dog Who Wanted to Be the Sun” (Thailand, Kantana Animation Co. Ltd.) 1996

ACCU, together with the studios in the respective countries produced the original English Version master tapes in three video systems (PAL, NTSC, SECAM) and encourages production of local language versions.

3. Others

(1) Planning of Implementing Regional Programmes for the Safeguarding of Endangered Languages in Asia and the Pacific

Asia and the Pacific is undeniably one of the world’s most linguistically diverse regions. But at the same time, there are over 597 million people who cannot read and write in this region. This number makes up about three-fourths of the world’s illiterate population. The illiteracy rate is generally higher in rural areas. Women comprise two-thirds of the region’s illiterate population. How will programmes on endangered languages be creatively promoted within the framework of safeguarding cultural heritages? Initiating projects in this region, ACCU
thinks that it is essential to have an overview of the
target people not only from the linguistic viewpoint
but also from historical, political and religious
perspectives. ACCU also thinks that involvement of
local experts, experts on literacy education, or editors/
producers who are well versed in arrangements of
oral traditions or material development is also very
effective for reinforcement of the programme.

ACCU, taking maximum advantage of their
accumulated experience so far, intends to seek to find
out needs and identify programmes for safeguarding
endangered languages, such as training of local
linguists and educators, for their documentation,
preservation, and revitalization.

With regard to the issue of ‘language’, ACCU
publishes ABD (Asian/Pacific Book Development),
a quarterly periodical in English, to provide and share
news and information on publishing, book
development and reading promotion in Asia and the
Pacific, so that readers can again access to the latest
information and know-how on material development
and its successful model cases in different regions
and countries. Some issues have featured articles on
languages in Asia and the Pacific in the past such as,
Issues in Digital Publishing” (Vol.31, No.3, 2001),
“Cultural Diversity and The Internet (Vol.32, No.2,
2001), Indigenous Languages, Creators of Culture”
Situations in Asia and the Pacific” (Vol.27,No.3,
1997), “Oral Traditions Live Today” (Vol.XIX, No.1,
1988), and the latest one featured “Endangered
Languages: How Can They Be Revitalized?”

Under these circumstances, Asia / Pacific Cultural
Centre for UNESCO (ACCU) has decided on mid-
term strategies, that is, to produce handbooks on
copyrights in Asia for people engaged in cultural
activities at grass-roots level, to spread basic
knowledge about copyrights in June 2004, and to hold
national workshops on adopting the system in two
or three countries per year. We aim to contribute to
the maintenance of cultural diversity and the
development of cultures, which UNESCO intends
to promote, and also to the enforcement of intellectual
property rights, which WIPO has been undertaking,
by producing master versions (English) and holding
practical workshops intensively for producing
vernacular language versions to be fully utilized in
individual countries.

**PART II:**

*Draft Plan of ACCU strategy to safeguard
Intangible Cultural Heritage (2004-2006)*

1. **Inventory-making as a part of heritage
management.**

It is one of the objectives of the Proclamation to
encourage countries to establish national inventories
of their intangible heritage and provide legal and
administrative measures for its protection. Since
Japan is a country with wide experience in this field,
ACCU is planning to convene workshops or seminars
inviting cultural authorities from other countries in
the region, so that they can tackle the issue as soon
as they go back to their countries.

2. **Training Seminars for Government experts**

The next priority comes on training personnel. We
are to convene seminars of the cultural authorities of
the region, in which they would tackle the issue of
how to make traditional cultures and folklore a
priority within their cultural policies.

3. **Programme Management of Sharing Know-how
and Strategies for Video Documentation of
Intangible Cultural Heritage**

The next objective is sharing know-how of video
documentation of intangible cultural heritage under
different conditions in the respective countries. How
are we going to disseminate the knowledge that we
Chapter 2

document? ACCU intends to produce a draft manual or simple guidelines for video documentation, under the initiatives of lecturers who have attended ACCU documentation workshops so far in 5 countries. Contents of the draft manual are planned to be developed by perpetual testing in the technical and theoretical workshops, thereby finalizing as a complete version of video documentation for dissemination. We hope to provide learners with the essence of documentation know-how which is technically applicable for both digital and analogue recording.

4. Handbook “What is intangible cultural heritage?”

Targets of this programme are ordinary people, children to adults, including government people who are in charge of management of intangible cultural heritage in the country. It is intended to publish this handbook for easy understanding and identification of the definition of intangible cultural heritage. Although the Convention provides the definition in its Article 2 in rather general terms, the Oral and Intangible Heritage is not yet widely recognized in the region, and therefore still accepted as a rather vague concept. Also since the convention is still very new, it is not very widely known. Many people wonder what “oral and intangible heritage” exactly means, and what this programme is all about. So we think it best to provide a very simple but easy-to-understand guide as soon as possible.

5. Data Bank

This databank comes in the form of website as well as a 400-page print directory. The print version was published in September 2000, as a fruit of the 1998 to 2000 Regional Seminars, followed by the digital version in March 2002.

Unfortunately, as you see, it does not include many visual images: only one or a few pictures for most of the performing arts, so we are planning to include sound and moving pictures in this databank in the very near future, as one of the mid-term plans. So ACCU is planning to further develop the databank gradually and update it in the next three years. We are planning to conduct a survey by asking experts to do detailed research on several subjects to include in the databank, thereby providing experts, researchers, press people in the region with latest information on intangible cultural heritage in Asia and the Pacific.

6. Others

(1) Educational Material for children entitled “Intangible Cultural Heritage around Us”

In order to act as vehicle for the exchange and development of education materials relating to the traditional and contemporary performing arts of the Asia-Pacific region with the particular emphasis on introducing these materials into secondary school curriculum and general public print and broadcast media, ACCU is planning to produce a kind of handbook for children entitled intangible cultural heritage around us in 2005. As you might know, ACCU has been implementing programme entitled “Asian/Pacific Copublication Programme (ACP)” since 1972. Under this programme we have developed 29 titles and the next theme was decided to be this title. ACCU is going to organize its editorial meeting this June or July to draw up concrete guidelines to collect materials to be prepared by artist and writers and to decide its distribution strategies. I think this idea also will lead to encourage the participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

(2) Project of production and distribution of educational materials on copyrights for safeguarding and developing cultural diversity

Intellectual Property Rights are one of the hot issues in Asia and the Pacific. Ms. Noriko Aikawa, who represented UNESCO in 2002 ACCU Regional Workshop for Cultural Personnel in Asia and the Pacific, described in her presentation that just after the adoption of 1972 Convention, at the idea that “The cultural heritage is a resource belonging to a group and should be used for its benefit” – requested UNESCO to study the protection of traditional and popular cultures from the judicial angle. Copyright and its related rights, as a part of Intellectual Property Rights, to raise awareness among the public especially those who intends to invite WIPO and UNESCO to reinforce this programme by taking up drastic measures for the region.
Chapter 3

Country Reports
2004 ACCU Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage

Guide for Country Report Preparation

1. For the participants from Cambodia, China, India, Indonesia, Japan, Kyrgyzstan, Mongolia, Rep. of Korea, Tonga, Uzbekistan, Viet Nam, Vanuatu, Tajikistan:

Participants from those above-mentioned countries whose Oral and Intangible Heritage was proclaimed as Masterpieces in November 2003 are requested to prepare a report discussing the following items.

(1) Why and how the particular cultural expression/space was selected for candidature
(2) Difficulties faced during the selection of the candidate
(3) Current situation regarding the implementation of the Action Plan
(4) Other heritage that was considered for candidature

2. For the participants from China, India, Japan, Philippines, Rep. of Korea and Uzbekistan:

Participants from countries whose Oral and Intangible Heritage was proclaimed as Masterpieces in the First Proclamation (May 2001) are requested to discuss briefly any impact or effect of the Proclamation on preservation efforts, national policy, or other dimensions.

3. For all participants:

All participants are requested to discuss the following items.
(1) Case studies of successful/on-going Intangible Heritage promotion/preservation activities, if any, on the following topics.
   (a) Public awareness raising (advocacy, publicity)
   (b) Drafting national legal instruments for ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage (arguments/justifications)
   (c) Heritage management, including inventory making
   (d) Reviving once-endangered heritage (training young performers/ tradition bearers)
   (e) Intangible heritage in education (formal, non-formal)
   (f) Other examples related to safeguarding of intangible heritage

(2) Follow-up activities 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” (Tokyo, Japan, March 2002)

(3) Please discuss briefly (1 paragraph) what your expectations for this Meeting are.
AUSTRALIA

Ms. Karen Gosling
Special Adviser, Collections and Governance, Department of Communications, Information Technology and The Arts

Australia recognises that UNESCO has played a key role in safeguarding and promoting the importance of ICH, and Australia supports UNESCO initiatives such as the Living Human Treasures Program and the Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity.

Australia has experience to share in the debate on ICH – at both a regional and national level. We also hope to learn from other States on how they might implement UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage.

Summary of Recent Initiatives

• Australia currently has as part of its Copyright legislation a detailed scheme providing for creators’ moral rights. These rights provide a mechanism for artists from all cultural backgrounds to ensure appropriate use of their work and protect its integrity. The Government is also anticipating introduction of legislation this year that would give Indigenous communities a means to prevent unauthorised and derogatory treatment of works that embody communal images or knowledge.

• Recently, a methodology for identifying the significance of objects has been developed in Australia by the Cultural Ministers Council. The significance criteria recognise that all the inter-woven elements of museum collections, places, buildings and archaeological material and their intangible values – that together document and interpret Australia’s history and culture – will be better managed if the museum community adopts a broadly consistent terminology, assessment criteria, and methods of practice. A copy of “Significance: a Guide to Assessing the Significance of Cultural Heritage Objects and Collections” can be found at: http://www.amol.org.au/craft/publications/hcc/significance/sign_cultural_obj.asp

• Through the Return of Indigenous Cultural Property Program, we are working to return significant cultural property held in Australian Museums including secret sacred objects, to Australian indigenous communities.

Significance Assessment and Intangible Cultural Heritage

Significance assessment has a long history of use in terms of built and natural heritage and has developed as the primary tool in establishing heritage values in Australia. It provides a broadly consistent terminology, assessment criteria, and methods of practice and ensures that scarce resources are directed only at the preservation of heritage of outstanding local, national or international value. It is also an obvious tool in assisting communities and collecting institutions address their key needs in relation to ICH.

In 2003, the Department of Communications, Information technology and the Arts commissioned Dr Anita Smith of Deakin University to conduct a feasibility study into the development of national criteria and guidelines for assessing the significance of examples of ICH. The feasibility study included:

• Research and documentation of existing criteria for assessing the significance of tangible cultural heritage objects and collections and a consideration of their possible application to ICH. Existing criteria included those used by local, State and Federal Government agencies and non-government organisations both in Australia and overseas. The consultant also considered criteria for heritage places and include these where appropriate;

• Research and documentation of existing criteria for assessing the significance of ICH, including those used by local, State and Federal Government agencies and non-government organisations both in Australia and overseas. In particular, the consultant considered relevant legislation and UNESCO’s Living Human Treasures and Proclamation of the Masterpieces of the Oral and Intangible Cultural Heritage of Humanities Programs;

• Assessing the feasiblility of developing a draft set of criteria and guidelines to assess the significance of ICH; and
• Recommending a possible set of criteria and guidelines for assessing the significance of intangible cultural heritage (where considered feasible).

Key Findings

The Study highlighted a number of key issues that significance assessment criteria for intangible cultural heritage would need to be address. These are:

1. **The role of tangible expressions of intangible heritage – places and objects – in the significance of intangible heritage.**
2. **There is a need to clearly define what constitutes a cultural community when establishing the cultural association or traditional ownership of intangible cultural heritage.**
3. **The significance of intangible heritage is directly related to the role that heritage plays in creating and maintaining the identity of a cultural community.**
4. **The significance of intangible cultural heritage to the cultural community with which it is associated and can only be established by that community.**
5. **Intangible cultural heritage are living traditions, a measure of which is its active transmission by knowledge holders through performance and practice within the cultural community with which the heritage is associated.**
6. **Intangible cultural heritage is constantly evolving through performance and transmission. Documenting/recording intangible cultural heritage is not documenting the heritage but only a version of that heritage at a particular place and time.**
7. **Given the relationship between cultural identity and intangible cultural heritage, expressions of intangible cultural heritage performed or conserved in isolation from their traditional cultural context will have diminished, or altered significance.**
8. **Establishing the authenticity of intangible heritage is dependent on demonstrating the role of the heritage in contributing to the identity of the cultural community with which it is associated.**
9. **Intangible heritage includes contemporary, hybrid and traditional forms. The significance of intangible cultural heritage is not dependent on a measure of the antiquity of a practice or its association with traditional societies.**

---

**Draft criteria for Assessing the Significance of Intangible Cultural Heritage**

(a) **Primary Significance**

*establishes that the heritage is associated with a particular community or communities and that it continues to be transmitted through cultural practices within that community*

• What cultural community or communities is the heritage associated with?
• Who (in the cultural community) has the authority to speak of the role the heritage plays in the community?
• Is the practice/knowledge/performance transmitted orally or in any other way according to the community’s cultural practices?
• What other cultural associations does it have? [for example other cultural practices, places and objects]
• In what terms does the community identify its significance? [this may include its historic, aesthetic or other significance within the community]

(b) **Secondary Significance**

Does the heritage have significance outside the community with which it is associated? [category-based criteria]

• **Historic:** For example, is it associated with a particular person, event or time? Does the form or content have historical significance?
• **Scientific:** For example, can it provide information about a knowledge system, technology or craft?
• **Aesthetic.**

[Inclusion of qualitative and comparative criteria including degree of endangerment would be dependent on the context in which the assessment is being carried out. The accompanying guidelines should give examples in which their use may be warranted.]

[Authenticity – determined by the community in the assessment of primary significance]
Draft Criteria for Assessing the Cultural Significance of Documentary records of Intangible Cultural Heritage

(individual items and collections including visual records, audio and text)

There are two aspects to the assessment:

a) Assessment of the practice/knowledge/performance itself through establishing whether an association exists between the recorded intangible cultural heritage and a living cultural community, following the processes for establishing Primary Significance outlined above.

b) Assessment of the significance of the recorded version. This process would mirror that of establishing Secondary Significance.

Comparative criteria including representativeness and rarity may be used to identify the significance of a particular version of the cultural practice. A measure of the integrity or condition of the document itself may also be appropriate.

Next Steps

We are currently considering how we might further test these criteria with communities. We are happy to make copies of the full feasibility study available to workshop participants.

BANGLADESH

Ms. Shaheen Akhtar
Senior Assistant Secretary, Assistant Private Secretary to the State Minister for Cultural Affairs, Ministry of Cultural Affairs

1. Introduction

Bangladesh is a deltaic country, grown out of alluvial silts carried over by its mighty rivers since prehistoric antiquity. Because of its unique location bordering the bay of Bengal, people from all over the world have visited its fertile land by sea way and continental high ways. People living here basically belong to non-Aryan origin, and the language they speak is called Bengali or Bangla, which is derived from globe-totters linguistic group. However its seaways and highways have provided ample opportunities for globe-totters, from Europe, Middle East and Far East (by sea) as well as neighboring South Asian countries (by high ways) and adjacent countries like Iran, Afghanistan, Burma, China, Thailand, Indonesia, etc. This is how a hybrid national identify with a composite linguistic and traditional diversity has been shaped within its people belonging to various religions, caste, creed and colour. This is indeed a unique international tendency in-built in our national identity. Similarly, unity in diversity has become almost a proverbial epithet of our cultural heritage.

2. Cultural Heritage of Bangladesh

Cultural heritage of Bangladesh is indissolubly linked up with the growth and evolution of its people and landmass in shaping that shapes the destiny of this newly independent nation-state. Bangladesh won her independence in 1971 after a nine-month long sanguinary war of liberation, but the logic for its state-nationalism was articulated much earlier. And it is the unity in cultural diversity of Bangladeshi people that gave the essential components for its sovereign national entity. In fact, the nationalism in Bangladesh is based on cultural nationalism, triggered off by the unabated love for mother language of its people. Land, language and liberty are interwoven as a continuous paradigm in its historic emergence as a sovereign state.

However, like elsewhere in the world, our culture is also divided into two major areas: tangible and intangible. We would dwell here particularly on
**Intangible Cultural Heritage** that has its manifestation in the creative pursuits of our folk poets, singers and philosophers in the main.

3. Intangible Cultural Heritage in Bangladesh

People in Bangladesh are basically peace-loving gifted with lyrical talent in expressing their emotion and wisdom. This is why most of our ancient creative people are either poets or singers. In most cases they are either poet-singers or singer-poets. They not only improvise rhymed narratives, but also devise their favorite tone with the help of traditional musical instruments such as **dhola, karatal, flute, fiddle, ektara**, and the like. This is how intangible cultural heritage in Bangladesh is largely based on the poetic and lyrical genius of its folk people. They sing loudly when they work, they murmur a tune when they take rest under a country-made embroidered quilt in a wintry night and they play a beautiful tune on their flute as they sit down under the shadow of big banyan tree in a wide field, or by the side of a river. However, some of the major categories of our intangible cultural heritages are as follows:

(a) **Work songs**: These songs are also known as cultivation songs. The local name is ‘**Sari**’, that connotes a ‘row’. Farmers plant crops standing in a row after ploughing their land and while planting their saplings from dawn to dusk they sing out **sari** songs to drive out their boredom. A leading singer utters a line and others repeat the same as a chorus. Sari songs are also sung in various festivals at the end of planting seasons and at that time neighboring villages are often found in healthy competition with their major singers. This is a unique interaction of local bearers of intangible cultural heritage. Subsequently this competition is usually reshaped into a fair with increasing participants from a wider variety of areas from different parts of the country.

(b) **Devotional songs**: As a most known genre is ‘**Jari**’, is popular among pious Muslims belonging to Shia sects. Shia muslims are followers of Hajrat Ali as their religious leader. The episode is based on the tragic incident of the killing of Imam Hasan and Hussain, the grandsons of Prophet Mohammad (Sm.) in an unlawful battle in Kerbala near the bank Euphrates. On the tenth day of Muharram month, people of Shia sect come out in procession in the streets of towns and villages with tears in their eyes and loud lamentations in rhythmic repetition. This song is popular because of its story, narrative style and historical significance. However, **Jari** songs have evolved into new dimensions in the recent times and issues of socio-political nature have also become its theme.

(c) **Other Songs**: Other types of Muslim devotional songs include **Mazar** songs in the main. These are composed and sung in some kind of particular shrine, where a leading saint is placed as a central source of inspiration. This religious leader is locally called ‘**Peer**’ and a memorial tower is invariably built on his grave after his physical disappearance from this earth. This memorial grave is called **Mazar**. The followers of the demise saint gather in the mazar every night and they sing praising the ‘**peer**’ as true representative of **Allah** and Rasul. **Mazar** songs are also categorized into a number of groups, based on the subject they deal with. Two popular variants of mazar songs are ‘**Murshidi**’ and ‘**Maizbhandari**’.

(d) **River songs**: Since Bangladesh is a reverine country, its communication network is built on its river ways. Hundreds of large and small rivers have encircled the whole delta. So river songs of wide varieties have emerged here over the ages. The most known genre of river songs is **Bhatiali**, or the song of rowing down-stream. A boatman, usually rowing down a river starts singing loudly, but in a most melodious and vibrant manner, remembering either his beloved or near ones, since he may not return home for days or months together. **Bhatiali** is not only a river song, but also the boatmen engaged in fishing in the deep sea in the Bay of Bengal improvise their own genre. In fact, **Bhatiali** is one of the most significant aspects of our intangible cultural heritage.

(e) **Land songs**: Land songs are also divided into many groups based on the subject they dealt with. However, **Bhaiwaiya**, which is a vibrant of road song on the arid areas of the northern part of Bangladesh comprising of greater Rangpur and Dinajpur districts, is the most dominating land songs. Usually bullock-carts are the main vehicles for passengers as well as carrying crops and other necessary household commodities from one place to another in the
northern side of Bangladesh. The drivers of the cart sing Bhatiali, which is almost a parallel with Bhatiali in the low-lying areas of Bangladesh. Its theme also centers round the temporary separation of the driver with his beloved ones. The other variant is called ‘Gambhira’, which is an entertaining stage performance with a rhymed debate between a maternal grand father and his grand sons. Another variant of land song is ‘Kavigan’ which is much wider than ‘Gambhira’. Kavigan is a nightlong poetic debate between two folk-poets with contrasting subjects such as man-woman, Hindu-Muslim, town-village etc.

(f) Mystic Songs: These songs are usually composed and sung by known folk poets of considerable genius, who have earned their permanent place in the history of our literature. A very known variant of mystic songs is ‘Baul’ song, which is widely known in international level. Our major folk poets like Lalnon Shah, Hason Raja, Mohin Shah and many others have devised these songs. Baul songs are based on homelessness in the main, but it points out a ‘sain’ (precept) who is the central focus as origin and end of this endless universe. Both Lalnon and Hason have written songs of this type with their distinctive tendencies.

(g) Instrumental Music: Apart from word-based songs, we have tunes from folk-instruments. Dhol, Khanjani, Behala (fiddle) are some of our native instrument. But the most dominating instrument is ‘Banshi’ or Flute, mostly made of bamboos, easily available in the countryside. Banshi, Dhol, etc. are tangible as material but the tune and rhythm they produce in intangible.

4. Public Awareness Raising
Village fairs are the age-old forms of raising public awareness for safeguarding our intangible cultural heritage. Recently planned steps are being taken in the form of district level competition and exhibition. The government of Bangladesh is also taking effective steps by stressing the need to protect our heritage through various media including paper advertisement, audio-video and electronic channel. However, more planned steps are yet needed to raise public awareness.

5. Drafting National Legal Instrument
Our academicians and artists have already raised arguments and justification for drafting national legal instruments in general. Various bodies working under Ministry of Cultural Affairs are engaged in these pursuits. These bodies include Bangla Academy (Folklore Department), Bangladesh National Museum, Bangladesh Shilpakala Academy, National Archives, Archaeological Departments and Sonargaon Folklore Museum in the main. Besides, there are some museums, like Barendra Museum at Rajshahi, Tribal museum at Chittagong, Paharpur Museum at Bogra, Ahsan Manzil at Dhaka, Lalbagh Fort Museum at Dhaka, etc., which also holds some responsibilities to work with these topics. These departments governed by their own legal rules. Thus we work to safeguard our intangible cultural heritage.

6. Heritage Management and Inventory
Works relate to the heritage management in Bangladesh is not well recognized. As such type structures are very few in number. However, efforts are being made to evolve an organized Heritage management system. Side by side inventories of the heritage architectures are also being prepared by our appropriate organization.

7. Reviving Once-endangered Heritage
It is a matter of great satisfaction that no genre of intangible cultural heritage in Bangladesh is extremely endangered at this moment. However, less known genres such as folk dance and games are being practiced and developed in the relevant government and private organizations. A number of individual groups and organization of poets and artists have come out to revive our traditional culture as well as to recycle the same in order to meet the demand at home and abroad.

8. Intangible Heritage in Education
Intangible heritage in education, especially in formal and non-formal education includes localized cultural organizations and their activities, especially organizations that have been established to study the life and works of Lalnon, Hason, and other stalwarts of our folk tradition.

9. Other examples related to safeguarding of intangible heritage
In our country, some of our cultural heritages are based on some particular areas of the land. Besides steps taken by the government and other
organizations, peoples of those areas are also contributing to safeguard our heritages by practicing and developing their own heritage.

10. Follow-up activities
A project proposal for preserving Palagan in CD has been sent to ACCU through Bangladesh national commission for UNESCO as follow-up activities of the 2002 Regional workshop for Cultural Personal in Asia and the Pacific on Promotion of the Proclamation of Master pieces of the oral and Intangible Heritage of Humanity (Tokyo, Japan, March 2002). As advised by the concerned authorities, this proposal is being revised and updated now.

11. Expectation from this meeting
This meeting of resource persons in the field of cultural heritage, especially on intangible genre, would definitely work as a rewarding interaction for better understanding of its logic and reciprocity. Workshops organized here would provide us brief training and updated methodology. I shall be personally benefited and better equipped to continue my research in this field. Back home, I shall continue with follow-up progress to be participated by interested researchers and artists my mind alike. Hopefully, the concept of Intangible Heritage shall render into a tangible perception to me after this meeting.

BHUTAN
Mr. Lungten Gyatso
Principal, Institute for Language and Culture Studies (ILCS), Ministry of Education

1. Introduction
Bhutan is the only independent country in the world where Tantric form of Mahayana Buddhism is widely practiced. Almost all forms of rituals and indigenous practices directly or indirectly have their base in religion. Not only the temples and monasteries but the local communities also serve as centres for several festivals and celebrations where different dances and rituals are performed. Some of the rituals and dances have formed an important aspect of both secular and religious functions.

Bon religion, a category of Animism, was the religion prior to the advent of Buddhism. With the introduction of Buddhism into Bhutan in the 8th century AD, the Bon religion gradually began to lose its impact while some got transformed into Mahayana Buddhism while few survived in the far-flung remote areas. Therefore, some of the age-old indigenous rituals though spiritual, lack to wear a pure Buddhist identity. However, all the rituals irrespective of its nature are performed to subjugate the evil forces and at the same time establish peace, prosperity and good health through the blessing of different deities since they are considered very powerful.

But most of these rituals of historical and spiritual importance, except the ones that have gained national patronage, are struggling for existence as a result of modernization and transition into a capitalistic economy. The ageing of elders, the primary custodians of intangible heritage, is another crucial factor contributing to the need to document and conserve these intangible traditions and practices which encompasses knowledge and skills. Therefore, to safeguard the cultural heritage of Bhutan through the provision of training in documentation and fieldwork practices, and the development of long-term strategies to ensure the ongoing transmission of this heritage to future generation, the project “Establishment of a National Inventory of Performing Arts of Bhutan” has been designed. This project encompasses research, preservation and dissemination functions.
2. Project summary

1) **Project title:** Establishment of a National Inventory of Performing Arts of Bhutan.
2) **Financial assistance:** Japan Funds-in-Trust/UNESCO-Intangible Heritage Unit.
3) **Host country:** Bhutan
4) **Implementing Agency:** Institute of Language and Cultural Studies, (ILCS)
5) **Associated bodies:** Royal Academy of Performing Arts, (RAPA)
6) **Project period:** 2001-2004
7) **Project budget:** US$ 139,382

3. Objectives

The following objectives have been identified:

1) Provide thorough training to Bhutanese project participants for undertaking field research involving audio-visual documentation and anthropological methodology and practices, and to establish and maintain an inventory of Intangible Heritage of Bhutan.

2) Contribute to the strengthening of Bhutanese professional training and resources in the areas of safeguarding, fostering of related academic research and establishing regional, national and international networks relating to this heritage.

3) Raising of awareness within Bhutanese society at large of the significance of conserving, maintaining and transmitting intangible cultural heritage in the forms of expressions.

4) Maintaining Database and archiving of these practices for future references.

4. Fieldworks

[Field trip # 1]

**Project:** 1 Pamo
2 Gakha Dokha
3 Michung Jachung

**Location:** Wamrong (Trashigang district)

**A brief introduction to Pamo**

The term *Pamo* refers to both the ritual as well as the performer. It is always performed by a woman and therefore, the term *Pamo* has a female connotation. A similar ritual if performed by a man would be known as *Pawo*.

This ritual which is directed towards good luck and health has no written transmission. It has been passed down orally and the interesting thing is that this art is rather transmitted naturally. It is not necessary that all the daughters will inherit this tradition from their mother but the deity will instruct and decide who will inherit and therefore, automatically passes down to one of the daughters.

The ritual is a tedious course for 6 hours of continuous dance and recitation during which the *Pamo* remains spiritually occupied by the deity. She then is a different person altogether with a possessed charm of divinity. In the process she reads the causes of the problems and predicts their remedies if at all curable. She sits on a carpet of covered banana leaf marked with rice, the sign of a swastika and begins her ritual. Despite her tremendous shaking of her body on the mat till the end of the first part, the swastika sign remains undisturbed symbolizing the goodness of the host.

The *Pamo* ritual has three different parts of which one is *Khando Dalam*. This ritual is directed towards restoring and revitalizing the life force threatened by evil spirits.

The second is the *Chesung Tangra*. It is directed towards dispelling evil spirits and their spells, and restoring good health and luck by appeasing the local deities through offerings. This part of the ritual concludes by making a thanksgiving offering to the deity. These two rituals are performed at the special request of the needy people.

The third is the *Shakpa*. It is basically a thanksgiving ceremony to the deities to whom the *Pamo* resorts and takes refuge. This ritual is performed annually on her own as her gratitude to the deities for all the spiritual power and support during the past one year and for future supports as well.

Whether she is possessed by the deity while she performs her ritual, it is interestingly surprising to see her ever fresh and active even after those six long hours of vigorous dance and reciting which may not be the case with many.

**A brief introduction to Gakha Dokha**

*Gakha Dokha* is a ritual belonging to the *Boen* practice. Basically it is also directed towards freeing people from illness and other spiritual possessions.
**CHAPTER 3**

Gakha literally means the upper deity Tshongtshongma (mother spirit) and Dokha means the lower deity Memi Pangzampa (father spirit). This ritual is dedicated to the two main deities of the eastern region which often cause sickness to both man and cattle if people tend to neglect them. When people suffer from severe headache, muscle pains, body aches, and if medicine does not bring effect, people resort to this ritual.

The process of the ritual begins with a vast display of dresses and offering items. When all the preparations are completed, the Phrami (the performer) begins his ritual by inviting Tshongtshongma from the northern mountains. She is verbally guided the path along till the place where the ritual takes place. Once the deity reaches the spot the Phrami makes the offerings. Then he goes on to invite the Memi Pangzampa and does the same. After the offering recitation is over he takes the deities back to their citadels along the same path they were brought.

Like Pamo, this ritual also does not have a written lineage. It is therefore, differing from place to place.

**A brief introduction to Kharamshing**

Kharamshing is a ritual against curse befalling. It is a Boen ritual that came along with many other Boen beliefs and practices. This tradition is also evident in the Buddhist ritual practices.

The kharamshing ritual requires so many household things (mentioned below) along with a wooden frame which is entirely made from a particular type of tree known as robtang shing (Lat. Rhus chiensis) that belongs to the Anacardiaceae family. A male preferably born in the tiger year or if not born in the snake year of the traditional calendar is designated for making the Kharamshing, comprizing of a compound of arrow and bow, a big phallus, a bangchung (a small bamboo basket), wooden ladle, aluminum ladle, a small bamboo strainer along with a small piece of cloth containing nine varieties of grains are tied at the mouth of the phallus by nine different strings. They represent the ration for the kharam (curse).

In another piece of cloth, ash which acts as a lid and an egg which acts as a heart is placed in the middle of the structure. The Kharamshing is then webbed with nine varieties of strings. A garland of empty eggshells is also hung on to the Phallus. It is now ready for the ritual.

The ritual performer then begins by tossing grains at the Kharamshing with the following words:

May the family be spared of the curses from the North
May the family be spared of the curses from the South
May the family be spared of the curses from the East
May the family be spared of the curses from the West
Spare from bad people and jealousness
Spare from bad food and water
Spare from evil curses
Spare houses from curses
Spare cattle’s from curses.”

In the process the members of the family toss grains (mixture of nine different grains) as a gesture of their participation in driving away the evils and ills. So on, goes the ritual concluding with a wine feast for the ritual performer as well as the family members.

**Michung Jachung**

Jachung Michung a mask dance is almost a theater based on the treasure revealed by Dorje Lingpa in the 14th century AD. It is basically to chase away evil spirits and establish harmony and peace in the community and family.

This dance is also seen as a blessing for the childless parents. It is a very unusual mask dance which is apparently a theatre. The characters in the dance are depicted by Michung who is considered as the son of Jajin and Jachung (Garuda). It is based on the story of a princess who lost her way from China to Tibet. She was to marry the king of Tibet. But one day, the king of gods, Jajin, happened to meet the wandering prince in the woods and developed intimacy over the months resulting to the birth of a son. Since the princess was to marry the king of Tibet, she did not give up the wish to get to the king of Tibet. Therefore, the princess she left the child all by himself in the forest.

Two Garudas spotting the child poured on to the baby. Fortunately, Jajin who was the biological father seeing this came to his rescue and drove away the Garudas. This dance is therefore, performed to commemorate victory over evils once in two years.

**Date:** 05 July 2003 to 20 July 2003
a) Preparatory activities
Field trip schedule
Field trip activities (setting up of field trip objectives)
Task lists for every participant.
Budget approval
Vehicle checklist
Participant checklist
Equipment checklist
Authorization letters and road permit
Research of existing documentation (if any)
Resource person (if available)
Creation of a guiding questionnaire for on-site interview

b) Field work
Shooting of 4 rituals and interviews related to subject in Wamrong
Shooting of Jachung Mechung mask dance in Bumthang

[Field trip # 2]
Project: Hungla
Location: (Tokhapu, Trashiyangste district)

A brief introduction to Hungla
Hungla is a community based annual ceremony performed in Tokaphung in Tashiyangtse district. It is a kind of a fire ceremony to drive away natural calamities, illness, famine and other possible disasters. Oral history reveals that this ritual was first performed when a serious outbreak of famine and diseases engulfed the community. It was performed when and where it was required. But gradually it became an annual event.

This is basically a Buddhist ritual performed by monks and lay practitioners. During the ritual, which is performed at night, a dreadful fire fight between the two agreed groups of villages takes place. The spectacular fire is produced by tossing finely powdered barks of woods over the burning torch of light towards the direction of the opponent. This is a symbol of burning out all bad effects and driving away evil spirits from the whole village. When the fire fight concludes, the two sides unite to symbolically mark the harmony of the community. Then they together visit houses with soaring flames produced from their torches to drive away evil spirits from each house.

After the fire fight, monks with religious musical instruments and women carrying volumes of Buddhist cannons in a procession perambulate the whole village as a symbol of blessing. The procession finally gathers in the community temple and the ritual ends with a feast for all the participants.

Today people of Tokaphung strongly believe that this ritual brings good harvest and season without any natural damages such as soil erosion, storm etc. while on the other hand if neglected, fear so many impacts such as diseases, unhealthy climatic conditions for crops, serious attacks on fields by wild animals, and many more.

Though, it is a ritual patronized by the community, its declining seriousness and enthusiasm to participate stands as an indication of its fall especially in the younger generations. More and more of the younger generation goes to school leaving the village life for their parents. The gap between the new and old generation tends to stand apart especially when the younger generation feels that those rituals are for the elderly people.

Date: 16 August to 31 August 2003

[Field trip # 3]
Project: Yartshapai Cham
Location: Hongtso Choepa (Thimphu district)

A brief introduction to Yartshapai Cham
Yartshapai Cham is one of the unique mask dances dedicated to the mountain deity Yartsha. This mask dance is in fact, a way of worshipping Yartsha, exclusively by the people of Toep Phendey a community under the Thimphu district.

Hongtso was once a summer place for the people of Teop Phendey located at the other side of the mountain. Today these people stay for good in Toebesa and it is no more used as a summer place as it used to be before. People have permanently settled in Teobesa. But the legacy of worshiping the Yartsha which has been passed down to
generations, pulls them back to Hongtsho from the other side of the mountain just for this day.

Today this dance is performed by men from just eleven households. In the past also it was customary for these eleven households to conduct this dance for which the reason is unknown. The number requirement for the dance is uncertain. It has to depend on the availability of men from these houses. Therefore, the number of dancers varies every year.

The dancers are required to reach the Hongtsho Lhakhang the day before the ritual and stay the night in the temple without mixing with other people who do not participate in the dance. They go to the mountain ridge early in the morning to receive deity Yartshapa to the temple. One of the dancers dresses up in the costume of Yartshapa envisaging it to be the deity and is escorted along with a religious procession of music and song. Upon arrival to the temple, the Yartshapa dance begins.

After the mask dance the masks are sealed into a cabinet for the rest of the year and is never disclosed again until it is time again.

Date: 03 September 2003 to 7 September 2003

[Field trip # 4]
Project: Lhaboen
Location: Tsangkha (Trongsa District)

A brief introduction to Lhaboen
Lhaboen is a three-day annual event for the people of Tshangkha, Tongsa District. It is apparently a Boen practice patronized by Buddhists. Therefore, some form of Buddhistic elements is also largely noticed in it. Lhaboen is basically the deity appeasing ritual in order to dispel evil and misfortunes and receive blessings from the deities to establish peace, harmony and good harvest.

The deities are being received from their citadels in the mountains formally in a procession of dancing and singing while others construct the ritual altar which is considered to be the citadel of the deities during the three days. The ritual begins when the deities are brought to the newly constructed citadel. At the end of the ritual the deities are again taken back to the mountains which are considered to be their citadels.

The uniqueness of this ritual which stands in contrast with the other rituals is that all preparations including the ritual cakes, the banners, the erection of the citadel, have to be made on the very same day. Pre-preparation as in other rituals is forbidden. Therefore, people remain hectic and busy through out the day right from the early dawn in order to meet the pace of the time to conduct the ritual in the prescribed time.

As a symbol of receiving blessing from the deities, the principle hosts (normally two) of the ritual which is rotational, visit all the houses of the village lead by a procession. The house lords receive the procession with a bountiful of wine and tea.

To mark the successful ending of the ritual women entertain the audience by engaging themselves in songs while men perform the drum dance which is believed to have been introduced by guru Rinpoche to his followers while on his way to the western sphere.

Date: 04 December 2003 to 12 December 2003

5. Brief summary of activities successfully completed over the past 2 years

PHASE 1
• A detail list of A/V equipment and editing computer was chalked out.
• Quotations for the purchase of equipment from local and international suppliers were called.
• A detailed design for the studio and the sound proof corner was drawn up.
• Audio-visual equipments and editing computer were procured and installed accordingly
• A guidelines and Rules booklet (Instruction manual) was developed to establish a systematic procedure to hire, checkout and handle equipments, including their maintenance.
• Research/survey the type of Database programme for the project.
• Find, negotiate and finalize with a local consultant for the ACCESS training and design of the Database.
• Training activities:
  7-8-9 August 2002 -- Introduction to Computer
  Week of 12 & 18 August 200
  -- Access training (database)
Weeks of 19 and 26 August  
--Training Workshop on Visual Anthropology  
Weeks of 2 and 9 September  
--A/V training workshop

PHASE II
a) Design and plan activities for Phase II  
b) Setting up balanced field trip teams  
c) Inventorying of project equipment and related items (tapes, CD, DVD etc)  
d) Discussion with the participants to design the training (as per their needs)  
e) Preparation of the audio-visual training  
f) Assessment (testing) of the database  
g) Preparatory discussion with an international consultant in relation to the next training workshop.  
h) Planning fieldwork until end of December  
i) Organizing first fieldtrip (2 weeks in July in Eastern Bhutan).  
j) Conduction of field work activities in different parts of the country most of them in the remotely located areas.  
k) Audio visual training session (refresher course) for 4 weeks in June  
l) Workshop on research methodology 2 weeks in July fieldtrips and 8 projects achieved.  
m) 70 hours of audiovisual recording realized  
n) 75% of all tapes have been properly logged, each take being identified  
o) Database is now fully functional

6. Conclusion

The experience of the participants in conducting field works in the communities have been enriching and educating. Today they have learnt to be comfortable in interacting with the community people even in unfavourable conditions. They have learnt the secret of getting closer with the local people and getting the right information they intend for.

The local people also feel proud for their indigenous practices especially when they see people come to their community from the urban areas with sophisticated audio-visual equipments to document what they perform.

Therefore, the project has been able to document some of the fragile practices in different regions and at the same time encourage the local people to keep continuing the same as treasures to be handed down to their younger generation. More over the project is in the process of developing educational programs to be telecast in the Bhutan Broadcasting Service.
Protecting Issue of Intangible Cultural Heritage: Royal Ballet of Cambodia

2004 ACCU Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage
26 February - 1 March, 2004
Osaka, Japan

We are aware that developed, developing and the third-world countries are all experiencing the current movement of globalization.

Nowadays globalization and the rapid development of new technologies, particularly in terms of communication, can be seen to cause a loss of equilibrium between culture and development.

This is something all countries need to consider in order to ensure that such development also contributes to the conservation of culture and nature according to the interests of humanity.

After the Third Round Table of Ministers of Culture held in Istanbul on 16 and 17 September 2002, which organized by UNESCO, 74 ministers of culture adopted a declaration to make intangible cultural heritage and cultural diversity a priority on their agendas.

In response UNESCO organized a series of intergovernmental meetings of experts for discussion on drafting an international convention for the safeguarding of intangible cultural heritage.

- The first meeting was held from 23 to 27 September 2002
- The second from 24 February to 1 March 2003
- The third from 2 to 14 June 2003

Cambodia has rich cultural and natural resources such as Tangible, Intangible and Natural Property.

This year, the Proclamation is especially significant because of the recent adoption by the 32nd session of the General Conference of UNESCO of a Convention for the Safeguarding of Intangible Cultural Heritage on 17 Oct. 2003.
Following the inscription of the Historic Site of Angkor, as a World Heritage Site in 1992, Khmer Classical Dance is now also part of the Heritage of Humanity.

Religions and beliefs have played a major part in influencing Khmer Society (namely, Animism, Brahmanism and Buddhism), as they are fundamental to the Khmer mind-set, lifestyle, traditions, customs, arts and cultures.

Khmer art is reflected in the different forms, such as: Architecture, Painting, Sculpture, Music (more than 27 forms), Classical dance, Popular Dance, Theatre (more than 22 forms), Circus (traditional and contemporary), Oral Literature and so on.

Classical Dance or Royal Ballet is one of the oldest of the sacred art forms or divine arts.

This art form reflects the zenith in spirituality, wisdom and technical skill within all other performing art forms in Cambodia.

In the past of the Angkor civilization, Royal Ballet dancers were recognized as ‘celestial dancers’, ‘servants of god’ or ‘temple dancers’.

They were charged purely with the responsibility of performing for the gods or their King (Deva-Raja) and were seen as messengers of peace between the earthly and celestial plains.
We can conclude that Classical Dance or Royal Ballet is a female art form because whilst Classically there have been four main roles: which have all been performed by female performers.

Additionally, Classical Dance has a number of supplementary roles, including a clown, a hermit and a number of birds and animals, other than the clown and hermit, all roles are performed by female dancers.
The Pin Peat is made up of ten musical instruments:
1. Roneat Ek
2. Roneat Thong (16)
3. Roneat Thorng or Roneat Dek (21)
4. Kong Toch (21)
5. Kong Thom (16)
6. A pair of Sralay (small and large)
7. Samphor
8. Skor Thom (Large Two Piece Drum)
9. Chhing
10. Krab

Classical Dance Activities
In the 1960s
There were two performing stages in the Royal Palace
- at Chaktomuk Conference Hall
- at Preah Soramarith Theater
- at Chamkar Mon
- at Government Monument
- during the Water Festival
- for official delegations
- for general public was only performed once or twice per year.

Classical Dance Activities
In the 1970s
- Khmer Republic period 1970-75
  - Classical dance had nearly no activity
  - It was performed only for official guests.
- Khmer Rouge period 1975-79
  - all realms of Cambodian culture had been devastated. This is especially true within the realm of classical dance.
  - 90% of artists and performers were killed.

Action Plan
- It is urgent to collect the knowledge of the old masters to prevent its disappearance.
- During the two last decades, a long work of revitalization and safeguarding has been done already.
- At the same time, transmission of this knowledge to the new generations is also a priority.
• Research & Documentation
  • Development of art education

• Development of the national troupe and other troupes

• Increase access to classical dance at national and international levels

• Optimise the impact of tourism

• Develop legal framework and protection

Thank you for your attention
CHINA

Ms. Sun Lingping
Director, Division of Traditional and Folk Culture, Department of Social Culture and Libraries, Ministry of Culture

Ms. Zhao Weiying
Second Secretary, Division of Multi-lateral Affairs, Bureau for External Cultural Relations, Ministry of Culture

Theme: The Art of Guqin

I. A Brief Introduction of the Art of Guqin

Guqin is a seven-stringed plucked zither. Historical writings and archaeological discoveries have proved its existence as early as 3000 years ago. The word “guqin” is a combination of 2 Chinese characters, “gu” means ancient in Chinese, “qin” means the instrument itself. As time passes, “qin” becomes a term for the category of musical instruments. It is used as the suffix to names of some imported or newly-created instruments to reflect their musical nature, e.g. “Huqin”, two-stringed Chinese Violin, “Yangqin”, dulcimer, “Gangqin”, piano, “Tiqin”, violin, “Guanfengqin”, Pipe organ, etc. Therefore, it is later called Guqin to distinguish it from other musical instruments whose names suffixed by “qin”.

The Art of Guqin does not have distinct geographical nature. It is rather practiced by Chinese intellectuals termed as “shi” (social stratum in ancient China between senior officials and common people) and “wenren” (scholars/men of letters). It is played in scholars’ studies, in Taoist and Buddhist rites and temples, in open air surrounded by beautiful landscape, and in gatherings of common people with elegant tastes. The practice centers on great “qin” masters and “qin” societies. There have been several comparatively concentrated “community places” where the Art of Guqin has been most popular: the lower reaches of Changjiang River dominated by Nanjing, Shanghai and Hangzhou; the upper reaches of Changjiang River dominated by Chengdu and Chongqing; the lower reaches of the Yellow River dominated by Jinan and Qingdao; Lingnan area dominated by Guangdong and Hongkong; and Beijing since 1920s. Major Guqin schools formulated since Ming and Qing Dynasties such as Guangling, Yushan, Chuan, Lingnan and Zhuzheng came into being in the above areas, which are the centers of Chinese traditional culture.

Guqin has had its influence reflected in all cultural domains as Chinese music, Chinese aesthetics, social life and ideology. It constitutes the essence of Chinese ancient culture’s delicacy. The exceptional values of Guqin lie in the following aspects:

1. Guqin has established its style early in Chinese history. Historical writings have had anecdotes of “bosom friends” knowing and understanding each other simply by listening to the other’s Guqin music, hence, “High Mountains and Flowing Water”, a piece Guqin music, has become the synonym of seeking great friends. The story reflects the fact that as early as 2500 years ago Guqin has achieved a high degree of artistic expressiveness and performing skills, which enable the musicians the easiness to demonstrate the delicacy of their thoughts. In addition, Guqin was widely used as solos playing purely instrumental music, although it could play accompaniment, as well as play a role in musical ensembles. “The high Mountains”, “The Flowing water”, etc. were purely musical instruments that were famous melodies transmitted till today.

2. The perfect harmony between man and the world, between music and thinking, achieved by playing Guqin, reveals a state of easy and unaffected manner of the performer, and it constitutes the essence of the spirit of Chinese tradition. Guqin is incomparable by other instruments in its connection with the origin of Chinese traditional culture.

3. Guqin music has proved to be the most precious treasury of all types of traditional Chinese music in the process of 3000 years by accumulating over 3000 melodies currently in existence. These melodies have captured all aspects of social life and given a full demonstration of the mentality and cultural aspirations of the Chinese people.

4. The music of Guqin is an example of the highest level China has achieved 3000 years ago in terms of rhythm, melody, quality and quantity of pieces, playing skills and musical reflections.
CHAPTER 3

5. The special notation-recording of Guqin, together with the special way of transmitting by oral teaching and inspiring true understanding has enabled this art to be carried down for over 3000 years.

6. The manufacture of Guqin has great merits to offer. Starting from Han and Tang Dynasty (206 B.C-960 A.D) the unique way of the production of Guqin has remained until today. The process includes the selection of materials to achieve quality sound. It has a way to exploit the roughness of inward surface to achieve a long and echoing rhythm and sound. The lacquer applied on the surface is specially treated to meet the demand of sound and aesthetic merits. Natural fluid is used to protect the instrument from being worn out from usage.

The Art of Guqin has played a significant role in the cultural tradition of Chinese people. Since ancient time, the Guqin, chess, calligraphy and painting were the required cultivation of competence for Chinese intellectuals. And the Guqin was listed on the top of the 4, and was the one that lifted and influenced the state of the other arts. 1) The “qindao”(principle of the Guqin) reflects the self-cultivation of “he”(harmony). This art is based on the intellectual cultural tradition and deeply expresses the intellectual’s cultural and philosophical concepts. 2) The form of songs accompanied by Guqin has a long history and has made positive influence on Chinese traditional literature. 3) The legends and stories related with the Guqin, such as “the High Mountains”, “the Flowing Water”, “Yangchu”(bright early spring), “Baxue”(white snow), “Mei Hua San Nong”(Three variations on the melody ’Plum Blossom’) became inexhaustible sources of Chinese literature, the art of story telling and local operas.

II. Why and how the Art of Guqin was selected for candidature:

An experts’ working group has been set up consisting of specialists of a wide range of art forms, representative from the Chinese National Commission of UNESCO and Ministry of Culture. The working group has studied carefully over 20 applications submitted by the cultural offices of provinces, cities and autonomous regions. 5 representative candidates were selected to submit to UNESCO from China. They are: 1) The Art of Guqin, 2) Chinese Folk Art of Paper-cut, 3) Re Gong Art of the Tibetan Nationality 4) Hand-weaving craftsmanship “zhuang hua of Nanjing Yunjin” 5) Chuan Ju Opera. The following standards were applied to judging the applications:

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.

Enough has been said about the influence and the artistic values of the Art of Guqin, next I will dwell on the danger of its disappearance.

The radical social changes in terms of political and economical elements have changed the ideal of Chinese traditional intellectuals to cultivate their moral character by engaging in the Art of Guqin. And for quite a period of time, it was branded as “archaic culture” to be abandoned. The acculturation of the education system from the West has intensified the tendency of the Art of Guqin to become mere “professional” or “specialization” and “performance”. As a result, the rich cultural contents are ignored. Thus, the transmission tradition of oral teaching and inspiring true understanding through notations from masters to students tend to be simplified as a mere teaching of techniques which causes the breakdown of the natural morphology of the Quqin groups and schools. When the Guqin is taken merely as professional musical skill or technique, it causes serious erosion of the profound connotation of Chinese intellectual’s cultural spirit.

Immediate actions are needed to: 1) train personnel, 2) arrange and compile the repertoire by deciphering notations, 3) digital treatment to earlier recordings, 4) conduct researches regarding the safeguarding and repairing of instruments.

Finally concerning this topic, a sound application file is also considered for the recommendation, with the Art of Guqin File complied by the Institute of Chinese Academy of Arts, the top national research organization boasting of experts of all art forms.
III. Situation of the implementation of the action plan

The implementing body of the Art of Guqin is Music Research Institute of Chinese Academy of Art, an institution subordinated directly to Ministry of Culture. The Institute has been engaged in the preservation and revitalization of Guqin since 1950s. Work has been done and doing to conduct surveys as to the Qin artists, Qin notations, Qin Societies, Qin melodies, and the remaining instruments and their locations, as well as conduct documentation of Qin Studies. The notation-deciphering seminars and concerts have been and will be organized regularly at the national and international level by the Institute. However, for a comprehensive implementation of the action plan, the Institute has yet to compile a detailed plan to be submitted to Ministry of Culture for special financial allocation.

IV. Difficulties faced/facing

1) People have come up with all kinds of questions as regarding the definition, the procedure, the exact meaning of certain items, etc although a Chinese version of the Guide is provided. The confusion is however mainly caused by the concepts of the related principles and regulations, which are new to most people; the translation is perhaps another important aspect. It is necessary for us to conduct further study of the documents and a review of the translation specifically regarding the confusion encountered here in China.

2) Translation of the candidatures’ application file remains to be a big problem. The candidatures are very specialized art forms or cultural spaces that belong to local people or ethnic groups and have very rich connotations. People who are engaged in Chinese traditional and folk culture usually do not have any foreign language skills. Those who have a fair foreign language skill usually do not have a fair understanding of the traditional culture. It is a highly demanding job because the translator must combine knowledge of both. I am afraid it will remain a problem in the near future.

3) Numbers of applications have been increasing from over 10 for the 1st proclamation to over 40 to be studied for the 3rd recommendation of candidature to UNESCO. As far as I know, there are more who have plans or have started the documentation but have not been able to submit the applications to the working group. It is not surprising considering the long history, the number of ethnic groups, the size and population of China. Specialists will have a difficult time in conducting the judgments because many fit into the standards of proclamation. Therefore, I am obliged to repeat the appeal for more quotas put forward by my colleague present at this meeting in 2002. However, this difficult situation prompts the government to speed up the work on a national inventory.

V. Impact of the Proclamation: reaction of the public and the media

The news of the Art of Guqin proclaimed by UNESCO as one of the Masterpieces of Humanity are covered by over 30 national and local newspapers. The coverage is different from that of Kunqu 2 years ago in that the introduction of UNESCO’s Masterpiece project is no longer considered necessary as it is already a well-known project to most people. The proclamation is certainly a boom to the recognition of the values of Guqin among ordinary people. It also helps in directing people’s attention and interests to other traditional instruments such as Zheng, Erhu, Pipa, etc. Guqin artists are happy about this trend of return to the traditional art style of harmony after a period of restless radical pursuits.

I am listing in the following some of the activities organized in different parts of China to celebrate the occasion:

- A Seminar on the Safeguarding of the World Oral and Intangible Heritage of Humanity was held on Nov. 13 by the Chinese Academy of Arts. Mr. Sun Jiazheng, the Cultural Minister, attended the seminar and delivered a speech.

- Concerts of Guqin were held from Dec. 12-13 in Beijing organized by the Chinese Academy of Arts presenting excellent performances of 9 famous Guqin artists from different parts of China.

- China Guqin Society held a Guqin gathering in Beijing on Dec. 14 attended by Guqin artists and Guqin lovers.

- Jinyu Qin Society in Shanghai organized “A Tour of Guqin on Song River” in Shanghai from Dec.
CHAPTER 3

25-26 presenting concerts, lectures and teachings etc. in a package. The event was attended by over 100 Guqin artists and fans from 33 cities home and abroad with their ages ranging from 8 to 87 years old. Shanghai TV Station broadcasted the whole event.

- A concert of Guqin was held on Jan. 1 2004 in Hong Xian Nu Cultural Center in Guangzhou presenting the artistry of Lingnan Qin School.

- A ceremony for the restoration of Mei An Qin Society was held on Feb. 6. 2004 in Nantong.

- Chinese Guqin Culture Exhibition opened the 15th Macao Festival from March 6-28 2004.

VI. Impact of the Proclamation: on national policy

Chinese government has always attached importance to the preservation and protection of traditional and folk culture (similar interpretation of oral and intangible cultural heritage). I am just listing a few of the examples of the protection work at the national level. 1) The comprehensive documentation and publication of the epics of ethnic minorities after the founding of the new republic: King Gesar of Tibetan ethnic minority, Manas of Kirgizian ethnic minority, Jianggar of Mongolian ethnic minority, and the Twelve Mukamus of Uygur ethnic group. 2) The documentation and publication of the 10 collections of Chinese traditional and folk art and literature since 1980s. A total of 300 volumes are foreseen while 165 have already been published. 3) 204 artists have been awarded with the honor “Master in Arts, Crafts and Fine Arts” in 4 groups since 1979.

The government’s policies and strategies regarding the heritage protection are very much broadened and supplemented with UNESCO’s initiative of the Proclamation of the Oral and Intangible Heritage of Humanity and related heritage protection instruments. At a time of rapid globalization, of the market economy, of industrialization and urbanization which resulted in the change of living environment and change of ways of life, the traditional and folk culture tend to disappear so rapidly that immediate actions need to be taken. The government’s endeavors are stepped up as reflecting the deep concerns over the urgency and the threat to the loss of identity and even the loss of cultural diversity.

1) On legislature aspects: Law on Traditional and Folk Culture (Draft) was finally submitted to the Chinese People’s Congress for ratification after several years of discussion and debates. This legal instrument as the name suggests concerns mostly oral and intangible heritage, which are not covered by the Law on the Protection of Cultural Relics, ratified in 1982.

2) On protection measures: the Project on the Preservation and protection of the Traditional and Folk Culture was launched by the Government in 2003. Strategies of the Project lie in preservation and safeguarding with rescuing as priority, justifiable utilization and inheritance and development. It is principled as government dominance and society participation; long-term plan and implementation phases; clear responsibilities and concerted efforts. It is expected that a comprehensive system of protection will be achieved from 2004 to 2020.

China has a long history and 56 ethnic groups, which has contributed to the rich folk cultures that have local and ethnic features. In view of the above character, the first 5-year phase of the project to be implemented will place emphasis on establishing network, training specialists, setting up sample sites and conducting general surveys. Rescuing the most endangered heritage is placed as priority while doing investigation and documentation. Successful cases of Yunnan and Zhejiang Provinces will be studied in order to sum up some guidance to be provided to other areas.

However, we have come up with some very difficult issues while conducting the project, such as how to deal with the relation between the preservation of the authenticity and utilization, the protection of intellectual property and sharing of resources, urban construction, tourism-utilization and “Project”, etc. These issues need to be further studied and discussed.

VII. Case studies of successful/on-going Intangible Heritage promotion/preservation activities

– The Role of a Higher Educational Institute in China’s Intangible Heritage Protection

China has been experiencing tremendous changes in the last 20 years, like most developing countries. On
one hand, the development of economy has greatly upgraded people’s living standard, on the other hand, the urban construction, the change of ways of living, happening in conjunction with the modernization drive nonetheless have caused the disappearance of traditional and folk culture in an unprecedented manner. The concern over this state of the traditional and folk culture has been felt by both government and civil society. When UNESCO adopted “Recommendation of the Safeguarding of Traditional Culture and Folklore” in 1989 and made the first “Proclamation of the Oral and Intangible Cultural Heritage of Humanity”, the seriousness of the matter is recognized in the world at large. The exceptional values of this category of heritage and its importance to world cultural diversity are made clear and strengthened, which prompts China’s various organizations to step up their work in promoting China’s intangible heritage protection.

Parties involved in some way in intangible heritage protection are both governmental and non-governmental. On the part of government, there are Ministry of Culture, Ministry of Education, Education, Science, Culture and Public Health Committee of National People’s Congress and the National Committee of the Affairs of Ethnic Minorities. On the part of non-government, there are the Development Center of the Traditional and Folk Literature and Arts and various arts institutes and arts department in universities.

The case that I am going to present to you demonstrates the large potentials that civil society could have in promoting the intangible heritage in society. It is of tremendous benefit to the culture to motivate as many as possible the civil forces in recognizing and promote the intangible cultural heritage.

The Central Academy of Fine Arts, the top institute of China’s fine arts, took the lead in recognizing the exceptional values of traditional and folk culture by establishing the China’s first Intangible Cultural Heritage Research Center within the Academy in May 2002. The center was an enlargement of the former Center of Folk Fine Arts. Post-graduates are enrolled to engage in degree studies of Folk Paper cut and Folk Colors. Conspectus of Folk Fine Arts and Conspectus of Intangible Cultural Heritage are included in the regular curriculum. The Center emphasize on a great deal of field work to provide indoor classes with fresh and live information. The Academy also established a Station conducting researches of intangible cultural heritage of Northwest in Huan County, Kansu Province, to help with the preservation of the rich folk cultures in that huge area.

As the most claimed fine arts institute, the Center actually functions as an example to brother institutes. It activates the chain actions of intangible heritage studies in China’s higher institutes. Moreover, the Center spares no efforts in helping with other institutes in the folklore studies. It has helped with the setting up of the Research Institute on Kejia Folk Fine Arts in Gannan Normal Collage, Jiangxi, of Intangible Cultural Heritage Research and Education in Hubei Institute of Fine Arts and Yanan College in Shannxi, and Department of Folk Arts and Crafts in Agriculture University in Jilin, etc.

In Oct. 2002, the Center initiated and organized “the 1st Seminar on the Education and Teaching of Intangible Cultural Heritage of China Higher Educational Institutes. How to incorporate intangible cultural heritage education in the curriculum of schools and higher educational institutes was obviously the main topic of the seminar. The results of discussions and debates and suggestions put forward by participants would inevitably help the start of the process of securing intangible cultural heritage study in education, which would be a big-scale preservation effort in Society.

In conjunction with Beijing University, Qinghua University and the Central University of Ethnic Groups, etc, the Central Academy of Fine Arts succeeded in signifying each New Year’s Day as Cultural Heritage Day for Youth starting from Jan, 1, 2003. Activities were held on that day by students to promote the public awareness and recognition of the exceptional values of world cultural heritage. Students were also called on to join in the forces of cultural heritage undertakings.

When the Academy of Fine Arts took the lead, other universities are not left behind, where researches on intangible cultural heritage and trainings of specialists also started, such as Beijing University, Beijing Normal University, Qinghua University, the Central University of Ethnic Groups, etc.
CHAPTER 3

FIJI

Mr. Sipiriano Nemani
Project Officer, Institute of Fijian Language
& Culture, Ministry of Fijian Affairs, Culture
& Heritage

STATUS OF INTANGIBLE HERITAGE
PROMOTION/PRESERVATION
ACTIVITIES IN FIJI

1.0 INTRODUCTION

1.1 Intangible Cultural Heritage forms the “soul” of a culture. And central to its promotion and protection is the safeguarding and revitalization of knowledge and cultural systems.

1.2 The concept of knowledge or ‘traditional knowledge’, more specifically, has a close relationship with intangible cultural heritage. In fact, it is at the core of intangible cultural heritage promotion. Knowledge is the very foundation of indigenous cultures; it is in itself part and expression of the culture it originates from. It creates a relationship between a particular indigenous community and its ancestral territory; relationship between humans as well as between humans and non-humans.

1.3 Indigenous Fijians, like indigenous peoples around the world, are unique because we were born into very particular family roles and responsibilities. Responsibilities of a particular family would include special knowledge and skills that is passed on down from generation to generation. These are regarded highly as God given heritage not easy to part with, like other matters of choice of preference.

1.4 The holistic nature of Fiji’s intangible heritage encompasses the special knowledge and skills about:

- Our oral history, events.
- Our names – people/persons, places, titles, ancestral gods.
- Our totems – trees, birds, fish, animals, food crops etc.
- Our leadership structures – vanua, yavusa, mataqali
- Our seasonal calendar and activities.
- Our signs and indicators.
- Our language.
- Our mekes, songs, games.
- Our methods of food preparation.
- Indigenous science e.g. physical healing practices including knowledge of traditional herbal medicine.

1.5 Majority of the intangible aspects of the Fijian culture, like most indigenous cultures are mainly unrecorded. Indigenous Fijian customs, language, dances, traditional etiquette, etc. are oral and preservation rests pivotally on continual usage and observance. However, given the onset of a dominant global culture, with the combined influence, amongst other factors, of a non-conducive cosmopolitan livelihood, an apathetic youthful population, and emphasis on economic development, has placed intangible heritage in precariously desperate positions, continually being threatened, and exploited. The brutal reality is that if indigenous Fijians lose their culture and heritage, especially the intangible ones, those will be lost forever since, unlike other cultures in the country, no fountain exists elsewhere from which they can be retrieved. Thus, there is an urgent need to address the issue and set appropriate measures, both in principle and most importantly, in practical terms, to ease such pressure.
1.6 Over the years, cultural institutions in Fiji constantly lobbied for government recognition of the existence of a diverse range of Fijian tangible and intangible heritages that should be conserved for the next generation and utilized appropriately to allow its continuance. This finally materialized with the inauguration of a Department of Culture in 1999, coordinating with other cultural agencies in working towards the passing of appropriate legislations for the cultural sector and a uniform Cultural Policy for the betterment of the diverse cultures that exists in Fiji.

1.7 For intangible heritage activities in Fiji, major cultural institutions try to focus primarily on the preservation of the Fijian culture first, before utilizing the same process with other ethnic groups in Fiji. Two government institutions directly responsible for the management of some of Fiji’s Intangible Heritage include the Institute of Fijian Language and Culture and the Department of Culture & Heritage, although indirectly, through the subsidiary bodies that it caters for: the Fiji Arts Council, Fiji Museum, and the National Trust of Fiji.

1.8 Hence, for the purpose of this report, I will focus primarily on the activities undertaken by the Institute of Fijian Language & Culture and the Department of Culture as two major advocating agencies in Fiji on the promotion of safeguarding intangible cultural heritage. But first, a concise elucidation on the two aforementioned institutions.

1.9 Institute of Fijian Language and Culture.
Established in 1986 by a resolution of the Great Council of Chiefs and with the endorsement of cabinet, the Institute is responsible for promoting the understanding, preservation, and development of the indigenous language and culture. It undertakes research both in archives and in the field and acts as a resource center, for local and overseas researchers with its substantial archive of books, journals, audio and visual records and other resources on Fijian language and culture.

Department of Culture & Heritage.
The Department, established in 1999, is the primary adviser to Government on policies that affect the Culture & Heritage sector and coordinates across existing Government agencies to plan and implement complimentary activities. It is the responsible agency-cum-point of contact in government for statutory bodies and NGOs namely the Fiji Arts Council, National Trust of Fiji and the Fiji Museum. Moreover, the Department acts as the link, for the cultural sector, through the Fiji National Commission, to UNESCO.

Both, the Institute and the Department of Culture, are part of the Ministry of Fijian Affairs, Culture & Heritage – the government arm that oversees the affairs of the indigenous population.

2.0 INTANGIBLE HERITAGE PROMOTION / PRESERVATION ACTIVITIES IN FIJI.

2.1 Public Awareness Raising.
Since its inception, the Institute of Fijian Language and Culture has over the years and still continues to utilize all forms of media to create awareness and educate Fijians on the need to maintain and preserve elements of intangible heritage that are on the verge of disappearing.

First, topics are chosen from a wide range of subject areas including: traditional religious beliefs, knowledge of the environment, natural history, social structure, kinship; music, dance, and games; traditional technologies in the fields of agriculture, fisheries (fishing), house-building, pottery, canoe construction and sailing, bark-cloth manufacture, costume and ornament; food preparation, and medicine; and oral traditions, including fables, legends, and historical accounts. These are researched thoroughly in archives and in the field, and culminate in their dissemination on radio, newspaper, and television.

The Institute has a weekly feature on traditional history and culture in a local newspaper Na iVolasiga under the heading “Meda Liaci Keda”. Prior to 2000, a language and culture programme “Vosa Bula” produced by the Institute used to be aired on Fiji Television, however, due to lack of sponsorship and expertise, the programme ceased to continue. Moreover, the Institute has been for a long time and still continues to promote and create awareness on elements of intangible cultural heritage through the popular half-hour programme “Na Noda Vosa” on
Radio Fiji One. Topics covered vary, and have always been well received by the public.

2.2 Drafting of national legislation for the safeguarding of the Intangible Cultural Heritage.

One of Fiji Government’s goals for the cultural sector outlined in its Strategic Development Plan (SDP) 2003-2005 is “The Protection and management of our culture and heritage for current and future generations”. Culture in this context refers to the diverse manifestation of human intellectual and artistic creativity, that is, both tangible and intangible heritage. This goal transpired with Fiji’s adoption of the Model Law on Traditional Knowledge & Expressions of Culture in September 2002 during the regional Cultural Minister’s Meeting, in Noumea, New Caledonia. Drafted by a team of legal experts drawn from member, Forum Island jurisdictions including Fiji, and commissioned by the Secretariat of the Pacific Community (SPC), World Intellectual Property Organization (WIPO), United Nations Educational Scientific and Cultural Organization (UNESCO), and the Forum Secretariat, the Model law aims to: Protect the rights of traditional owners in their traditional knowledge and expressions; permit tradition-based creativity and innovation, including commercialization thereof, subject to prior and informed consent and benefit-sharing; and complement and not undermine existing Intellectual Property Rights. At the root of the model law is the preservation/maintenance of traditional knowledge and expressions of culture, both characteristics of intangible heritage.

Subsequently after Fiji’s adoption of the model law at the Pacific Cultural Minister’s Meeting, cabinet fully endorsed the proposition in October 2003 and Fiji’s Legislation Department is currently drafting the model law for deliberations in the Lower and Upper House of Parliament. However, prior to its passing, the model law will be scrutinized first, assessing its suitability for Fiji’s situation and subsequent modification. This will depend on the outcomes of consultations with relevant stakeholders.

2.3 Heritage Management

With Fiji’s adoption of the model law, a lot of preparatory work needs to be undertaken given the vast aspects of Fijian culture. The Institute of Fijian Language and Culture, and the Department of Culture were then assigned the task of fulfilling the required preparatory work. An important task that they considered was the inauguration of a database for tangible and intangible heritage data collected from the field, thus, the instigation of the National Inventory of Traditional Knowledge and Expressions of Culture Project. Still in its initial phase, the National Inventory facilitates the identification of existing traditional knowledge and expressions of culture and their customary owners within the 14 provinces of Fiji.

To make possible the above, an enormous research exercise will be undertaken – collecting and verifying cultural data from respective provinces. Basically, this will be carried out in three phases: a pilot test (which is currently underway) to provide a foundation for the entire data collection process, focal collection of cultural data by researchers, and the assessment and input of new data to facilitate the authentication and alteration of primary data by cultural agencies nominated as Heritage Management Organizations. An appointed Indigenous Intellectual Property Rights Advisory Committee has designed a questionnaire for this specific purpose. Workshops will be mounted prior to this research exercise for the purpose of educating stakeholders. Coupled amongst project objectives, the following are notable:

(a) Raise public awareness and appreciation, and provide support to custodians to play a central role in the protection and maintenance of traditional knowledge and expressions of culture (tangible and intangible heritage).

(b) Build links between custodians and the younger generation in order to encourage the transmission of knowledge and know-how related cultural expressions in danger of disappearing.

(c) Establish a registry for Living Human Treasures Custodians.

The project could be used as a basis for the recognition of the masterpieces of oral and the intangible heritage and living treasures in Fiji.

2.4 Reviving once-endangered Heritage.

The Department of Culture & Heritage, in collaboration with the Fiji Arts Council, the organization responsible for the promotion and preservation of visual and performing arts in Fiji, initiated in 2002 a Cultural Mapping programme,
which involves visiting a community identifying and documenting local cultural resources. Through this process, cultural elements are recorded – the tangibles like arts and crafts, sites, distinctive landmarks and landscapes, as well as the intangibles like voices, values, traditions, memories, special events and neglected community histories.

The Programme is undertaken in 3 main stages. **Stage One** is primarily the awareness and research phase whereby the Principal Advisor and Facilitator from the Department of Culture, and partners through the culture network, visit designated villages identifying cultural elements of utmost significance to the villagers, and are in danger of disappearing. The **second stage** involves community activities in the form of workshops for the villagers. The **concluding phase** entails an evaluation of the project: documentation of findings, experience gained, and report on anticipated ongoing applications and benefits.

So far, the two collaborating agencies have conducted more than 5 workshops on the following aspects of once-endangered heritage:

- **2 Bure-Building Workshops** held at Natavea, in the Naitasiri Province, and Rokovuaka Village, in the Ra Province. The purpose of both workshops was to revive bure-building skills. The revival of this traditional skill was considered essential, as most villages had lost the art of constructing traditional houses.

- **1 Pottery Skills Workshop**. The village of Nasauco, in the Nadroga Province, located in the interior of Viti Levu, one of the main islands of Fiji had pottery remnants found on old house sites and on the outskirts of the village but have no knowledge of pottery making. A historical analysis of the area indicated that in pre-colonial era, ancestors of the area were gifted potters. Thus, the workshop was held to revive pottery making amongst present descendants of those gifted potter.

- **1 Traditional Fijian Ceremonies Workshop**. Traditional ceremonies in Fiji are intricate, delicate, and differ amongst provinces, thus, require a person to have thorough knowledge prior to making a traditional presentation. The workshop at Rokovuaka Village in Ra was aimed at reviving and transferring ceremonial skills from the older generation to the young ones. The elders of the village were used as resource persons.

- **1 Wea-weaving Workshop**. Wea is a traditional fishing net specific to the Lasakau people of Bau, the home of Cakobau, Fijian chief who ceded Fiji to Great Britain. The Lasakau people were Cakobau’s fishermen. The workshop was undertaken after grave concerns by a Lasakau elder that their wea-weaving techniques will cease to exist if he dies.

- **2 Handicraft Workshops**. With the primary aim of strengthening their eco-tourism projects, the two villages involved, Namuamua of Namosi Province, and Natavea Village in the Naitasiri Hills engaged in making traditional baskets, weaving mats, carving statues, and screen-printing.

These activities assist in the promotion of creativity in all forms through safeguarding and enhancing Fijian cultural and natural heritage in tangible and non-tangible, movable and immovable forms.

2.5 **Intangible Heritage in Education.**

The Fijian Language, an intangible heritage and as the main mode or means of communicating knowledge, is a priority at the moment for inclusion as a compulsory subject in primary and secondary schools in Fiji. Besides, government, in its **20 Year Development Plan (2001-2020) for the Enhancement of Participation of Indigenous Fijians and Rotumans in the Socio-economic Development of Fiji**, strongly recommended for the *integration of the Fijian knowledge system within the official knowledge system*. This involves the inclusion of Fijian language, literature, culture and performing arts in the curriculum – to be examinable like any other subject and not regarded as an extra-curricular activity. For the concept to materialize, resources will be allocated for research to be conducted into and a systematic recording undertaken of known indigenous knowledge, traditional and oral literature, traditional health issues, and so forth. For this purpose, the Ministry of Education has frequently consulted the Department of Culture and the Institute for their input in the revised education curriculum.

Amongst tertiary institutions, promotion of intangible heritage curricular is encouraged at the **Fiji Institute of Technology** (FIT), a technical/vocational school. The School of Arts, Culture & Design recruit community cultural knowledge resource people to conduct 3 – 4 hour classes on sinnet and mat weaving, tapa making, wood carving, pottery making, chanting and meke techniques. The **Oceania Centre** at the
University of the South Pacific, even though it is regional oriented, encourage its students to pursue performing arts, contemporary arts and music approach from their respective countries. Consequently, local, skilled custodians and teachers of an art, in any genre, are employed to assist students.

On a non-formal level, primary and secondary school students are encouraged from home to perform traditional dances during school concerts and school prize giving ceremonies. Upon the insistence of students, teachers then take the liberty of acquiring a daunivucu\(^{10}\) to choreograph a traditional dance and song for the students’ cultural performance.

Thus, it is worthwhile to note that intangible heritage promotion is slowly getting the formal recognition status it needs in Fiji, so that it is adequately maintained.

2.6 Related examples of safeguarding intangible heritage – “Fijian Dictionary Project”.

Since colonial times, English has and is still widely used in Fiji schools, government offices, and even in urban homes, as the main mode of communication. Fijian language was becoming insignificant. Thus, the Institute of Fijian Language and Culture was initially entrusted with the pivotal responsibility of researching and publishing a Monolingual Fijian Dictionary. After almost 26 years of research, the first issue of the \(iVolavosa VakaViti\), with more than 25,000 entries is ready for publication. The dictionary is essentially an encyclopedia of traditional and contemporary Fijian life; its publication will enhance the promotion and safeguarding of an intangible cultural heritage in Fiji, the Fijian language.

3.0 FOLLOW-UP ACTIVITIES OF THE 2002 REGIONAL WORKSHOP.

3.1 Nomination for a National Body responsible for the candidature file.

Subsequent to the 2002 Regional Workshop in Japan, the Fiji Arts Council was designated by government as the National body responsible for the protection of Intangible Heritage in Fiji. Basically, they were to carry out the practical-aspect of an endorsed candidature to be submitted to UNESCO as Fiji’s nominee for the “Proclamation of Masterpieces of the Oral & Intangible Heritage of Humanity and the Living Treasures”.

3.2 Fiji’s nomination for the candidature file.

A candidature file for the Revival of the traditional Fijian ‘BURE’ (house) building skills was endorsed. Fiji’s nomination derived from the results of a research survey in 2002 by a team of architecture and anthropology professors and students from Vienna, Austria, who visited Fiji to study traditional buildings. The research confirmed that people (locals) often do not know details about why parts of the traditional houses are built in a specific way, and carpenters with the knowledge are becoming rare. Hence, to strengthen consciousness about traditional architectural ‘know-how’, a discussion was encouraged to protect old traditional buildings as valuable heritage of Fijian culture. This was seen as a window of opportunity to nominate Fijian bures as Fiji’s candidature for the Proclamation.

Preliminary work on the project had begun but was later discontinued because of the many challenges the Department of Culture and the Fiji Arts Council had to endure. Some have been highlighted below:
- Ministerial reshuffling. In 2002, after reconsidering its priorities, government shifted Department of Culture from the Ministry of Tourism to the Ministry of Fijian Affairs, resulting in a change of priorities, policies and key result areas for the Department.
- Less coordination and lack of human resources. The Department of Culture and the Fiji Arts Council continue to face shortage in expertise and personnel to specifically undertake projects by the Department.
- Lack of funding. Government from time to time redirects allocated funds for the Department to areas that need immediate attention.
- Less detailed research on different bure architecture that exists in Fiji, hence, fewer resources to work with.
- Less or no resource person from a specific locality or province in Fiji who have immense knowledge of bure-building skills specific to their region.
- Government prioritizes and provides assistance for the building of modern houses in villages rather than traditional houses; hence, skills for traditional house building are quickly disappearing.
Besides, it is notable that given the challenges that the cultural sector in Fiji faces, we have managed to surpass most odds, on the national scene, in trying to promote the safeguarding of Intangible Cultural Heritage.

4.0 CONCLUSION: EXPECTATIONS ENVISAGED.

4.1 In light of what has been discussed earlier in this report, the following is envisaged as Fiji’s expectation for this regional meeting: [i] showcase Fiji’s efforts in the promotion of safeguarding Intangible Cultural Heritage; [ii] learn from other Asia-Pacific countries candidature submission for the Proclamation – their experiences; [iii] general awareness on the proclamation programme; [iv] utilize the meeting as a forum to foresee solutions to challenges that Fiji is currently facing, especially in the areas of funding, if assistance could be sought.

1 Tangible heritage form the ‘body’ of a culture; and together (tangible + intangible heritage) they form the whole -Culture.
2 Vanua – state-like structure; composed of several yavusa.
3 Yavusa – a tribe; composed of several mataqali.
4 Mataqali – clan; composed of more than one extended families.
5 Meke – term for traditional dances.
6 Other government, statutory, NGOs and educational institutions that hold aspects of Fijian Intangible Heritage especially oral tradition include: Native Lands & Fisheries Commission, National Archives, Fiji Broadcasting Commission, Institute of Pacific Studies at the University of the South Pacific in Suva. They, from time to time, add new records to their existing list.
7 The highest indigenous institution in Fiji that consists of the paramount chiefs from all over Fiji who are automatic members, with appointed representatives from the 14 Provincial Council Offices.
8 Translated: “Let’s examine ourselves (Fijians)”.
9 Translated: “Our Language (& culture)”
10 Composer of traditional songs and choreographer for traditional dances or meke.

INDIA

Dr. Sudha Gopalakrishnan
Mission Director, National Mission for Manuscripts, Department of Culture, Government of India

Theme 1: ORAL TRADITION OF THE VEDAS AND VEDIC HERITAGE

“... for about 3,000 years, a class of people devoted themselves in relative isolation to the formal preservation of a large number of oral compositions, confining themselves almost entirely to sound. This transmission has been at least as faithful as have been manuscript traditions in other parts of the world. Sound, though perhaps not as durable as stone or clay, has proved much less susceptible to wear and tear than paper.”

(Fritz Staal, noted Vedic scholar and author of Agni: The Ritual of the Fire Altar)

WHY AND HOW VEDIC CHANTING WAS SELECTED

The Vedic tradition is probably the world’s oldest living oral tradition. The Vedas are a vast body of Sanskrit poetry, ritual treatises, dialogues and philosophical discourses composed over a period of many centuries. The Hindu religious tradition considers the Veda as the prime source of its heritage and culture. As the basic scripture of the Hindus, it is revered as supreme knowledge and accorded the highest place in their life since time immemorial. The word “veda” deriving from the Sanskrit word “vid” which means “knowledge”—the hymns of the Veda are considered by traditional scholars as “revealed” (sruti) literature, not derived from a particular faith or scripture, but believed to have come into being through the collective wisdom of sages and seers with extraordinary powers, and this is the reason for their unique authority and influence in the Indian cultural tradition. They have been compiled through the course of several millennia (traditional scholars assigning dates as varied as between 10,000 B.C. and 5,000 B.C, and different historians between 4,000 to 1,500 B.C.)

Basically meant for chanting during rituals and sacrificial rites, the Vedas are traditionally passed on from generation to generation through oral teaching. Written in Sanskrit, the Vedas are primarily in four collections called RigVeda, Sama Veda, Yajur Veda.
and Atharva Veda. Collectively, these are referred to as *samhitas*. Essentially consisting of hymns (*samhita*-s), liturgies (*brahmana*-s), symbolic interpretations of rites (*aranyaka*-s) and philosophic teachings (*upanishad*-s), the Vedas have branched out into multiple canons, texts, interpretations and sub-branches, in the course of its transmission through centuries and from generation to generation till the present day.

Even though Vedic texts may have been written down during ancient times and used for reference, their transmission is still purely oral. Traditionally, the recitation of the Vedas is part of the everyday life of the community of Vedic practitioners. Wherever traditional culture of Vedic recitation exists today, they are still recited on a daily basis. They are also used in the application of a variety of specific religious rituals, which are conducted from time to time in India.

In the olden days, a way of life firmly rooted in spirituality played an important part in maintaining the Vedic recensions and schools. The oral tradition of the Vedas was sustained by the community of brahmans in India who passed it on to the younger generations. Within the community, there were some who are exclusively engaged in learning and teaching of the recitation of Vedas. The number of practitioners who can recite correctly has dwindled considerably. Atharva Veda chant has considerably declined, and there are only a very small number of practitioners in India who are capable of reciting it. Due to lack of encouragement, opportunities for suitable employment and support, there are not enough students who come forward to pursue these kinds of studies, and not many teachers (*acharya*-s) also qualified to teach them.

Through the centuries, the members of specific communities have transmitted Vedic recitations orally. Each of these practitioners belongs to a particular community and to one particular branch of the Veda and is initiated into the particular branch by his father or teacher, either at home or in a Vedic school. The elaborate mnemonic methods used to safeguard the proper formal transmission of these compositions and eliminate or the decrease of danger of losing words, syllables or accent are perhaps unparalleled in their sophistication and detail.

The unique value of Vedic recitation, apart from the fact that it encodes the wisdom contained in the Vedas, lies in the utmost purity of its chanting technique, without the infiltration of corruption or even the slightest change through the length and breadth of India down the centuries. The extraordinary effort of memorization that the ancient sages have created may have been because of the fact that a definite system of writing did not exist during the times the texts were composed. Even if some form of writing existed in those days, it seems to have been considered alien to Vedic heritage, and was used mainly for commercial use and edicts.

Among those branches (*sakha*-s) of Vedic recitation which were selected for recognition are

1) Paippalada *Sakha* of Atharva Veda
2) Maitrayani *Sakha* of Krishna Yajur Veda
3) Jaiminiya *Sakha* and
4) Ranayaniya *Sakha* of Sama Veda

Among these,

- Paippalada is practically extinct, except one or two practitioners left in a remote village in Orissa, Eastern India
- The Maitrayani branch of Krishna Yajur Veda survives in Nasik and Kandesh districts of Maharashtra, Central India
- Jaiminiya Sama Veda tradition barely exists in some villages in Tamil Nadu and Kerala in South India
- Similar is the case of Ranayaniya, which is also practically extinct, except perhaps in Karnataka, South India

These four branches of Vedic chanting selected for the proclamation are in grave danger of disappearing, if measures for safeguarding are not adopted immediately. Paippalada branch has practically lost the tradition of chanting with *svara*-s, and now there is an effort to revive the tradition of *pada patha*, by referring to *lakshana ganthas* (descriptive manuals). Both the Ranayaniya and the Jaiminiya traditions of Sama Veda have few practitioners. Presently Jaiminiya in Kerala has only four practitioners, and the number of students is also very low. In Maitrayani, the school (Sri Yogiraj Veda Vidya Ashram, Barsi, Solapur) visited by the group for documentation had only two students, and one teacher.
DIFFICULTIES FACED DURING SELECTION OF THE CANDIDATURE FILE

Many people even in India do not understand the spiritual basis of the Vedas and its value as the embodiment of Indian culture today. Traditional Vedic scholarship, which was preserved down the centuries as an unbroken tradition, is now on the verge of disappearing. There are no means available for the custodians of this knowledge to survive by following it as a full-time profession. With the crumbling of traditional modes of support to institutions and Vedic schools (pathasala-s), the members of the traditional families who were custodians of the different branches of the Vedas have turned to pursue more lucrative professions. Each of the four Vedas—Rig Veda, Yajur Veda, Sama Veda and Atharva Veda—had several branches and sub-branches. According to traditional scholarship, out of the twenty branches and twenty-one sub-branches of the Rig Veda, only two have survived today. Similarly, out of hundred-and-one branches of Yajur Veda only six have survived. Sama Veda, which is said to have had a thousand branches, retains today only three. In Atharva, out of nine, only two exist. There are no traditional Vedic schools in India where these are being taught.

While making a candidature file for the four schools of Vedic chanting mentioned above, the first problem was in actually locating the practitioners of these sakha-s.

While responding to the challenges of modernity, the people who are bearers of this tradition have adapted by accepting changes, and by putting its resources to ever-new uses. In a tradition that insisted on life-long devotion and strict discipline through long hours of sustained practice, the method has given way to part-time teaching (in Jaiminiya Sama Veda of Kerala, for example). Some students, realizing that Vedic chanting as a vocation is not enough to support them through life, are also following a ‘regular’ school/college curriculum. This has affected the quality of teaching/learning the Vedas. In another school (which had a better financial back-up), a student reported that he joined a Vedic school to escape hunger, because the students were provided with free boarding and lodging. Many of the students in these schools expressed concern about their future, as they felt that this profession is not capable of sustaining their livelihood.

The tradition of srauta ritual is still preserved in India. However, since the way of material life has considerably changed, maintenance of the performance of those rituals in the strict discipline and traditional format has become very difficult. The Agni sacrifice conducted in Kerala in 1975 and in 1990, as well as the Agnistoma sponsored by Jan Houben, a Dutch scholar from Leiden, are some recent examples of the performance of these complicated rituals.

CURRENT SITUATION REGARDING THE IMPLEMENTATION OF THE ACTION PLAN

The action plan for revitalization of Vedic chanting envisages the following steps:

• Revitalisation of Vedic chanting by establishing a large number of traditional schools with the traditional gurukula system of oral teaching, evolving common curricula of teaching/learning the chants and arranging for meetings between scholars of the same branch of Vedic chanting

• Preservation of chants through refresher courses, and interactive workshops of the teachers, tests for the students, providing fellowships and stipends for young students as an incentive to take up as a full-time profession, workshops on the topic to be arranged across the country, conducting rituals and rites connected with the chants (srauta karma paramparas) across the country and external evaluation by experts

• Safeguarding by conserving through documentation of Vedic chanting by surviving practitioners of each branch of recitation, establishing archives for maintaining audio/video records in select centres in the country producing audio/video recordings of Vedic chants, digitally preserving the texts, for reference and research purposes.

• Dissemination methods involving organizing lecture-demonstrations conferences/seminars of Vedic recitations, celebration of Veda Jnan Saptahs (week-long recitation of texts) and promotion of research and publication.
CHAPTER 3

The Government of India under the Department of Culture is the coordinating agency to safeguard and revitalize Vedic culture and the different modes of Vedic chanting prevalent in India. The project is being implemented through the association of the four prime organisations already in existence in India carrying out the responsibilities in the direction of furthering the objectives of the programme, and supported by the Ministry of Culture, Government of India. These institutions are:

1. Indira Gandhi National Centre for the Arts, New Delhi 110 001
2. The Maharshi Sandeepani Rashtriya Veda Vidya Pratishthan, Ujjain 456010
3. The Maharshi Veda Vidya Pratishthan, Pune, Maharashtra.
4. The Veda Rakshana Nidhi Trust, Sri Kamakoti Peetam Sri Matam, Kanchipuram. Tamil Nadu.

All these organisations are already engaged in the task of trying to safeguard and revitalize Vedic culture and the different modes of Vedic chanting prevalent in India. The main objective of the establishment of Maharshi Sandeepani Rashtriya Veda Vidya Pratishthan is the preservation of the oral tradition of the Vedas. Indira Gandhi National Centre for the arts is a premier institution devoted to the study of Indian arts and culture from an integrated perspective of research, documentation and dissemination. After the declaration of Vedic chanting as masterpiece by UNESCO, The Department of Culture has initiated the process of revitalization of Vedic chanting. A budget line has been activated in the Department of Culture for the implementation of the action plan. As a preliminary activity, workshops are being organized in the areas of proximity of the Vedic chanting traditions to create awareness and elicit opinion from the bearers of tradition to the importance of safeguarding them.

OTHER HERITAGE THAT WAS CONSIDERED FOR CANDIDATURE

Given the multiplicity and complexity of intangible heritage in India, the selection of a single item for recognition is a challenging process. Other forms of heritage that came for consideration at the time of selection were the shadow puppet tradition of India, the ritual dance performance of Theyyam from Kerala and the dance of Lai Harouba from Manipur. However, the Vedic chanting was found to have priority and unique value for, apart from the fact that it encodes the wisdom contained in the Vedas, it retains utmost purity of its chanting technique, without the infiltration of corruption or even the slightest change/variation from one place to the other throughout the length and breadth of India down the centuries. Without resorting to writing, this system of recitation contained many ways to prevent even a very small error to creep into the Vedas. Secondly, the four branches of Vedic chanting selected for the candidature were found to be in grave danger of disappearing, if measures for safeguarding were not adopted immediately.

Theme 2: ACTION PLAN ON SAFEGUARDING AND TRANSMISSION OF KUTIYATTAM SANSKRIT THEATRE

Background

Kutiyattam is the oldest existent classical Sanskrit theatre of India. It has a history of about two thousand years and is a unique phenomenon in the history of Sanskrit theatre, 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 theatrics conventions and method of acting. In its highly stylized and expressive theatrical language, facial expression and the language of gestures are prominent.

The Proclamation by UNESCO of Kutiyattam as a Masterpiece of the Oral and Intangible Heritage of Humanity received great attention in the media across the country, and this has resulted in boosting the image of this traditional art form to a national audience. It has caught attention of people from a variety of fields in India including artists, media people, theatre scholars and administrators. 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. It has 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 efforts.

After the announcement of the recognition, the Kutiyattam community has come together for the first time to address in common issues and share know-
how relating to this 2000 year-old tradition, previously held in an individual and private manner by the three existing custodian families, and to address the issue of its revitalization. Though at the outset, there were some misgivings in terms of the benefits of such a proclamation, the patrons and practitioners of Kutiyattam have decided to form themselves into a network and work together for common goals.

The twin programmes of resuscitation of Kutiyattam developed by UNESCO and the Government of India have given new lease of life to this a new lease of life to this valuable but largely neglected art form. While UNESCO’s intervention is planned as a one-time grant through the UNESCO/Japan Funds-in-Trust, the Government of India has a sustaining model of continued support through a series of well-defined schemes.

Action Plan for Kutiyattam

UNESCO
The action plan for the revitalisation of Kutiyattam is designed to develop a network of Kutiyattam practitioners and enthusiasts and to support its promotion and revitalisation. Under the UNESCO/Japan Funds-in-Trust for the preservation and promotion of intangible cultural heritage, UNESCO has developed a comprehensive plan for the safeguarding and transmission of the Kutiyattam Sanskrit Theatre. Through the signing of an Agreement between UNESCO and the Government of India, a project of revitalization of Kutiyattam for a three-year period of 2004-2006 has already started.

There are six institutions responsible for handing down the tradition of Kutiyattam, including the Margi Centre, which is the co-ordinator of the network. The promotion of performances will bring together artists from all the major schools of Kutiyattam on a common platform. An archive is planned in order to preserve the actors’ manuals and audio-visual documents of the performances will be put together with a series of documentary films on the masters of this theatre form. The effort will also be to make the traditional theatre houses available for public performances. Annual interactive workshops with the participation of all the schools will be organised as well as refresher courses for all the artists and students from the Kutiyattam Institutions. This workshop should also allow scholars and performing artists to debate on various aspects of the protection and revitalization of the Kutiyattam heritage. The refresher courses will explore the possibility of evolving a common theatre grammar for Kutiyattam.

The research facilities in all the six institutions will be improved, with the creation of Academic Resource Centres in the schools. A centralized archive and library will be created with cataloguing and electronic storing facilities to preserve the literature, documents, performance manuals and audio-video material on Kutiyattam. Seminars will focus on “Exploring Links in aesthetic Theory and Performance Tradition”, “Kutiyattam and Indigenous Influence” and “Kutiyattam and Asian Theatre Traditions”. The publications will include critical editions and translations of manuscripts and original writings on Kutiyattam. A documentation of Masters Series will be directed towards the detailed documentation on distinctive artistic style and technique of master-performers of Kutiyattam.

GOVERNMENT OF INDIA
At a national level, Kutiyattam Sanskrit theatre receives official recognition and the public awareness (artists, creators, researchers, journalists, cultural administrators) was heightened to the importance of safeguarding and revitalizing this cultural form of expression, which was on the verge of disappearance. A comprehensive action plan has been evolved by the Government of India through the Department of Culture to revitalize the art form by affording it a national status, ensure its patronage and support it financially. This scheme, aimed at sustaining the specific needs of institutions through targeted programmes, has the following components:

(1) Enhancement of facilities for the study and performance of Kutiyattam
This will be in the form of infrastructure for schools and theatres, remuneration for artists and others and funding for conducting rehearsals.

(2) Financial support to Eminent Teachers
Intended for teachers with considerable knowledge, experience and standing in the art, this scheme provides for sustaining these preceptors, even though they may be advanced in their age, for passing on their knowledge to the younger generation.
(3) Financial support to training institutions
Under this scheme, monthly salary will be made available to existing teachers, stipends for students and monthly grants to institutions for running costs.

(4) Revival of Old Choreographic Texts and Productions
The reviving of a Kutiyattam play based on ancient choreographic texts, require long years of research and dedicated effort, for most of them have already fallen into disuse, and need to be painstakingly reconstructed. The specific grant towards this would extend the repertoire of Kutiyattam.

(5) Enhancing performing opportunities and discussions
Exchange of ideas through lectures and discussions are extremely important for resuscitation and sustainability of any art form. With this idea in view, the programme would support the conducting of such dissemination activities as lectures, workshops, seminars and performances.

INDONESIA

Dr. Meutia Farida Hatta Swasono
Deputy Minister of Culture and Tourism

Theme: WAYANG AS A MASTERPIECE OF CULTURAL HERITAGE OF INDONESIA

Introduction

Wayang* has been chosen as a Masterpiece of Indonesian Cultural Heritage as it is regarded as an intangible tradition of high cultural quality. It is an art with a profound philosophical meaning, and also exquisite in shape. Wayang has been known by the people throughout Indonesia since at least the tenth century until the present time. Wayang is a combination of five cultural aspects: (1) creative art, as a new concept and creativity; (2) stage performance; (3) art, in the form of sculpture and painting; (5) literature; and (5) philosophical and educational aspects. All these aspects have made wayang appear in its full form, covering the aesthetic, ethical and philosophical dimensions.

There have been approximately 100 kinds of wayang, some of them still exist and are still developing today, while the others have slowly faded away or have disappeared. Those still performed and enjoyed by a large portion of the Indonesian people are the Javanese Wayang Kulit Purwa, the Sundanese (West Java) Wayang Golek (wooden puppets), and the Balinese Wayang Purwa (Wayang Gambuh). While those fading away are the South Kalimantan Wayang Banjar and the South Sumatranese Wayang Palembang.

The selection of wayang as a masterpiece of Indonesian intangible cultural heritage has been made possible by the collaboration between the Ministry of Culture and Tourism and the National Secretariat of Indonesian Wayang, called SENA WANGI. Through the support of the Ministry of Culture and Tourism, SENA WANGI conducted a five months research on wayang, from April to August 2002. One hundred types of wayang were represented by 5 types of wayang from Central Java, West Java, Bali, South Sumatra and South Kalimantan. The research findings were compiled and sent to the UNESCO for an evaluation process. As a result, on November 7, 2003, wayang was proclaimed as a masterpiece of Indonesian Intangible Cultural Heritage.

Difficulties in Selection

The difficulties faced during the selection of the candidature pertained to the distribution of data on wayang throughout Indonesia. For some cultural items, data were abundant, while for others, data were limited. However, difficulties have been able to be minimized through the collaboration of the government and SENA WANGI. Moreover, in many places, wayang is still enjoyed by a large portion of Indonesian people. Reformation in media communication on TV has significantly facilitated the socialization of wayang kulit (shadow play) performance to the non-Javanese communities throughout Indonesia. When the media displayed the wayang performance on TV with the Indonesian language subtitles, more Indonesian people began to appreciate wayang compared to when they were performed only in ethnic languages.

Current Situation Regarding the Implementation of the Action Plan

Public Awareness Raising (Advocacy, Publicity). In the past 3-4 years, due to the intensive implementation of Regional Autonomy, the Central
Government has shifted its function to the steering role and policy making, while the Provincial Governments have become more dominant in the role for supporting the local population and business communities in implementing programs on *wayang* conservation and development.

The media has an important role in providing information on *wayang* performances and news on *wayang* exhibitions and *wayang* development. Such information dissemination covers for example, the live *wayang* performance where the actors speak both in the Indonesian and ethnic languages, in order to attract more viewers from diverse ethnic groups.

Data on the Indonesian people and cultures can be accessed at the website www.budpar.go.id and www.culture.or.id.

**Legal Framework.** At present, regulations for the protection of folklore have already been issued. Socialization to the society and mass media will start soon.

**Heritage Management.** Since the enforcement of the Law (*Undang-Undang*) No. 22 of 1999 on Regional Autonomy, there has been a major change in the management of culture. Whereas in the past the management was centralistic, at present, the management of culture is decentralized, meaning that Provincial Governments, due to the intensive implementation of Regional Autonomy, have a major role in preserving and developing culture, including *wayang* performance and production. The Central Government has the supervising and facilitating roles, while the Provincial Governments and the respective local communities are the ones that manage their cultures.

The management of *wayang* preservation and development encounters obstacles in some places where human resources are limited. This is especially felt in places where *wayang* experts, *wayang* producers or *wayang* puppet makers, *wayang* viewers, as well as *wayang* trainers, such as the *dalang* (the leader and conductor of *wayang* performance), and traditional *gamelan* music sets, as well as interest for *wayang* performances, are relatively scarce.

**Training of Wayang Performers as an Effort to Preserve Wayang.** The government and other institutions as well as individuals in the society as stakeholders have been aware of the importance of protecting, preserving and developing *wayang* and *wayang* performance.

There are two kinds of preservations: (1) preservation by record; and (2) preservation by practice.

The preservation by record is done by the documentation of *wayang* puppets, the *wayang* set (*gamelan* music, performers, etc), as well as *wayang* performances and stories, which are often based on the great epics of Ramayana and Mahabharata.

The preservation by practice deals with the trainings for young performers, preservation, protection, and development of *wayang* performance. Materials for trainings include the technique of photography, the technique of designing a map on *wayang* performances and distribution of each kind of *wayang* throughout Indonesia, as well as collecting data from various archives, recording by video and digital camera, measuring technique, etc.

At present, the campaign for tradition consciousness, tradition protection, tradition development and tradition revitalization are distributed and socialized through all types of media.

**Education.** Education of *wayang* for the school children is carried out through their curriculum, as a subject in the local content of the curriculum. However, previously it did not reach the whole population of school children. Many children, even in Java, became ignorant and could not enjoy *wayang* performances. Being cognizant of this situation, the Ministry of Culture and Tourism has therefore initiated an intensive action program for *wayang* socialization. Stakeholders have been invited to collaborate in research, to participate in seminars on traditions, and many kinds of tradition performance programs. One of the stakeholders is the *pramuka* (boys-scout and girls-scout group), where their activities are enriched by the introduction of *wayang* and other cultural heritage, with the purpose of increasing their interest and care for Indonesian ethnic traditions, including *wayang*.

**Other Potential Heritage.**

Other potential intangible heritage in the future would be the *keris* (traditional dagger) which is rich in
symbols and meanings, the traditional technique to preserve traditional material culture, and local wisdom.

The *keris* or *kris*, has many criteria as cultural heritage, such as: (1) a weapon as a cultural artifact with all its symbols and meanings; (2) spread throughout Indonesia; (3) has a deep cultural and philosophical meaning; (4) a work of art; (5) a status symbol, representing dignity and bravery, and also represents hope for the owner; (6) a product of local wisdom technology and technological development in terms of its metallurgic development.

Data on the *keris* are abundant. The *keris* has been adopted also by many communities outside Indonesia. Although many other people outside Indonesia acknowledged to have the *keris* in their culture, the Javanese *keris* is considered to have an older historical origin.

"In Javanese literature, “Wayang” is also known as “Wayang Purwa”. The following is a quotation from Lordly Shades: Wayang Purwa Indonesia: “…Wayang Purwa is a form of theatre. It is ancient, for it originated in the days of primitive man; it is very beautiful, both to ear and eye, and it has a spell-binding effect upon millions of Indonesians. Wayang Purwa is a mine of the ethical teaching inherent in Indonesian culture, and it is a medium of communication capable of acting as an agent of change in the fast-changing world of modern Indonesia… The word wayang means shadow, while purwa means ancient. Wayang Purwa is a shadow show for which the ancient Ramayana and Mahabharata stories form the repertoire. The shadows are cast on a white screen by flat leather puppets (Wayang Kulit Purwa, ed.) that are stiffened by horn handles and manipulated by a puppeteer, who is called the dalang… Wayang Purwa grew out of the ancestor worship of primitive man and the calling up of ancestral spirits to advise their descendant how to solve the problems of life. The shadows of Wayang Purwa that flicker on the screen make the puppets come alive, while the voice, the music and knocking sounds from behind the screen can conjure up an eerie effect as the gods and men of the wayang plays fight to overcome trickery and evil-doing… Some of the other kinds of wayang include Wayang Gedog, which, with puppets similar to those of Wayang Purwa, has a repertoire of legends from East Java, Wayang Siduh and Wayang Wahyu, which use modern texts, the first for the purpose of government information services and the second for religious purposes among Catholics; Wayang Golek, with its three-dimension wooden puppets wearing real clothes, which is not a shadow play at all and which is very popular in West Java; and Wayang Wong, or Wayang Orang as it is also called, with live actors and actresses. There are still many more kinds and varieties, some of an experimental character … Wayang Purwa, however, is still by far the most popular of all these forms. The flat puppets made of parchment, tooled and perforated, painted and gilded, and with beautifully-polished horn supports and handles, are works of art in themselves….”, quoted from Pandam Guritno, Haryono Guritno, Teguh S. Djamil, Molly Bondan, Lordly Shades: Wayang Purwa Indonesia (Jakarta: 1984), pp. 7-8.

**IRAN**

Ms. Fatemeh Farahani
Academic Member and Director of the Department of Culture, Iranian National Commission for UNESCO

**Theme: Safeguarding of the Intangible Cultural Heritage in Iran**

**Introduction**

Iran is a vast country with a rich, diverse and deeply rooted oral and traditional culture. Despite apparent differences between sub-cultures of the ethnic and minority groups, traditional communities, and ethnographic regions, all are branches of same ancient tree nourishing from a single root. Examples of Iranian fables and mythology are recorded during Zoroastrian era and centuries before Zoroaster. Common beliefs, rites, traditions and tales are reflected in books in form of prose or verse. Ferdowsi’s Shahnameh or Epic of Kings, The History of Balami, Vis and Ramin, The History of Beyhaqi, Nezami’s Quintets and Saadi’s Gulistan and Boostan and are outstanding examples. Many Iranian folklore sources have been translated by Iranian scholars into Arabic. The first folk songs and poems in Persian language were composed during seventh-ninth century A.D.and 300 years ago Jamal Khonsari was the first Iranian scholar who collected folklore beliefs about Iranian women in a book entitled Mother Kolsoom or Women’s Beliefs.

With the beginning of contacts with the West and travel of Iranian students to Europe for higher education or travel of ordinary citizens for excursion in the eighteenth and nineteenth century, westernization became predominant in Iran. Two approaches have emerged, one impressed with and fascinated by
the advanced western culture and modern way of life not only underrated the customs and rites but also even ridiculed them under the pretext that they were outdated and obsolete. Second approach exaggerated oral culture to the brink of nostalgia, has converted it into tourist attractions and excessive commercialization. Both groups have left their negative impacts. This encouraged a number of intellectuals and writers devoted to Iranian culture and heritage to launch new approach towards safeguarding the traditional culture. Research and archival activities of the oral culture and folklore dates back to the eighty years ago. Thanks to incessant efforts of Sadeq Hedayat, the famous Iranian novelist the cultural departments and organizations were incited to pay more attention to the oral culture. It was after publication of his books that the first Museum of Anthropology established and collecting Iranian traditional cultures folklores started. The objective of Folk Culture programme started some 40 years ago by the Iran Radio Broadcasting was to launch an intellectual and collective campaign not only for the writers and scholars, but also for the whole community to collect their rich oral expression. About three thousand volunteers cooperated with this Programme. The results were a rich archive of oral culture and establishing the Department of popular Cultures and publication of many books. During past decades numerous academic researches have been carried about Iranian traditional and oral cultures, mostly on folklore. Although the method of such researches are more or less acceptable, ethnological and anthropological studies have been treated as historical phenomenon detached from present age and some researchers have paid little attention to the central role of traditional and oral cultures as source of cultural identity. Fortunately, most recently we are witnessing two positive trends: A comprehensive approach which includes both tangible and intangible aspects in the programmes and projects regarding the cultural heritage, and paying attention to the all aspects of the intangible cultural heritage. Here is a brief report on the activities taken for the safeguarding of the intangible cultural heritage during past three years in Iran.

1. Management and Inventory
At present there is no central body to coordinate the activities and to collect data in regard of the intangible heritage, and this task is shared by various organizations and institutions. Although the Iranian Cultural Heritage Organization (ICHO) is charged with the preservation of the tangible and intangible heritage.

Anthropology Research Center (ARC) of the Iranian Cultural Heritage Organization (ICHO) with its different Groups: Social Ethnology, Ecological Ethnology, Ritual ethnology and Traditional arts carried out various researches on subject and have so far published more than 40 books covering popular culture, folktales, Atlas of Iranian traditional Dress, Traditional Cuisines, Traditional Knowledge, Traditional games and plays, traditional music, rituals etc. Drawing the cultural and ethnographical Atlas and producing a Soft ware for gathering and organizing the ethnographic data is also started by ARC. Dialect Research Center of the ICHO is engaged in the safeguarding Iranian languages and Dialects, which many of them are in danger of disappearing. Atlas of Iranian Dialects has been published and establishing data bank on the “Iranian Languages and dialects and producing Software for listing and documenting of phonetic symbols of Iranian languages and dialects are in the process.

Several institutions and professional bodies are also actively identifying and documenting different domains of the intangible heritage, namely the Academy of Persian language and literature and many universities (Research and inventory making about Iranian languages and Dialects, Myths, Literature), Department of Folklore of the Research Center of Iran broadcasting, Center for Performing Arts (folk and traditional performing arts) National Music Center (traditional and folk music) and some institutions for traditional medicine. In addition many valuable and noteworthy researches have been conducted by the individuals initiatives and some active NGOs in the field of the intangible cultural heritage.

In 2003 the Iranian National Committee of Intangible heritage has been established in order to coordinate the activities of the different institutions and organizations working in the field of the intangible heritage, to draft a comprehensive strategy for identification, documentation, safeguarding and promotion, to study adequate legal protection and technical aspect, intellectual property aspect of the protection of the traditional culture and system for official recognition, and to investigate candidate file for Proclamation of Masterpieces of the Oral and Intangible Heritage. This Committee consists of
experts and professionals in the different fields of the intangible heritage and the representatives of the various related Governmental Organizations.

2. Raising Awareness
Raising awareness campaign mostly is focused on the organization of seminars, congress, lectures, festivals, courses and crafts workshops, prizes and incentives, film and audio-visual shows. Followings deserve to be mentioned, Olive Festival, Cultural Festivals, Iranian food Festival, Rural Festival, Ritual Arts Festival, Traditional Games and Plays Seminar, Festival on Ritual Music, International Festival on Puppet, Tourism Exhibition and Handicrafts Fair. But other measures also have been taken:

• Celebrating the anniversary of eminent personalities who made valuable contribution to the safeguarding of the intangible heritage. For example 100 death of Sadegh Hedayat the founder of the research on Iranian Folklore was celebrated this year
• Honoring creators, Bearers, transmitters of oral cultures and specialists of the traditional knowledge and know how with prizes and certificates,
• Publication of new periodicals specific to the Intangible Heritage.
• Publication of the many articles about the subject mainly on the literature, music, performing arts and linguistic research in the newspapers and periodicals.
• Training courses for transmission of the traditional cultural expressions such as traditional performing arts, traditional music, traditional know-how

3. Legal instruments
There are some legal provisions and mechanisms which would give official recognition and legal protection to person possess exceptional artistry and traditional knowledge and skills and folklore informant in order to encourage the transmission of such talents and know how to the younger generation as a mean of safeguarding the intangible heritage. But these Systems need to be revised and developed. Recently the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage has been translated into Persian Language. This version will be presented to Government to be submitted to the Parliament for ratification. This is a significant step towards setting up of national legislation that is very important in achieving more effective protection of the Intangible heritage. In addition, it is planned to hold a National Expert Meeting to investigate the legal aspects of the intangible cultural heritage for this year.

4. Education
Some aspects of Intangible Heritage have already been included in the formal and out of school curricula such as literature, poetry, storytelling, performing arts, music, and the traditional knowledge and know how. Considering the education, both formal and informal, as the essential mean for awareness raising, in particular among children and Youth, recently discussion about the feasibility of including the local and traditional culture in the textbooks has been started at the Department of the Educational Planning of the Ministry of Education.

5. Ongoing activities
Two programmes will be mentioned here, both are coordinating by the Department of Culture of the Iranian National Commission for UNESCO:

A) Organization of the Sub regional Training Workshop on the Role of Women in Safeguarding and Transmission of the Intangible Cultural Heritage, which will be held in Tehran, 26-30 April 2004. The aim of the Workshop is to discuss the role of women in the intergenerational transmission of the of intangible cultural heritage: knowledge and practices specific to women and women’s social organization in which this knowledge and practices are expressed and transmitted; Interrelationship between women’s role in the transmission of intangible cultural heritage and other spheres of culture and society, and in the national development process; Women mobilizing cultural resources, methods and means of enhancing women’s role and future plan for the sub regional cooperation, networking and the establishment of UNESCO Chair. Ten followings countries have been invited: Afghanistan, Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkmenistan, and Uzbekistan. Except Turkmenistan, and Uzbekistan, all other countries have nominated their representatives to attend the Workshop.
B) Community based Cultural and Eco-tourism Development Project in Masouleh. Since 2001 UNESCO launched a new International Project for Development of the Cultural and Eco-tourism Development in the Mountainous Regions of Central Asia and Himalayas. The objective of this interdisciplinary project is to promote community based cultural and eco-tourism with specific focus on poverty eradication, reduction of rural-urban migration, job creation, and preservation of cultural and natural heritage. Eight countries including Iran are participating in this Project by selecting one mountainous region or village. We selected Masouleh*, one of the most outstanding Cultural and Natural Sites of Iran. The Project of the Community based Cultural and Eco-tourism Development in Masouleh started in June 2003, although its operational activities began in the August 2003, due to the necessity of coordinated planning at national, provincial and local.

The work plan for 2003 mostly focused on the tangible heritage, means preservation the natural and architectural heritage; cleaning up campaign, infrastructure building, although the intangible aspect was not neglected. For example establishing Masouleh Anthropology Museum displaying over 700 classified objects collected in a period of more than 20 years by a private collector, establishing Traditional Carpentry Workshop producing wooden door, window, balcony, according to the traditional designs to be used in restoration and construction of the buildings in order to encourage local community to use of traditional and local materials and styles and signs and also safeguarding the know how and transmit them to the younger generation. Although the objective of the Project is not to encourage the mass tourism which can bring both advantage and disadvantage to traditional cultures and its carriers, but in order to avoid negative aspects it was decided to focus on sensibilisation, education and information both tourists and local community. Therefore, priority action of the 2004 Work plan would be identifying, inventory making, and promoting Intangible Heritage based on a participatory approach. Followings are some examples:

- Organization of the Cultural Festival on Traditional Cuisine, Music and Handicrafts in Masouleh on April 2004, including Colloquium, Fair/Exhibition, live performances and honoring skilled crafts-people, creators, Bearers, informants and transmitters of oral cultures with prizes and certificates,
- Draw a Code of Conduct for visitors
- Launching a campaign for recording the traditions, customs and rites, tales, songs, traditional performing arts and traditional games and plays through interview with the elderly people of Masouleh in order to make an inventory of the oral traditions and culture:
- Gathering data about the traditional cuisines of Masouleh, encouraging local restaurants and coffee shops to serve traditional foods as the symbolic expression of their culture
- Investigating the ways to revive valuable forms of the cultural expression such as of story telling (Nagali) in the few existing coffee shops which almost lost the ground to the television and satellite

Local population are bearers of the traditional knowledge and producers or reproducers of the cultural forms and expressions, therefore they should be involved in the process of planning, managing and selecting of the type of the traditional culture to be revitalized. In addition, experience has shown that prohibition of oral culture performances has not only failed to prevent its practice but has encouraged people to perform them in an exaggerated and distorted manner. So for the implementation of the Project we are mobilizing youth and women of Masouleh assigning them with specific tasks. In this way, they can improve their quality of life while strengthening their self-estemes and identities and overcome the phenomena of hopelessness, unemployment and marginalisation.

Follow up activities of the 2003 ACCU Regional Workshop

As it was mentioned in the ACCU questionnaire, the 2002 Workshop was very informative. It provided me with a clear idea of what the Proclamation of the Masterpieces is all about, how to prepare the candidature files, and the importance of the involvement of the concerned local communities. It also gave me a venue to exchange of ideas with the participants and, in particular, with resource persons. The report of the 2003 ACCU Regional Workshop summarized and translated into Persian language and distributed to the relevant Organizations.
At present we are in the process of preparing necessary documents and file for our first candidature for the Proclamation, a National Round table is also planned for March 15, 2004 in which the objectives of the Proclamation, selection criteria, preparation of the candidature files, preparatory assistance and action plan will be discussed. I am very interested to learn more about the experiences and best practices of the countries with regard to the appropriate methods for identifying, documenting and safeguarding of intangible heritage and, in particular application of the ICT for its safeguarding.

Meeting Expectation
We are very grateful to ACCU for its positive and fruitful initiatives and activities during last several decades. The subject of this Meeting, Intangible Cultural Heritage is a new and delicate concept, which needs for more reflection and clarification since it deals with the roots, with the identity, and is a source of cultural diversity and means for sustainable human development. Meetings are forums for knowing, for learning from each other, for sharing and exchanging of ideas and experiences, and planning for a more fruitful cooperation in the coming years. It depends on us to reach these goals.

* The historic town of Masouleh is located in a highly scenic valley, surrounded by snow rich mountains in the north, west and south, at north part Iran in western side of Gilan province at 60 km south –west of Rasht and 35 km of west fooman. The town has 12 Km long and 30 Km wide, and its total area is 160,000m2. Masouleh Mountains contain quartzite, china crystalline, granite, lead and zinc mines. Because of its altitude (1050m height) from sea level, it enjoys mountainous climate. The major tourism attractions of Masouleh are its natural and cultural heritage and living culture.

Most houses are two or three stories high, arranged in a stair step, so that the roofs of some houses are the yards of the others. The dwellings are situated around the three stories bazaar. The most important historic sites and monuments of the village are 5 Imamzadeh, 12 caravansarais (only one is used now) 3 mosques and very old buildings with traditional architecture some dates back to 500 years ago. Natural landscapes are 9 Mountains, forests and grasslands, Summer Quarters 3 Springs and 5 Reservoirs, 3 Rivers, Boozkhaneh Cave and Masouleh Park

Native language of people Masouleh is Taleshi and its population is 769 in fall and winter and around 1500 in spring and summer.

The main products of town are handicrafts such as gelims (rugs made of goat’s hair), Jajims (fine carpets. Made of wool or cotton), socks, traditional dress, shoes called Chamush, and Dairy like cheese, butter, honey, milk and special cookies named (agardak) and also walnut and hazelnut

The town has been registered in the List of National Cultural and Natural Heritage. At present it has a clinic Center, Cultural Center, Library, two hotels, two governmental guesthouses, few traditional restaurants, and around 40 Home stays and few traditional coffee shops and newly established Museum.
JAPAN

Part I:
Mr. Higuchi Kazuhiro
Specialist for Cultural properties
Bunkacho (Agency for Cultural Affairs)

Part II:
Mr. Miyata Shigeyuki
Head of Folk Performing Arts Section
Department of Performing Arts,
National Research Institute for Cultural Properties, Tokyo

Part I: Ningyo Joruri Bunraku (proclaimed as a Masterpiece in November 2003)

(1) Why and How Ningyo Joruri Bunraku was chosen for cultural heritage candidature from Japan

Selection Process
In Japan, under the Law for the Protection of Cultural Properties, the preservation of especially vital intangible cultural properties is sealed with their designation as either “Important Intangible Cultural Properties,” or “Important Intangible Folk-Cultural Properties” as the case may be. The designation of such intangible cultural heritage in Japan is based on reports/discussions undergone by the Subdivision on Cultural Properties within the Council for Cultural Affairs (formally called the Council for the Protection of Cultural properties).

In the first round of recommendations, the Council for Cultural Affairs considered it appropriate to selected a candidate from a list of Important Intangible Cultural Properties or Important Intangible Folk-Cultural Properties. As a result, the traditional performing art typical to Japan, Nohgaku, was recommended, while Ningyo Joruri Bunraku and Kabuki both made the tentative list. Upon the second round of recommendations, the Subdivision on Cultural Properties decided to recommend one of the two selections listed in the prior recommendation for temporary candidacy—Ningyo Joruri Bunraku or Kabuki. The final decision was to continue to keep Kabuki on the temporary list and to prioritize recommendation of Ningyo Joruri Bunraku, the reason being that the latter comparably retains its original form to this day.

(2) The difficulties faced during the selection of candidature

It was decided that from the temporary candidacy list for the First Proclamation of Masterpieces, a candidate selection would be made for the Second Proclamation of Masterpieces. However, since both the Ningyo Joruri Bunraku and Kabuki arts originated in the 17th Century, prioritization based on historical background proved challenging. After considerable deliberation by experts of the Subdivision on Cultural Properties, Ningyo Joruri Bunraku was selected for recommendation from the standpoint that it has maintained much of it original art form.

(3) Current situation regarding the implementation of the Action Plan

Although Japan had not drawn up a five-year plan for the preservation of Ningyo Joruri Bunraku per se, with the principle of the Law for the Protection of Cultural Properties, the art was designated as an Important Intangible Cultural Property in year 29 of the Showa Era (1954). Japan recognizes holders of the art and has taken appropriate conservation measures therein.

Examples of actions taken: Fiscal Year 2003
• Grants for holders of Important Intangible Cultural Properties (Total of 5 persons; two million yen each)
• State subsidies for performer training programs and similar projects (subsidy amount: 55-million yen)
• Training programs for successors of traditional performing arts by the Japan Arts Council (Training completed by 38 persons through fiscal years 1972 – 2003)
• Performances at the National Theatre, National Bunraku Theatre, and other facilities (125 performances at the National Theatre; 230 performances at the National Bunraku Theatre; Total of 355 performances)
• The recording/documentation of performances taken place at the National Theatre and National Bunraku Theatre (per performance)
• Bunraku performances in provincial areas funded by the Japan Arts Council (national tours in March, October); (30-million yen)

N.B.: The Japan Arts Council is an independent administrative corporation established for the purpose
of preserving and promoting traditional arts.
(Originally known as Special Corporation, The National Theatre)

(4) Other heritage that was considered for candidature

Since candidature was decided upon from the temporary candidacy list, this time, the only other recommendation possibility was Kabuki.

2. The impact of the Proclamation; actual examples

(1) For Japan, since it already had its own conservation system for intangible cultural heritage, UNESCO’s system of “Proclamation of Masterpieces” for intangible cultural heritage was naturally embraced.

(2) With the recognition given this time and last to Nohgaku and Ningyo Joruri Bunraku by the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” of an international body such as UNESCO, all those involved in these arts feel deeply honored. This honor is underlined by the understanding that these arts have not only been domestically applauded, but also comes with high worldwide appreciation.

(3) Preserving organizations of Nohgaku—Nihon Nohgaku-Kai and the Association for Japanese Noh plays—were overjoyed with the First Proclamation and saw it opportune to schedule new performing plans in more rural areas of the country, where local children and residents were less familiar with Bunraku. Furthermore, in addition to the conventional promotion measures, the Agency for Cultural Affairs included funding for the nationwide tour in its budget as of fiscal 2002. Those involved with the Ningyo Joruri Bunraku preservation groups, Joruri Buraku-za, and the Bunraku Kyokai are all pleased [with the designation], and it seems they are contemplating performances similar to those of Bunraku Kyokai.

(4) Upon Nohgaku receiving acclaim as a masterpiece at the First Proclamation, a gathering was held to “Celebrate the Proclamation of ‘Nohgaku’ in the ‘Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity’ by UNESCO.”

And in an effort to publicize Ningyo Joruri Bunraku’s recognition as an Intangible Heritage Masterpiece as well, the relevant groups Ningyo Joruri Bunraku-za and Bunraku Kyokai held a performance in Osaka, the home city of the art. Consulates of various nations based in Osaka, as well as officials from the Japanese government and members of the media were invited to the performance given on January 29 this year. At the venue, the Director of the Agency of Cultural Affairs gave a word of greetings, and distinguished guests from numerous fields both congratulated and celebrated Ningyo Joruri Bunraku’s proclamation as a “Masterpiece.”

(5) Furthermore, at the National Theatre and National Bunraku Theatre—both run by the Japan Arts Council—immediately following the Proclamation and continuing to this day, performance programs/pamphlets contain explanatory text on the recent proclamation. Such active efforts to promote an understanding of the event are being taken.

(6) In Japan, the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” is seen as a system similar to that of World Heritage. Hence, following the Proclamation, media coverage of Nohgaku and Ningyo Joruri Bunraku has heightened.

(7) The acclaim of Nohgaku and Ningyo Joruri Bunraku as “Masterpieces” prompted those involved in other domestic Intangible Heritage arts to take action. Potential recognition of their own “Intangible Heritage as a Masterpiece” has apparently enticed deliberations and ventures aiming for that goal, and has led to Japan’s growing interest in the [UNESCO] system.

Part II :
A case study of the preservation of folk performing arts in Japan “Ayako-Mai”

Within Intangible Cultural Properties, Folk Performing Arts that are deeply related to the societal structure of its origins and which are passed down the generations within the realm of religious faiths or customs, are greatly affected by changes in modern society and economy. It can therefore be assumed that these changes in Japan over the past hundred years has gravely challenged such word-of-mouth
folk performing arts, many of which having a history going back further than this century.

It has been approximately fifty years since folk performing arts have been recognized as national Important Intangible Cultural Properties, alongside historical buildings, sites and handicrafts, but [societal] changes then were not as serious as in more recent years. Under these circumstances, individuals, local governments [home to the performing art], the national government, scholars and the like, have made various cooperative efforts to ensure that vital folk performing arts handed down from our ancestors continue to be carried on to posterity.

From such efforts, I would like to present today the folk performing art of “Ayako-mai” as a case study from Kashiwazaki-shi, Niigata Prefecture, the results attained from its preservation process and significant points which should be noted.

**Brief Outline of Ayako-Mai**

Ayako-mai is a folk performing art originating in the regions of Takanda and Shimono, both in Onadani of Kashiwazaki-shi, Niigata Prefecture. It is a performance dedicated during the festival (15 Sept.) held at Kurohime Shrine in Onadani, and consists of three parts: Kouta-mai by female performers, Hayashi-mai and Kyogen by male performers.

Details such as the choreography and costumes for the dances, the lyrics for each song and Hayashi unconventionally unaccompanied by Shamisen, closely resemble the dances in Onna-Kabuki (model to modern Kabuki), which was very popular about 400 years ago, and the Kyogen also includes some performances from Wakashu-Kabuki (Kabuki performed only by young boys). [With this background] Ayako-mai was seen as an important performing art vital in the preservation of Kabuki in its early contemporary form. In 1970, Ayako-mai was selected as an “intangible cultural property for which recording/documentation measures should be implemented.” Moreover, in 1976, Ayako-mai was designated by Niigata Prefecture (National recognition had not yet begun) as an Intangible Cultural Property.

The turning point for this situation came in 1950, when a folk performing arts scholar from Tokyo (Yasuji Honda) conducted field research. A number of field researches had already taken place since the 1930s by scholars from other areas of the nation, but the idea of regarding such folk performing arts as cultural heritage had not matured at the time. Also with a period of war shortly afterwards, these prior researches had little effect on the local area. But the research of 1950 was the first of its kind investing the thought of preserving intangible cultural properties. As the research also came immediately after the enacting of legislature to preserve cultural properties, the study was extremely significant in itself. From this point on, local residents were enticed to consciously aim for and take action in the preservation of Ayako-mai, and wherein the first preservation group was established.

Furthermore, Honda established in his research of Ayako-mai’s great academic value. In order to promote understanding of this by a vast number of people, he cited the value of Ayako-mai in the Second Folk Performing Arts Festival hosted by the [then] Ministry of Education, Science, Sports and Culture the following year in 1951. As a result, many scholars and dancers went to visit the home of Ayako-mai, enhancing the zealousness of the local residents. And in 1952, Ayako-mai was designated by Niigata Prefecture (National recognition had not yet begun) as an Intangible Cultural Property.

The turn of events can be summarized as follows:
† In the case where the true value of an art is not fully appreciated by the place of its origin, a surge of enthusiasm and interest is ignited when an outside scholar enlightens the public of the folk performing art’s significance.

† In addition, by performing for a vast audience in other areas of the nation, especially in the capital city, and promoting public understanding of the art, local residents feel a strengthened sense of confidence and enthusiasm.
In the case of Ayako-mai, matters moved on a positive note throughout. However, the following should be noted for more general circumstances:
† The scholar doing the field research must respect that particular subject topic, and must be able to evaluate it objectively. In no way must he/she submit to a subjective evaluation that might harm the region in any way.
† When performing in other areas, casting should be handled by a person well versed in the art, and an effort should be made to bring the art in its authentic state directly to the audience.

Ayako-Mai and the Local Government(s)
After the Second World War, the industrial structure in Japan underwent rapid change and the population gushed from rural to urban areas. This movement speeded up particularly with the growth of the economy from the 1960s, leading to the phenomenon of depopulation seen throughout the nation. Such a social climate caused great concern in passing down oral traditions, as most folk performing art had their roots in rural districts. On the other hand, from the local government’s standpoint, such a social drift allowed it to enlarge from an institution for one small village into a larger community through merger with a neighboring peer; reconstruction of the administration was now justifiable. Such circumstances still continue, and still continues to greatly affect the transmission of folk performing arts. Ayako-mai was not totally unaffected by this phenomenon either. The present Onadani in Kashiwazaki-shi, is Ayako-mai’s homeland, but only became the modern Onadani after it merged with three other neighboring villages in 1889. In 1901, Onadani merged with the neighbor Orii-mura to become Ukawa-mura. In 1956 after the war, it then merged with Jyoujyou-mura and Nota-mura to become Kurohime-mura. At this point, the number of villages had already dropped from 18 to 1. And in 1968, Kurohime-shi was merged into Kashiwazaki-shi.

In other words, when viewing the present Kashiwazaki-shi as an overall administrative unit, Ayako-mai’s actual place of origin is only a small part of the city, much less the center. In such a situation, a city would most likely lose incentive/interest in preserving the art, but in the case of Ayako-mai, each of the merging villages had always considered it to be an important oral treasure and continued in its preservation. During the Kurohime-mura period, the village chief was also the chairperson of a group promoting the preservation of Ayako-mai. And once Kashiwazaki-shi was founded, the city continued to actively support the same cause. In this way, Ayako-mai remains the pride of Kashiwazaki-shi citizens; this in turn is very encouraging for the performers. Needless to say, the earnest efforts of the performers themselves have much to do with what led to the present state of Ayako-mai, but the understanding and active awareness promotion projects by the local government must also not be forgotten. At present, the primary facility for publicizing the art is a hall called, “Ayako-mai Kaikan,” and was established by the city government in 1999, and good relations between Ayako-mai preservation groups and the local government ceases to continue.

In the case of Ayako-mai, it was fairly easy for the local government to take on an active role in its preservation because of Ayako-mai’s comparatively mild religious affiliation. Nevertheless, for any folk performing art to secure its successive future, it is imperative and only realistic for preservation groups to withhold strong, cooperative relations with local authorities. This is especially true in Japan, where public funds are used in various schemes in the promotion of a performing art, and hence the direct authority in the preservation process lies within the government body.

As far as folk performing arts are concerned, their preservation depends on the daily involvement of performers and preservation groups made up by these performers, and the closest and most direct support these groups can attain is from the local government. If the two sides cannot sustain good relations with one another, then preservation activities for the art itself becomes difficult. Moreover, should relations exist nonetheless, then a successful outcome cannot be expected.

The Training of Successors of Ayako-Mai
Since folk performing arts are cultural properties that can only be passed down the generations through people, they risk dying out unless there are consistently young successors. And without conscientious effort, especially now in an age where differences between generations are gaping, a performing art will likely tread an aging and worn out road.
At the end of the 1950s, the number of Ayako-mai performers is said to have been approximately 3,000. By the 1990s, that number decreased to about 500, and concerns were raised over the lack of successors. Following these concerns, the Social Education Section of Kashiwazaki City’s Board of Education launched a course from 1991 to 1999 to train performing art successors. A brief summary is as below:

The First Term took place over a three-year span from 1991 to 1993, funded by national subsidies. The project amounted to an annual four million yen (broken down to 50% state, 25% prefectural, 25% city coverage), much of which went to costumes and performance tools/supplies, facility fees, photography/videotaping for documentation, remuneration for trainer (preservation group instructor) and performance expenditures. Potential trainees were invited from home districts of Ayako-mai and those who were born in the area but had since moved elsewhere, as well as those from the general public, who could apply for training through Kashiwazaki City’s Public Affairs Office. Thirty-three people eventually became trainees, six of whom were from the general public. As Ayako-mai differed slightly in program and performance depending on its origin of Takanda and Shimono villages, the 33 trainees were divided into two; 20 at Takanda and 13 at Shimono. They all took part in their respective training course, consisting of dance, Hayashi-mai, and Kyogen. In addition, to guarantee a firm consecutive succession of the art, particular attention was given to the ever improvement of instrumental and singing performance of the Hayashi-mai. The course was covered in 21 lessons per year, each lesson lasting approximately two hours. In the last and third year of training in 1993, a performance by the training program participants was given in the central area of Kashiwazaki-shi.

The Second Term lasted three years between 1994 and 1996, this time funded by the prefectural subsidies. Again, the budget for each year was four million yen (50% prefecture; 50% city), and a total of 43 trainees participated, including newcomers. The course curriculum this time was to improve skills acquired in the First Term, as well as focusing on reviving Kyogen performances that had long been forgotten.

The Third Term again lasted over a period of three years from 1997 to 1999, and was funded by national subsidies. Efforts to increase the number of trainees and stabilize the population was enhanced. (Program finances, etc., were the same as the First Term).

It can be said that with this training course, the first crisis [for Ayako-mai] in 1990 was greatly resolved. Obviously, when considering folk performing arts, no one can become its successor simply by participating in a training course, and needless to say, even after completing any course, an individual must sacrifice much time and effort thereon [to become a worthy performer]. Nevertheless, having a training program is highly effective in allowing individuals—who up until then had nothing to do with a performing art—have an opportunity to experience an important performing art firsthand, and to maybe even become a performer.

In summary, the effects of such a performing arts training program:
† The direct outcome of securing possible successors from younger generations
† The promotion of public awareness of the arts via program participants
† In becoming an instructor, present performers are able to see the art from a different perspective (“To Teach is To Learn”)
† The recording/documentation (script/video), etc., of the performing art is systemized

At the same time, to protect the original performing art from any adverse effects, the following should be taken into consideration with caution:
† Even when facing amateur participants, the performing art must not be compromised
† When plural versions or types of the same performing art exists (such as Takanda and Shimono for Ayako-mai), the differences should be maintained and a fusion of variations must not be made
† Materials in passing on a performing art should be kept to a supplementary level, and word-of-mouth training should be the core means of transmission

Conclusion

By taking Ayako-mai as an example, I have shared one aspect of Japan’s preservation process of folk performing arts. Other than the ones mentioned, there remains the problem of documentation. With the advanced audio-visual equipment of this day and age, compiling a detailed record(s) of a performing art, its history and the performance itself has become technically quite simple. This is particularly true with
CHAPTER 3

Historical sources from the beginning of the second century a.d., had been mentioned about the Kyrgyz, who lived from Yenisei to Altai, led nomadic life along Tien-Shan, Pamir, Ural. And the history of Kyrgyz is also inseparably linked with the history of the Great Silk Road, that passed thorough the territory of Kyrgyz nation’s inhabitation in ancient times.

Situated on the crossroad of the Great Silk Road, that connected East and West, peoples, their customs and culture, the Kyrgyz also knew a multitude of religions: Zoroastrianism, Buddhism, Christianity, and manichaeism, Shamanism, also worshiping water and land, that tried to settle on their land. Gradually, Islam became most widely spread, but the Kyrgyz, preserving the elements of worshiping land, water, shamanism, Buddhism, Confucianism did not enquire a religious fanaticism.

Nomadic way of life had a special impact on customs, traditions, culture and life style of Kyrgyz people. The Kyrgyz culture and art had their own way of development, their flourishing was during the Kharahanud’s region. The Kyrgyz contributed their talent into the people’s oral art and craftsmanship as they did not have the opportunity to create architectural and written masterpieces. The high culture of folklore, poetry, songs, historical epics and legends was transmitted from generation to generation, despite of the hardships of the historical development. This oral heritage was created and enriched in close interaction with cultures of other nations.

KYRGYZSTAN

Ms. Aziza Okeyeva
Specialist for Culture, National Commission of the Kyrgyz Republic for UNESCO

1. The art of the Akyns - Kyrgyz epic tellers of the Kyrgyz traditional oral and intangible heritage.

On behalf of Kyrgyz national authorities, International Association “World Peoples’ Eposes” and Kyrgyz National Commission for UNESCO I have the honor to express deep gratitude to UNESCO for the overall assistance provided to our nomination “The art of the Akyns-epic tellers of the Kyrgyz traditional epics”.

Formerly nomadic, Kyrgyz people did not have a permanent, settled type of houses, that is why we do not possess architectural monuments and monumental art in its contemporary meaning. For several centuries the Kyrgyz people did not have their written languages, although in the ancient, written sources of neighboring countries mention about the ancient Kyrgyz Statehood. In their centuries-old history the Kyrgyz have experienced invasion of Alexander the Great, the Huns, Arabs, Tartar and Mongolian invasions. The biggest part of this nation’s history are the innumerable internal wars. The Kyrgyz have experienced a period of a prosperity, Khanate unification and obscurity of a small nation.

Recent digital technology, wherein recording data of body movements three-dimensionally is possible. We can expect such recordings/documentation to be highly effective tools in the passing down of folk performing arts.

However, as in the case of Ayako-mai, where the cultural property is intangible and people are the medium of transmission, the most important factor is cooperation. Is not the cooperation of performers, scholars, government preservation officers, and program participants—all those involved in the performing art—and their efforts for the betterment of the art invaluable? Unlike the preservation of tangible cultural properties, the fundamental principal in preserving intangible cultural properties is in establishing relations of trust and cooperation, and I believe such relations should also be considered an objective to aim for.

1) Why and how certain cultural expression/space was selected as a candidature

The National Commission for UNESCO selected and prepared the Kyrgyz candidature file for the proclamation of the masterpieces of oral and intangible heritage named “The art of akyn - Kyrgyz epic tellers” together with the International Association of People’s World Epics. Headed by Professor Mr. Beksultan Jakiev, Peoples Writer of Kyrgyzstan.

Under the pressure of mass culture and technical globalization, and because of the lack of financing and other means of support, the art of akyns – epic tellers of Kyrgyz ancient epics is on the verge of disappearance.

Nomadic way of life had a special impact on customs, traditions, culture and life style of Kyrgyz people. The Kyrgyz culture and art had their own way of development, their flourishing was during the Kharahanud’s region. The Kyrgyz contributed their talent into the people’s oral art and craftsmanship as they did not have the opportunity to create architectural and written masterpieces. The high culture of folklore, poetry, songs, historical epics and legends was transmitted from generation to generation, despite of the hardships of the historical development. This oral heritage was created and enriched in close interaction with cultures of other nations.
Initially Kyrgyzstan proposed the candidature of the Kyrgyz biggest epic “Manas”. But in the course of the follow up work in cooperation with UNESCO we decided to focus the nomination on safeguarding, development and studies of the art of akyns, that today is under the threat of vanishing.

Each epic teller has his own repertoire and knowledge of epics and stories, that he had received orally. Moreover, alive epic performance before the audience, by represents a theatre in one person, and evokes alive contact with the audience, and its of emotional response.

During the performance, talented listeners (mainly talented children and young people), in their turn, can remember the whole episodes and parts of the epic stories. This is main traditional way of transmitting the oral heritage, in contrast to, unlike let’s say, learning applied arts or craftsmanship and traditional medicine.

2) The difficulties faced during selection of the candidature.

Lack of knowledge of English language and deficient understanding of the style, language, and wording of the documents, provided by UNESCO have created certain problems in explaining to the experts the objectives and missions of program.

At first, experts, relevant organizations, did not show their interest to participate in selecting the proposed programme. Actuakky the fact, “Epics of the People of the World” Association was the only organization interested in cooperation on the indicated topic.

One of the reasons of other interested persons, precaution in participating in the project was their understanding of their insufficient capacities strength, enormous responsibility and the difficulty in presenting the whole layer of culture governmental at the very start. Nevertheless, national specialists-scientists, researchers and epic-tellers showed a great interest and understanding, and rendered us their assistance to accomplish the candidature file.

In preparing the candidature file we first faced the financial problems: there were no funds to prepare all the required documents for nomination dossier. In this connection we addressed to UNESCO for preparatory assistance and received financial support from UNESCO.

3) Current situation with action plan implementation

In the course of the preparations of the nomination dossier executors worked out a five-year action plan approved by Kyrgyz National Commission UNESCO on revival, preservation, and dissemination of akyns’ art: creation of regional schools for talented children, conduction of selection contests and systematic professional education of young talents. Besides, many old archive photo-, cine-, and audio-documents related this project have been copied and resaved on modern recording mediums.

The Government of the Kyrgyzstan was informed about the suggested project program, that obtained the title of a Masterpiece of world oral and intangible heritage of UNESCO in the Second proclamation in 2003, however, the issue of assisting in action plan realization on national level has not been considered yet.

The reasons are hard economic situation in the country and absence of State body in charge of cultural issues and eposes, specifically (there is no Ministry of Culture in Kyrgyzstan, at the present time the Culture Department of the Ministry of Education is being reorganized into independent National Committee for culture and language).

The Kyrgyz Government and Parliament have not developed and regulated yet the issues of legislation on preservation of national oral intangible heritage. The art of akyns is transmitted in the traditional way (under favorable conditions): from epic tellers to his talented follower, from masters-mentors to apprentice. But there are many cases when well known epic tellers possessing the unique knowledge and skills pass away without leaving any records or their followers.

4) Other heritage that was considered for follow up nomination

1. Culture of playing on ancient Kyrgyz music instruments.
3. Wedding rites of people of Kyrgyzstan.
5. Traditional games.
Kyrgyz traditional oral creativity presents a rich cultural layer of the Kyrgyz people, reflecting their history, outlook, views, life style and mentality. From ancient times the oral poetic epic heritage is transmitted from generation to generation. The folklore combines the deliberate and spontaneous, stable and mobile, momentary and eternal features. Kyrgyz and akyn and dastanchi is an artist possessing many talents: poet, composer, singer, musician and actor. Moreover, he conveys the moral and philosophic ideas of his people who entrust him with the authorities to make wise judgements and to evaluate people’s behaviour and historical events. Therefore, each akyn (dastanchi) is highly respected by people.

The word “akyn” is ancient and polysemantic. In Uigur, Tatar, Perisan languages it means “teacher, wise man”. In Kyrgyz language "ak" means “pure, white”, “agyn, agym”, means “flow”, “akyn” means “poet”. All these meanings characterize the social status and nature of akyn’s creativity. The impetuous eloquence of akyns fascinates their listeners and has a great impact on public opinion. The highest level of akyns’ art is expressed in the dialogic genre which is called “aitysh”. Aitysh is a public musical-poetic contest of two (sometime more) akyns, including questions and quickly improvised witty responses in a poetic form, alive reaction of the audience. The art of akyns and dastanchis is transmitted from teacher to his pupil. Along with he great variety of individual atyles, it is based on the artistic norms practiced thorough centuries. The creativity of akyns and dastanchis is living and ageless art possessing and expressing the great intellectual power. However, at present time the situation of the traditional art is quite problematic. Considerably reduced the sphere of influence and civic status of akyns and dastanchis. Akyns have the opportunities to demonstrate their art only at the solemn ceremonies using one or two genres from their repertoire (mainly complimentary ones: maktoo, arnoo). The highest mission of akyns and dastanchis: social satire, sympathy with common people, expression of people’s aspirations, information bearer, a link between past and future, interpretation of old moral values – is disappearing at the turn of XX and XXI centuries.

Only memory of people keep the bright pages and names of outstanding akyns of the past. From 1996 the Kyrgyz regional departments of culture and Ministry were closed. The cultural matters till 2004 were deputed to the social department for culture under the Ministry of Education and Culture, therefore they were not given proper attention in the part of the government. At present time the Ministry of Education and Culture is again in the process of re-organization, which impedes the governmental units to focus on the problems of safeguarding the traditional art.

From the times of Perestroika, in Kyrgyzstan there were no folklore expeditions, no records, studies and publications of the creativity of folk musicians of all generations.

In 1998 stopped its work the Public Association of Akyns and Manaschys which initiated international contests of kyns-improvisers from all the regions of Kyrgyz and the CIS neighbouring countries. Earlier Aityshs (contests of akyns) were organized for representatives of the allied cultures: Kyrgyz (akyns), Kazakhs (jirau), Uzbeks (ahunds), Azerbaijans (ashugs). In the first half of the XX century big Central Asian Contests were organized. In our days such events actually do not take place. Along with it, there are good examples aimed at safeguarding and developing the oral poetic traditions.

The Kyrgyz National TV–Radio Corporation:
- Programme “Aitysh” – two times a month, with participation of akyns involving younger generation. As a result of the programme new names of akyns become known: Elmirbek, Jenishbek, Sary Kashka, who came to the capital from the remote rural areas;
- Programme “Shoola” – once a month, directed by the well-known hereditary akyn Zamirbek Usenbaev (with his own participation and his pupils).

Every year are organized regional musical contests: festivals “Osh Azemi”, “Jala-Abad Tundoru” and other which envisage the nominations of akyns. But against the background of the variety show nominations, akyns remain in the shadow of the show-business due to incompetence of jury.

In autumn 2003, the 100-th anniversary of the famous Kyrgyz akyn Kalyk Akiyev was marked in Bishkek and Jumgal (the place of his birth).
The Kyrgyz National Conservatoire for 10 years of its existence (from 1993) worked out a new system of the educational musical fundamentals of the traditional folk pedagogy. Thus the educational policy of the Conservatoire meets the challenges of the world artistic practices at the turn of the XX-XXI centuries.

Musical educational institutions guided by the Kyrgyz National Conservatoire organize annual festival “Melodies of Mountains”, in which participate musicians of various folk specializations including young anks and manaschis.

3. Case studies of successful/on-going Intangible Heritage promotion/preservation activities

(a). Public awareness raising (advocacy, publicity)

The Kyrgyz governmental weekly publication “Kyrgyz Madaniyaty” covering the issues of culture in the Kyrgyz language have been closed several years ago for financial reasons. The illustrated journals “Kurak” (published by the Arts Centre under the Kyrgyzstan-Soros Foundation) and “Meerim” (“Meerim” International Charity Foundation) seldom address issues of the oral poetic heritage. Small informative articles in general periodicals do not give the full analytical picture of the traditional oral heritage.

For the last five years (after publication of the textbook “Kyrgyz Traditional Music Creativity” by Kyrgyz musicologists K. Dushaliev and E. Luzanova, Bishkek: Soros-Kyrgyzstan Foundation – “Ilim”, 1999, in Russian language) not a single scientific work or a learning aid on the art of akyns and dastanchis was published. The last publication on this theme in the Kyrgyz language was in 1985 (essays about akyns by art researcher B. Alagushev).

(c). Heritage management, including inventory making

The heritage of akyns and dastanchis in the form of audio records is scattered among Kyrgyz National TV-Radio Corporation (KNTRC), National Academy of Sciences, Folklore Faculty of the Kyrgyz State Institute of Arts, Kyrgyzstan Union of Composers and some private collections. There are no new records.

“Gold stock” at the KNTRC and other stocks of the records are in bad state: the storage conditions are not adequate, the tape recordings come to decay because they are 40 – 60 years old. In 2003 the NGO “White Rose” re-recorded on CDs 88 hours of the KNTRC “Gold stock” under the grant extended by Soros-Kyrgyzstan Foundation. The access of this collection to users is not known yet. However, it is a good start towards fixation of the stock on long-term recording medium.

The National Centre for “Manas” Studies and Artistic Culture under the National Academy of Sciences has been publishing for the last five years a series of Kyrgyz small epics (texts).

(d). Reviving once-endangered heritage (training young performers/tradition bearers)

Planned systematic work on safeguarding and revival of the endangered heritage is actually not carried out. There is no distinct governmental programme in this field. Separate private initiatives are not substantial.

An exceptional example of the purposeful work in this direction is the work of the Kyrgyz National Commission for UNESCO jointly with the UNESCO Intangible Heritage Sector on proclamation of the Kyrgyz oral epic poetic heritage as a Masterpiece of the Oral Heritage of Humanity (November 2003).

(e). Intangible heritage in education (formal, non-formal)

There are Folklore Chairs at the Kyrgyz State Institute of Arts and at the Kyrgyz National Conservatoire. But the education process is regretfully not perfect: the traditions of transmitting the art of akyns and dastanchi from a teacher (usta) to a pupil (shakirt) are disappearing. In remote rural areas there are centuries-long traditions of transmitting the akyn skills from father to son, from teacher to his pupil. However such cases are not identified and properly studied.

(f). Others

Annual Republican Festival “Young Talents” is organized by the “Meerim” International Charity Foundation based on the work of Children Educational Centres in the provinces identifying young akyns and epic tellers.
Round Table meeting “Kyrgyz Traditional Music: Problems and Perspectives” at the Kyrgyz National Conservatoire with participation of traditional musicians, pedagogues and journalists (2002).

The preparation of the Kyrgyz nomination was worked out according the information received in the Experts Meeting in Tokyo 2002. Association has conducted several activities (Celebration of “Manas” epos, Celebration of Kyrgyz eposes, scientifically practical conferences on oral heritage, contests, and meetings with akyns-narrators) in Universities, gymnasiums and schools of Bishkek city; participated in festivals 2002 and 2003 “Boysun Bahori” held in Uzbekistan; also actively participated in conducting celebration dedicated to the 2200th year of Kyrgyz Statedhood( the scenario was written by Jakiev, B.).

LAO PDR

Mr. Thongbay Phothisane
Director and Editor, “Vannasin” – Literature & Arts magazine

GENERAL INTRODUCTION

The Lao PDR is located in the heart of the Indochinese peninsula boarded by China in the north, Vietnam in the east, Cambodia in the south, and Thailand and Myanmar in the west. It has an area of 236,800 square kilometers. Around 70% of its terrain is mountainous, reaching a maximum height of 2,820 meters. The whole country enjoys a warm and tropical climate with two distinct seasons, the rainy season from May to September and the dry season from October to April. The Mekong river flows from the north to the south nearly 1,900 kilometers, and has always been a lifeline for the country in terms of fish supplies, transportation routes and agriculture.

SOCIO - CULTURAL BACKGROUND

The estimated population of Lao PDR is 5 million, of whom about 90% are Theravada Buddhists. Buddhism was introduced to the country in the 14th century by King Fa Ngum who had created Lane Xang Kingdom. Buddhism is an inherent feature of daily life and casts a strong influence on Lao culture and society. Most Lao Buddhists try to gain “merit” for the better next life by giving donations to temples and through regular worship. The temples (Vat) are important places of private worship and also provide many opportunities for social gatherings. The Laotians believe that if you do good then you will receive good things. Almost every Lao Buddhist male becomes a monk for a short period of time, usually before he marries, and many young boys spend a long period as novices in temples, earning their families “merit”. Therefore Buddhism has played a vital role in the cultural development of the country and has greatly influenced the thoughts and behavior of a large percentage of the population. Lao PDR is a mysterious and beautiful place inhabited by 49 ethnic minority groups. Each group has formulated its peculiar costumes based on the diversified historical background, geographic situations and lifestyle. Unique in style with primitive simplicity and surpassing beauty, they present a series of multi-cultures with different aesthetic standards.

As in other countries, indigenous wisdom has developed from the olden days up to modern times. Indigenous wisdom is present in all activities such as culture, tradition, people’s daily life, etc. Indigenous wisdom is also developed in Lao literary epics written on palm leaves. All this wisdom educates people to be kind and gentle, and show gratitude to others. Gratitude is the loving kindness and respect given to elder persons. It is also the best practice to return good deeds to the older generation and to each other. Lao people have considered it the most important attitude for their daily lives since ancient times. Gratitude is the expression of respect and salutations to the advice of the older generation; elders, parents, professors, teachers and leaders. These are the best moral characteristics of Lao people. These respects and salutations are reflected as follows: children love their parents, students love their teachers, citizens love the nation. To show gratitude is the first duty of a Lao generation. To pay gratitude to good people is the highest priority in the kind hearts of Lao people since early times. There are so many important wise Lao sayings about gratitude, for example:

“Follow the elders, and you will be not killed by the ghost”

“The children who do not obey to their parents, the ghost will send them to the hell”
“When eating rice, do not forget the value of the rice fields”
“When eating fish, do not forget the value of the fishing nets”
“To get the fish, do not forget the fishing net”
“To go ahead, do not forget to look back”

To perform the traditional rites, the advice of leaders and parents should be followed. Lao people believe that to follow the trail of the grandfather, the son replaces the father. This is the aim for following the best customs and traditions as well as to develop the culture and knowledge of their ancestors. These are considered as good gratitude.

When tradition is abandoned, life becomes sad. If rules are not followed, life also becomes dark. These words express the violation of gratitude and rules. The most dangerous mistakes of the new generation today are the violation of traditions and rules.

TWELVE TRADITIONS OF LAO CULTURE

The Lao people have had habits of celebrating 12 traditions in a year and respecting 14 traditional regulations. A variety of festivals and religious ceremonies are observed throughout the whole year. The twelve traditions are presented from January to December. The most important ones are listed below:

January:
Boun Khoun Khao: Harvest festival in villages. A ceremony is performed giving thanks to the spirit of the land.

February:
Vat Phou (Champassak) festival: On the full moon of the third lunar month. The festivities include elephant races, water buffalo fighting, cock fighting and many traditional performances.

Boun Khao Chi: A ceremony held at the temple in the morning, when a special “bread made of sticky rice” is offered.

March:
Boun Pha Vet: Commemorates King Vessanthara’s reincarnation as the Buddha.

April:
Lao New Year is celebrated in mid-April. On the first day of the festival, Buddha images are taken out of the temples to be cleaned with scented water. The water which drops from the Buddha images is collected and taken home in order to pour it on friends and relatives as an act of cleaning and purification. On the evening of the final day, the Buddha images are returned to their proper shrines. Specially, in Louang Prabang the festival also features a beauty contest with the crowning of “Nang Sang Khane”.

May:
Boun Visakhabousa: Celebrates the day of Buddha’s birth, enlightenment and passing away. It is a time to pay one’s respects to ancestors with chanting sermons, and candlelit processions at night.

Boun Banfai: The rocket festival is held at the beginning of the rainy season. The festival is a call for rain and a celebration of fertility. In the morning a religious ceremony is performed. In the afternoon, people gather in a field outside of the village to launch hand-made firework rockets. Around the middle of May the rocket festivals are staggered from place to place in Laos to enable greater participation and attendance.

June:
This is the time when an offering to the spirits can be made in a corner of one’s garden near the house or in the rice field.

July:
Boun Khaophansa: The beginning of Buddhist lent. During the next three-month period, monks spend most of their time in prayer and meditation and are restricted from spending nights in other temples than their own.

August:
Boun Khaopadubdin: The observation of a practice of making offerings to the dead.

September:
Boun Khaosalak: This event is for offerings to be made for the dead, to share merit with them.

October:
Boun Ok Phansa: This marks the end of the monks’ three month-fast and retreat during the rainy season. At dawn, donations and offerings are made at the temples. Prayers are chanted by the monks, and at dusk candlelight processions wind round the temples. Concurrently, hundreds of decorated candlelit floats,
made of paper, are set adrift in the river. These carry offerings and incense, transforming the river into a fragrant snake of sparkling lights. This ceremonial part is called “Boun Lai Heuafai”. The biggest event of the Ok Phansa is the boat racing festival, which is held the day after Ok Phansa. Crowds gather at the Mekong River to watch 45 members’ teams rowing wooden pirogues to the beat of drums in competition for the coveted trophy.

November:
*Boun Thatlouang*: This is a three-day religious festival celebrated at full moon in November. It begins with a pre-dawn gathering of tens of thousands of pilgrims at Thatlouang who listen to prayers and sermons chanted by hundreds of monks representing all the Lao temples. During the following days the fair is held nearby.

### MALAYSIA

Ms. Noorsiah Sabri
Director, National Arts Academy,
Dr. Norov Urtnasan
Ministry of Culture, Arts and Tourism

1. Case studies of successful/on-going Intangible Heritage promotion/preservation activities, if any, on the following topics.

a) Raising Public Awareness (advocacy, publicity)

Public awareness programmes to introduce and promote intangible heritage has been carried out in Malaysia in many ways for example through promotion and preservation activities, publicity and public awareness programmes in printed media and electronic and so on.

i) Promotion and Preservation Activities

A lot of publicities through electronic and printed media has been carried out during the promotion and preservation activities such as “Citra Budaya” - a cultural activity organized by Cultural Promotion Division, Ministry of Culture, Arts and Tourism whereby Traditional Performing Arts performances as such as Mak Yong, Wayang Kulit, Dabus and other traditional performing arts performances representing fourteen states of Malaysia and certain Non-Governmental Organisations were carried out for almost one week in Malaysia’s state capital, Kuala Lumpur.

During this period of Citra Budaya, spectators and audiences from all over Malaysia and tourists were expected to get a closer look and appreciate these intangible heritage in more detail.

ii) Publication of Brochures, Books, Tapes and CD of Traditional Performing Art

Books, brochures, tapes and CD on traditional performing arts are being produced and distributed to the public such as school children, students of institute of higher learning and many others.

iii) TV Programmes On Traditional Performing Arts

Documentary series on traditional performing arts of Malaysia such as Mak Yong, Wayang Kulit, Hadrah and others were being screened over national television of Malaysia, RTM. The public from all walks of life were surely benefits from this programme. This is one of the ways to create awareness among the publics on intangible cultural heritage.

b) Drafting national legal instruments for ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage (arguments/justifications)

The government of Malaysia through the Department of Museum and Antiquity, Ministry of Culture, Arts and Tourism is in the process of drafting the “Cultural Properties Act” which will cover terms and references on safeguarding cultural heritage.

c) Heritage management, including inventory making

i) The administrative mechanism for safeguarding intangible heritage through:

- The National Cultural Policy. The ultimate objective of the National Cultural Policy is to promote and preserve the traditional arts.
- The main function of the Ministry of Culture, Arts and Tourism Malaysia through the different divi-
sion of MOCAT are to preserve and promote the traditional performing arts.

ii) Inventory Making
Inventory making or directory of intangible heritage are being carried out by the Culture Research and Preservation Section and all fourteen cultural states offices in Malaysia. All cultural states offices collected their cultural intangible heritage inventories. Cultural Research and Preservation Section, Cultural Division of Ministry of Culture, Arts and Tourism on the other hand formulated the cultural map of Traditional Performing Arts and National Inventory Of Traditional Performing Arts.

d) Reviving Once-Endangered heritage (training young performers/tradition bearers)

Successful intangible heritage promotion and preservation in 14 states of Malaysia are being carried out through:

Human Resource and Training
i. The practitioners are the member of the Mak Yong group (one of the successful intangible heritage group) with an average of 15 years old experience in the said traditional theatre. They consist of the directors, actors, dancers, musicians and performance props expertise.
ii. The practitioners shall provide training for a group of youth under an apprenticeship program that is organised simultaneously with the project.

Implementation
i. Components of the Project
• Performances – the practitioners shall perform the traditional theatre to the public bases on a mutually agreed schedule.
ii. Workshop
• The practitioners shall become the speakers or moderators for the workshops that are intended to promote the arts.
iii. Apprentice Programme
• The practitioners shall become the teachers for a group of the youth. The apprentice shall recite a repertoire at the end of the programme as testimony for their capability to perform the arts.

e) Intangible Heritage In Education (formal, non-formal)
i. Formally, education wise, the government of Malaysia through the Ministry of Culture, Arts and Tourism established National Arts Academy or Akademi Seni Kebangsaan (ASK). It is hoped that by providing formal and structured education in the arts will ensure further development of cultural. This professional and intellectual approach taken by the academy will assist the effort to preserve the national heritage and raise the performing arts to a higher level. ASK offers education that emphasises traditional performing arts such as Bangsawan, Mak Yong and Wayang Kulit. All full-time students are required to pass this intangible heritage academic core module in order to graduate with diploma level.
ii. Non-formal education is being carried out in situ or in the village. Hereby, the students will be able to learn the technique of the traditional performing art from the original practitioners themselves.

f) Other Examples Related To Safeguarding of Intangible Heritage

Living Human Treasures Programme and National Arts Award on Intangible Cultural Heritage were implemented in Malaysia. These programmes were introduced to acknowledge the good works of intangible heritage practitioners and to ensure the survival and continuity of intangible heritage to the present generation.

2. Follow-up activities 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” (Tokyo, Japan, March 2002)

i. A task force or a committee comprising of representatives of National Arts Academy, Research and Preservation Section and Cultural Policy Division, representatives from NGO and an expert from local university was formed to discuss and prepare the candidature file entitles Mak Yong: The Magical Dance Theatre of Malaysia.
ii. The activities towards preservation and promotion of intangible heritage in 14 states of Malaysia were carried out continuously.
iii. Traditional cultural performances promotion overseas.
iv. Training of personnel – training of personnel specialising in collecting, archiving and documen-
CHAPTER 3

nomadic animal husbandry and livestock herding life. All aspects of the Morin Khuur is associated with horse – beginning most evidently with the name of the instrument as horse fiddle, but including as well all aspects of its construction and technology. The strings of the Morin Khuur are made from hairs belonging to the tail of a fine horse while the top of the instrument’s neck is decorated with the carved head of a horse. In addition, Morin Khuur has developed over the centuries a repertoire of solo music representing the ambling, galloping and soon of the horse.

3. Expectations for this Meeting are.

To exchange information on the situation of intangible heritage safeguarding; to share the results of the second “Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity” in order to improve Malaysia’s submission; and to implement Intangible Cultural Heritage Policy in Malaysia.

MONGOLIA

Dr. Norov Urtanasan
Secretary-General,
Mongolian National Commission for UNESCO

Pressing problems of the promotion of safeguarding intangible cultural heritage in Mongolia

I. Presentation of the traditional music of the Morin Khuur, which was proclaimed as Masterpiece at second proclamation.

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

• Outstanding value as a masterpiece of the human creativity.
Mongolian traditional music of Morin Khuur is a unique and distinguishable from other stringed instruments in terms of its unusual construction and form, playing technique, timbre, tone and musical melody. This masterpiece is one of unique intangible practices and expressions of Mongolian traditional nomadic culture, which is very closely associated with nature and environment of the wide expanse grassland and Great Steppes of Mongolia and

nomadic animal husbandry and livestock herding life. All aspects of the Morin Khuur is associated with horse – beginning most evidently with the name of the instrument as horse fiddle, but including as well all aspects of its construction and technology. The strings of the Morin Khuur are made from hairs belonging to the tail of a fine horse while the top of the instrument’s neck is decorated with the carved head of a horse. In addition, Morin Khuur has developed over the centuries a repertoire of solo music representing the ambling, galloping and soon of the horse.

• Traditional music of the Morin Khuur is recognized as part of intangible cultural heritage of Mongolian nation and communities.
The Morin Khuur embraces an aggregate of all traditional forms of Mongolian oral literature, songs, music and traditional culture, rituals and customs. Most significantly, there is a tradition of playing the Morin Khuur at all ritual and ceremonial events – every ceremony having to begin, by custom, with the melody of Morin Khuur and an “long song”.

This masterpiece is organically involved in all types of festivals, customs, ceremonies and rituals which are based on nomadic lifestyle. The traditional music of Morin Khuur expresses the symbolic and ceremonial character of the “Naadam” festival (horse racing, archery and wrestling) and the “Tsagaan sar” (new year).

• Excellence in the application of the skill and technical qualities
Even though it has only two strings, this instrument has an enormous capacity for creating a range of Sounds and melodies with each method of playing Morin Khuur, including so-called “Shake-hold” playing, “pull” playing, “change” playing. There are also different forms of pizzicato.

• Its value as a unique testimony of a living cultural traditions.
Nowadays, traditional music Morin Khuur is still used as intangible expression of living culture all over Mongolia. At the present day the ritual “offering of melodies” on the Morin Khuur is intimately associated with the cultural practices, customs and labour of the Mongols, specially during the various ceremonies, festivals and official celebration.
The beginning of spring is marked in Mongolia by the traditional “Tsagaan sar” (white month) festival, during which people visit and greet one another ceremonially and play the Morin Khuur as a way of frightening away the frost, symbolising good luck for each family during the whole year. This custom is now reflected in state ceremonial customs, whereby according to Presidential Decree on the first day of “Tsagaan sar” each year, the national anthem is performed on the state ceremonial palace and a ceremonial performance of the Morin Khuur is broadcast nationally on radio and television, symbolising the strength of statehood, happiness of every individual.

- The risk of its disappearing.
Today due to rapid pace of globalization, and industrialization Mongolia is experiencing the strong influence of urban civilization. The natural disasters such as drought, heavy snowfall, and sharp change of climate take place every year causing fall or animal stock and pushing the inherited herdsmen family to move to the urban places in great number.

Traditional way of life and customs, which used to absorb the traditional 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. According to the survey, the number of talented folk, who bear the intangible cultural heritage in its original forms, is decreasing in every region.

The professional training of Morin Khuur musicians conducted in music schools is lacking in traditional knowledge, for which reason many of the opening melodies of the khaltla feast and so on have been lost. Moreover, the professional training does not generally distinguish between the musical styles of different minority ethnic groups, which destroy the uniqueness of the different traditions, schools, manners, and skills. Yet with the about-mentioned situations many of the vital centuries-old traditional customs associated with the Morin Khuur are being lost. During the past 70 years, the Morin Khuur tradition has undergone major changes. Most significantly, the Morin Khuur made the shift from the khoimor, or sacred part of the nomad’s home, to the theatrical stage. As a result, the Morin Khuur has lost many aspects of its centuries-old tradition—specifically its folk art characteristics and its intimate association with pastoral labor of the common people. Nowadays even during some feasts and ceremonies, in the place of a live Morin Khuur and a singer, people have begun to play musical recordings. As a result of the abandonment of training in traditional techniques in courses for professional morin khuur musicians, many forms of playing have reached the point of being forgotten, and the local variations in tuning, playing methods and musical style are headed towards being merged into a single form.

The traditional form of morin khuur training whereby trainees would become the disciples of elder khuur players and master musicians, is on the point of being abandoned, and the number of khuur players conversant in the traditional playing techniques are becoming fewer year by year.

2. Difficulties faced during the selection
- There are a lack of relevant experiences in such kind of selection activities and specialists who was engaged in the selection of intangible heritage.
- We have faced difficulties in terms of gathering information and bearers of intangible expressions. The remote tribal communities miss out on resources and services that would normally be available to the community. The Western area of Mongolia has the richest existing cultural expressions. Example: Hovd aimag is about 1500kms from the central capital, Ulaanbaatar, and the land areas of some of indigenous local tribes are extremely remote.

3. Current situation regarding the implementation of the action plan
On behalf of our generation, living on the threshold of the new millennium, we declare several pressing objectives:
- Broaden research and publicity related to the Morin Khuur, its manufacture, and the skills, repertoire, and musical styles of the Master Khuur player of each generation.
- Increase public awareness and involvement in spreading respect for the Morin Khuur.
- Encouraging the apprentice (informal) training among national talents.
- The establishment of “The living human treasures” system in Mongolia.
- Showing efforts towards preserving Morin Khuur playing style land some local dialects and specific and pass onto the next generation.

To fulfill these important objectives has been elaborated the Action Plan on the basis of guidelines on “Protecting traditional culture and folk wisdom” offered by UNESCO to its Member states, as well as of the Decree of the President of Mongolia on “Spreading respect for the Morin Khuur”.

We have completed a series of specific activities related to the preservation of the Morin Khuur, with the assistant of UNESCO. The work covers the whole area of the country, and involves the collection of audio and video recordings of numerous performances held by various musicians and singers from different parts of Mongolia, leading to the formation of an archive related to the Morin Khuur and its musicians. At the current stage of this project, we have started to make a list of Mongol national morin khuur players, which will serve in helping to solve the problem of how to preserve their talent and how to sustain their knowledge and the way of playing the instrument. In terms of methodology, we are following the UNESCO system entitled “Living Human Treasure” to perform the above job.

In the framework of this Action Plan for protection and transmission of the Now-how of bearers who inherited playing and making music of Morin Khuur were carried out the show-cases of Khuur players in the central, eastern and Gobi (southern) region of Mongolia. Also were held seminars on the theme “Traditional repertoire of the Morin Khuur and its teaching”. Mongolian specialists are preparing reference book containing a survey of research on the Morin Khuur in the fields of history, ethnography and art studies, and basic textbook for amateur and students in a formal and informal training system.

In Mongolia we have a some initiative for the producing a documentary film series on the Morin Khuur, establishing a museum dedicated to the Morin Khuur.

4. Other heritage that was considered for candidature

The proclamation of the Mongolian traditional music of the Morin Khuur as a “Masterpiece of the Oral and Intangible Heritage of Humanity” is the first key step to foster safeguarding of the intangible cultural heritage in Mongolia, and motivation to prepare nominations for the next proclamations from a list of intangible heritage existing in Mongolia.

The preparation of the candidature files needs to firmly connect with the following aims:

- To raise awareness among the public, and to recognize the importance of oral and intangible heritage at the national and international level, and to enrich the people’s knowledge about the values of the intangible expressions in the background as a part of culture of humanity.
- To encourage initiation of establishing the Living Human Treasure system and an appropriate mechanism of protecting traditional bearers, and promote participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

According to the Act Concerning the Protection of Cultural Heritage, article 4, the Government of Mongolia needs to prepare the candidatures and take appropriate measures through encouraging partnerships.

Among the various types of traditional folklore and other intangible heritage of Mongols, we have selected Mongolian long song (Urtiin Duu), throat singing (Hoomii), epics Tuul and wooden wind instrument (Tsuur) for the purpose of submitting them, one by one, to UNESCO as national candidatures for proclamation as masterpieces of the oral and intangible heritage of humanity.

Another source for candidature selection would be based on “Data bank on Traditional \ Folk Performing Arts in Asia and the Pacific – A Basic Model “ which was produced by ACCU in cooperation with the National Commissions of the UNESCO Member States in Asia and the Pacific. It includes 10 traditional \ folk performing arts existing in Mongolia, and is expected to serve as a basic model for future production of a data bank of mongolian intangible cultural heritage.

Long song (Urtiin duu)

Urtiin duu is one of the richest and most treasured of the traditional performing arts of the Mongols. Certain patterns of ornamentation, such as
portamento, trill-like yodels, and passages of great melismatic complexity characterize it. The Total range of such songs is unusual for a male singer—as much as three octaves, including high tones sung in falsetto. The most remarkable features of Urtiin duu are the ornamental melismatic passages. The more these are used, the more the melodic lines expand and contract in a free rhythm, drawing a delicate curved line of its own. The longer and wider these vocalizations are, and the more intricate the ornamentation, the greater the appreciation shown by the listeners. The song is sung in a full and powerful voice, and decorative effects of the music. In performance, the singer concentrates not only so much on communicating the contents of the text but as on singing the melody skillfully in a free, melismatic style.

**“Hoomii” (Throat singing)**
Hoomii is a unique vocal style using the throat and it is said that Hoomii is as old as nature itself, beginning when humans made the first melodies imitating the murmur of streams or the echoes in the mountains. Hoomii is most common in the west of Mongolia, and this style is also known among some of the people of Central Asia. There are different techniques of performing the Hoomii overtones, using the nose, throat, chest or abdomen. Only men perform it because it needs much physical strength, though there is no particular taboo against its practice by women.

• To consider these cultural expressions to be qualified as an outstanding contribution of Mongolian nation into the oral and intangible cultural heritage of mankind the following reasons were taken into account: These two Mongolian traditional intangible heritage have outstanding values as a masterpiece of human creativity because of there are unique and distinguishable in the comparison to any other intangible art expression, a long lived art practices of Mongols, who is the custodian of these know-how, also these expressions are a unique testimony of living cultural tradition of Mongols, at the addition to this the two intangible heritage are on the verge of disappearing.

II. Case studies of intangible heritage preservation activities in Mongolia

With the purpose to implement the UNESCO recommendation and the Decree of the President of Mongolia, Government adopted “The National Program for support of traditional folk art”, and schedule of works was planned for 1999-2006. In the framework of this Program there was elaborated the Action Plan (2002-2007) regarding the protection and development of the traditional music of the Morin Khuur as a masterpiece of the oral and intangible heritage of humanity.

In the framework of the National Master Program and Action Plan the following activities are carried out:

a) Public awareness raising

• In 2002 President of Mongolia N.Bagabandi passed the Decree concerning “The spreading of respect for the Morin Khuur”.
• The Mongolian Parliament has initiated the new amendments on the intangible cultural heritage to the Law on protection of cultural heritage and adopted these amendments.
• During recently 5 years the following activities were organized in Mongolia:
  - State level competition of well wishing and panegyrics named after B.Agvaanjambal, the famous benediction teller held in Hentii province.
  - Festival “Altargana” of Buriaid-Mongol culture and art held in Dashbalbar country of Dornod province.
  - Competition of Borjigon long song held in Govisumber province.
  - Long song competition “Jaahan sharga” held in Ongon sum of Sukhbaatar province.
  - Folklore festival held in Ulaanbaatar in 2001 and 2003.
• National TVs such as Mongol TV and Ulaanbaatar TV broadcasted 4 programs on the activity of the Center for the intangible cultural heritage and result of the Project on audio-visual documentation of the Mongolian oral heritage and there were several advertisings on the Mongolian radio, and central and local newspaper.
• The official ceremony of the handover of UNESCO certificate on a proclamation of the traditional music of the Morin Khuur as a masterpiece of the oral and intangible heritage of humanity was held in Ulaanbaatar Mongolia in January, 2004.
b) Heritage management including inventory making

As it is stated in the 4th chapter of the programme adopted by the Mongolian Government (1999-2006), all the central and outer implementing organizations and bodies are responsible for the preservation and promotion of the traditional intangible heritage. The programme activities will be jointly organized by Ministry of Education, Science and Culture, National Commission for UNESCO, National Center for Intangible Cultural heritage, Morin Khuur Society, and others.

A National committee established by the Minister for Culture consists of representative of each organization will head the programme implementation. The implementation of the programme will be based on the corporation of governmental and non-governmental organization, and on the activities of practitioners and bearers of intangible cultural heritage.

During the programme implementation we have created the database of video records of 220 hours and audio records of 87 hours including the repertoire of more than 480 folklorists and national list of inheritors of intangible cultural heritage, including player with Morin Khuur which become very important grounds for preservation, revitalization, study and advertisement of the intangible cultural heritage.

UNESCO and Japan Fund’s generous assistance for audio-visual documentation of the oral heritage was very timely. During the project implementation period a number of a very famous bearers of intangible heritage has died, however thanks to the project their unrepeated repertoire has been preserved in archive of our National center for intangible cultural heritage.

As result of the action plan the activity of National Center, which is responsible for audio-visual documentation of intangible cultural heritage and preserve the intangible cultural heritage of Mongolian ethnicity with nomadic civilization was strengthened and its staff qualified.

c) Reviving once-endangered heritage (training young performers / tradition bearers)

A national list of Morin Khuur players has been produced, and measures are now being taken to preserve their techniques and skill and to transmit these to future generations, through implementation of the UNESCO-guided “Living Human Treasures” system. National competitions of morin khuur artisans have been held twice in the past 5 years, with the co-operation of relevant state and non-profit organizations; it is planned that this festival will continue to be organized once every four years.

Every five years we have been organizing a “National Folk Art Festival”. The musicians and singers, bearers of intangible expressions from different parts of Mongolia who are selected to perform in this festival and the best of these are awarded with the prize and title of “Honored Artist of Mongolia” and “Best Talented Bearer”.

The “Morin Khuur ensemble” was newly established in 1992. Over the past ten years this performance group has brought the skill of morin khuur musicians and the timbre capacity of the instrument to a high professional level, successfully publicizing both the traditional morin khuur repertoire and master works for morin khuur by modern national composers to local and foreign audiences, to considerable acclaim. UNESCO assisted to make a high quality audio and video documentation of oral heritage and has organized 2 training in 2000 and 2001 on visual anthropology. These trainings were conducted by Marc Soosar, the Estonese famous filmmaker, and organizer of International Documentary Festival. The staff of the center, and fieldwork team researchers were participated in the second training on visual anthropology as well as Mr.Denzenla and Mr.Sengeejamts from Bhutan.

The training was held for 14 days and first week organized among the inheritors of intangible heritage in the country including a players with Morin Khuur and next week it continued at the Center.

d) Intangible Heritage in Education

Traditional oral and intangible heritage of Mongolia are taught trough both types of education, formal and
informal, specially in the form of traditional folklore and performing arts. A formal type of teaching performing arts in schools has been initiated and developed since early 1930’s. Nowadays, in the grades from 1 to 5 of Secondary Schools are taught the essentials of oral and intangible heritage.

The type of informal teaching makes a form of “disciple” training or apprenticeship, which plays important role within a family or locality and implacable in passing on the specific traditional knowledge and skills to young generation. Some bearers of intangible expressions and traditional techniques of playing on the music instruments and singing songs have taken their children and relatives children as their apprentices and are teaching them. Distinctive feature of a “disciple” training young performers lies in its close connection with customs and festivals of nomadic way of life and following closely and imitating correctly teachers. 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.

e) On drafting national legal instruments for ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage

Mongolia elaborated a series of definitive acts on safeguarding cultural heritage, including “The law on Culture” from 1996, “The law on Protection of Cultural Heritage” from 2001, the Government’s Action Plan and the National Programme for promotion of traditional folk art.

On his speech during the main debate of UNESCO General Conference, the Minister of Education, Culture and Science Dr. Tsanjid stressed the keen interest of the Government of Mongolia to adopt the Convention for the Safeguarding of the Intangible Cultural Heritage. The report prepared by Delegations of Mongolia concerning their participation into the 32nd Session of UNESCO General Conference and which is submission to the Government on 26 of November 2003, “de-facto” started a drafting of national legal instrument for ratification of this Convention.

In that report we emphasized a significance of this Convention, highlighting its mandate to the global community, scope and principles with further suggestion for Ratification.

In accordance with the current legislation any drat of law should pass the Government, before the submitting to the Parliament of Mongolia, therefore we instructed to prepare well argued proposal. This means that the formal proceeding is started.

Nowadays we identified some main line of actions:

- examine the main points of the Convention through analyze in depth a mechanism of its implementation, its relation with existing local legislation, collision of norms;
- prepare new regulations at the national level /law, resolution etc./ or prepare amendments to existing legislation if necessary. At this point we have to make a comparative study of legislation of the other countries, so to accept/adopt positive points;
- research and collect a broad range of materials, texts, normative acts which are most relevant and their translation into the local language /including the Convention/

But at the top at all is effective cooperation/collaboration of different ministries and agencies, sufficient number of human resources, establishment of well qualified working group, expertise and experiences are most important.
CHAPTER 3

MYANMAR

Ms. Khin Hla Htay
Pro-Rector,
Yangon University of Culture

1. Introduction
Myanmar is a nation with high cultural standards and a long history. It has managed to retain its own identity and Myanmar is still endowed with its unique characteristics in cultures and national customs and traditions. It is commonly assumed that the endowment is attributable to the teaching of Buddhism, the main religion of the country, and also to the dynamic patriotic spirit of Myanmar people.

Myanmar is rich in cultural heritage which dates back over 2,000 years. Culture in Myanmar, which is the basic foundation of the entire life style of Myanmar and its cultural identity which is purely Myanmar way acts like great barricades not to be overwhelmed by any influences of other culture and traditions. This point can be documented as one of the major roles in Myanmar society. Myanmar is sustained its traditional and culture although she has gone through many changes during the long course of her history. These threshold preservation has led to the territory, sovereignty, traditions and culture preserved and safeguarded by Myanmar People.

2. Historical Background of Myanmar Culture
According to the findings of the evidences of primate fossil remains from Pondaung region, the international palaeontologists unanimously accepted and recommended that the anthropoid primates which are probably origin of human beings emerged on Myanmar soil since 40 million years ago. Similarly, the Paleolithic Anyathin culture was started in Upper Myanmar 500,000 years to 300,000 years of age. These evidences and archaeological findings from excavated sites are a sound proof of how civilization of Myanmar was developed.

When we look back the ideology of Myanmar and their way of thinking about culture it is always accordance with the teaching of Buddha. Naturally Myanmar People are graceful, happy and contented, love peace and value it. The most significant characteristic of Myanmar Culture is that it embraces gentle manners, customs, traditions and rules of conduct that have been sustained and kept generation to generation through many ways. Myanmar Culture is distinct from others in its way and style which is free from foreign cultures. Myanmar Culture is interrelated with the teaching of Buddha.

3. Intangible Cultural Forms of Myanmar
Myanmar accepts that culture is a combination of both physical and spiritual cultures, the standard of culture can be measured not only material development but also the morale and morality of its people. The existence of being a human being will have no meaning if the religion and literature of people are not fully developed.

Intangible cultural heritages are all spiritual creations such as language and literature, all customs, expression of life style of human relations in the social life, music, all kinds of performing arts such as folk performing arts, dramatic performing arts, traditional performing arts of ethnic groups within Myanmar Union. Intangible cultural property is not works of Art, but it is the fruit of people’s actions and behaviour that have historic and artistic value.

3.1 Myanmar Language and Literature
Myanmar Language is both official and literary language of our country. As Myanmar is a union of various nationalities who speak different languages, but all of them are Sino-Tibetan in origin. Since Bagan dynasty, Myanmar Language has been a national Language for nearly a thousand years. In Myanmar Thinbonegye (Primer) there are 33 consonants. In the early stages of Myanmar writing, there were up to 12 devowelizer and then basically 12 vowel exist in Myanmar writing.

The Myanmar Literature was developed with the flourishing of the Theravada Buddhism. Many stone inscriptions proved not only the standard of living of people of that era but also the literacy standard of people. After the period of Bagan, Pin-ya period took place, where the Myanmar Literature become more developed and stylish as “Tra-chin, Kar-chin” and Ra-tu were appeared. During the Iwa period, Myanmar Literature was in progress and new styles of writing like “Pyo”, “E-gyin”, “Ing-gyin” were established. The progress was developed till to Taungoo, Nyaungyan and Kon-baung periods, Myanmar classical songs and writing of “maw-gun” “E-gyin” “Pya Zat” and “travelogues” were appeared.

Monastic education played a major role in fostering basic literacy among Myanmar people. It accounts
for solid tradition for education and national wide literacy which Myanmar has enjoyed for centuries. Monastic Education which has had a continuous existences from the 11th century on ward has a deep and wide influense on life and cultural identity of Myanmar people.

3.2 Myanmar Customs
Myanmar cultural identity has been preserved and transmitted one generation to another by family and the village community social obligations by Buddhists to be observed in relations between family members, teachers, elders, students, superiors, etc, are respected and practised by Myanmar in their every day life is one of significance. The hearts of Myanmar are wreathed in the teaching of Lord Buddha for politeness in word, deep and thought and the five moral conducts. Myanmar people always avoid every misdeed and embrace deeds of merits. Myanmar people are very familiar with the tradition of paying obeisance. Moreover, Myanmar people have deep faith and respects in the five Infinite Benefactors-the Buddha, the Sangha, the Parents and the Teachers.

Myanmar family pattern is a close relationship with grand parents, uncles, aunts, cousins and even those relations by marriage Parent obligations to the children continue until they come of age get marriage is one of the basic characters of enjoying the extended family life. Father and mother plays a major role in teaching children a knowledge of preserving the customs and traditions.

The Monastic Education plays a major role, by which Myanmar Culture identity were molded and established. The objective was to render the children literate and familiar with the skill in numbers required in life. There were taught the wisdom contain in the Mangala Sutta basic practices which lead to a worthy life. The children were taught thirty eight ways of life styles which leads to a peaceful life from Monastic Education. Regarding to their strong will as a Buddhist, every Myanmar family try to fulfil by novitiating their sons. Myanmar Buddhists have high appreciation of being regarded as donors or well wishers of such donations. They try to construct the Pagodas, temples, monuments, monasteries and many religious buildings. They join the festival processions such as going to the monastery or pagoda in their dresses and bearing gifts or offerings. As there are festivals through out the Myanmar Calendar, there are not only rituals to do so but also varieties of traditional foods mostly from stick rice and rice.

Myanmar are the people who refer a simple way of dressing and aware of their traditional styles. The Longyi-a Sarong-like nether garment is an integral part of the Myanmar national dress worn by men as well as women. Myanmar garments for men and women are usually made of cotton for everyday wear and silk, satins or the better quality synthetic fabrics for normal wear. Myanmar people continue to wear own form of dresses not only for convenience but also a symbol of identity.

The Union of Myanmar is a national constituted with a variety of national races, there are eight major national races, Kachin, Kayah, Kayuin, Chin, Bamar, Mon, Yakhine and Shan. Among the major national races, Bamar is the largest national races and consisting major portion of the whole population. There are about 135 minority national races and are lived in Myanmar, mingling and melted together, since it appeared as a nation. The national races, making Myanmar, their home have been polite and gentle since initial times. They are honest and upright, cordial, candid and tolerant. They help each other and do not bear hostility and grudge. They are veiled with loving-kindness. These constitute the mentality of Myanmar nationals. They also join hands in preserving their own identity and tradition by the support of the government preservation of cultural amounts to safeguarding one’s own race. Otherwise these traditional cultures would have gone into extinction along with the disappearance of the race. It is the duty of the whole nation not only cherish and preserve Myanmar Cultural heritage but also safeguarding the perpetuation of race, religion, literature, culture and the arts.

3.3 Types of Performing Arts

Music
There are a wide variety of subjects that fall under the category intangible culture assets. These may be from the traditional nursery rhymes or lullabies, which a Myanmar hearts in his cradle to the classical songs he listens to a radio and television programmes, from the melody of the bamboo flute played by the a cowboy in the country side, to the classical music performed by the professional, Preservation and safeguarding is deemed essential.

A cultural delegation, led by Pyu Crown Prince Sunanda went to Chiann, the capital city of China.
CHAPTER 3

The delegation consisted of 35 members of musicians, dancers, singers. They played 19 kinds of musical instruments which were made of metals (2), conch shell (1), string (7), bamboo (2), gourd (2), leather (2), ivory (1) and horn (2). The account of the visit performance of Pyu musicians and dancers at the Chinese court was graphically recorded in the Chinese historical archives such as the old and new history of Tang dynasty. Concrete evidences support the historical fact was that the discovery of small bronze figures, 4.5 inches in height, excavated from the site of Pyu City of Srikshetra (Thayekhitttaya), in 1967. One is a flute player, one a drummer, one a cymbal clapper and the fourth dancer. The fifth figure which is half the size of the first four looks like a dwarf clown carrying a sack on its back. The heads are large for the size of the figures but the bodies are of fine proportion. They are well dressed and bedecked with ornaments. All of them assume most animation postures in consonance with the performances they are engaged in.

Myanmar tradition music consists of (1) Folk Music (2) Court or Classical Music. Folk Music is simple, unsophisticated and pastoral, depicting the lifestyle of country people. Folk Music is composed extemporaneously. It is orally recorded, generation after generation. Majority of Myanmar folk Music deal with agricultural activities Court or Classical Music is highly refined and developed artificially and intellectually. It is composed by both professional and amateur composers. Classical Music and its composers are recorded as Maha Gita.

Myanmar traditional music both folk and classical, is played with five kinds of musical instruments. (1) Kye (bronzes) instruments such as gongs, cymbals, bell (2) Kyo (string) instrument (3) The-yey (hide leather) instruments, such as drum, drumlets, long drums (4) Lai (wind) instruments such as flute, oboe (5) let Khout (clapper) instruments such as bamboo Clappers.

**Dances**

Dances are three major types of Myanmar performing arts. (1) Folk performing arts. (2) Traditional / Dramatic performing arts. (3) Traditional performing arts of national races within Myanmar Union. Under the Folk performing dance there are eight kinds of dances. (1) Bongyi (2) Bon-shey-gyi (3) Bon-shey-yein (4) Ouzi (5) Dobat (6) Zaw Yein (7) Nat dance (8) Nit Pat-Khín. Folk dance is rural and parochial. It has four variations (1) ritual (2) mimetic (3) social and (4) recreational. Folk dance propitiate the spirits of ancestors and relative and those of natural phenomena. It mimes daily chores of rural life hunting, fishing tilling, sowing, planting harvesting and pounding paddy. Mimetic dance breaks the monotony of work and in some ways promotes agricultural production. Folk dance serves the rural community. It is performed on happy and sad occasions such as child birth, courting, marriage, housewarming, or funeral, to express communal joy or sorrow. It is performed during leisure time to entertain others and to enjoy the performance.

There are many different kinds of Traditional/ Dramatic performing arts in Myanmar. They are meant for entertainment and are performed by professional dancers, who dance not for their pleasure but for other’s enjoyment. They are known as dramatic dancers because they are not only pure dances but also sing and act. They are classified as (1) Anyeit dance (drama) (3) Marionette dance.

Anyeit dance is performed by two or three female dancers with three of four comedians. Drama in Myanmar is Zat. Zat is a word derived from the Pali word, Jakarta, meaning Buddha’s birth story. Myanmar drama plays tell mostly Five hundred and Fifty Buddhas’ birth stories. They were performed for many nights in succession. Performance of all Myanmar traditional play last through out the nights. Stories like Ramayana played for forty-five successive nights. Drama plays most important role in educating the people from all levels. Among the Myanmar traditional dance, Myanmar marionette dance still survives as a brilliant tradition and sophisticated string-craft. In olden days, it was known as Ah-myint Tha-bin which literally means the performance on the high level because it was performed on the stage, where as all other entertainments were performed on the ground and they were called A-neint Thabin, entertainments on the low level. There are (28) puppets to depict the (28) Puppets (phiscal forms) which consists of (4) Bu-ta-ru-pas (elements) and (24) (U-pa-da-ya-Ru-pas) (attachment) mentioned in the Ah-bi-dhamma. The Buddhist teaching embodied in the third basket of Ti-pi-ra-ka. The (4) minister marionettes represent the (4) elements and the other24 puppets are two nat votaresses, one hourse, two elephants (black and...
white), one tiger, one monkey, one parrot, two ogers, one zawgyi (alchemist), one dragon, one garuda (mythical bird), ine deva (good spirit), one king, one prince, one princess, two prince regents, one astrologer, one hermit, one old man and woman and two court jesters. Also there are traditional performing arts for national races, each national race has several kinds of dance and music.

4. National level agency/organisation dedicated to preservation and promotion of traditional/folk performing arts

4.1 Ministry of Culture

Ministry of Culture was established on March 1952 and now it is comprised of the office of the Minister for Culture and following three departments.

(1) Department of Fine Arts
(2) Department of Archaeology
(3) Department of Cultural Institutes

The policy of Ministry of Culture is “To love and cherish the country and the people by taking pride on own good traditions as well as by preserving, exposing and propagating Myanmar Cultural Heritage. “To implement the above mentioned policy the following work programmes have been laid down and being carried out.

(1) To study, expose and preserve Myanmar traditional performing arts, drama, plays, Anyeint, classical dramas and national races, traditional dance and music.

(2) To expose and preserve ten kinds of Myanmar traditional arts and crafts.

(3) To carry out cultural exchange programmes with foreign countries.

(4) To scrutinize and make efforts for issuing correct traditional Myanmar calendar.

(5) To scrutinize Myanmar fine arts if it is harmony with norms and customs.

(6) To nurture and bring out new generation persons of advanced fine arts through basic painting, sculpture, and theatrical training schools and Universities of Culture.

4.2 Department of Fine Arts

The policy of the Department of Fine Arts is to preserve and promote Myanmar fine arts such as music, Zat performance, painting and sculpture to carry out research Myanmar traditional, songs, dance, music, painting and sculpture and publish those works to provide Zat and Anyeint performance, marionette shows, dance, music and songs at state functions and receptions, to give public performances, to implement cultural exchange programmes and to establish fine arts schools. The object is to bring to light, preserve and propagate the Myanmar traditional painting, sculpture, dance, marionette and classical Zat performance to new generation artistes. Department of Fine Arts under the Ministry of Culture has laid down the following worked programmes.

(1) To study, expose and preserve Myanmar traditional performing arts, drama, plays, Anyeint, classical dramas and national races, traditional dance and music.

(2) To expose and preserve ten kinds of Myanmar traditional arts and crafts.

(3) To carry out cultural exchange programmes with foreign countries.

(4) To scrutinize and make efforts for issuing correct traditional Myanmar calendar.

(5) To scrutinize Myanmar fine arts if it is harmony with norms and customs.

(6) To nurture and bring out new generation persons of advanced fine arts through basic painting, sculpture, and theatrical training schools and Universities of Culture.

5. Prominent NGOs working in this field

5.1 Myanmar Theatrical Asiayone

The Myanmar Theatrical Asiayone was formed on the 29 August 1992. The Motto of the Myanmar Theatrical Asiayone (Association) is “Towards the Emergence of Theatrical Arts Beneficial to the Country and the People. One of the objectives of the Asiayone is to preserve, rehabilitate, propagate and upgrade the various theatrical art forms.

The following work programmes have been laid down and being carried out.

(a) Formed township theatrical asiayone in 128 township.

(b) Organized the theatrical to entertain the people.

(c) Organized the veteran theatrical to act as judges in the Myanmar Performing Arts Competitions and Anyeint Thabin Competitions.

5.2 Myanmar Music Asiayone

The following are the Music Committee that has
carried out the work under the Myanmar Music Asiayone (Association) (a) Entertainment (b) Information (c) Social (d) Education (e) Financial.

The members took part in Functions such as the National sports Festival; Myanmar Regatta festivals, student sports festival so that they could organize the people by music. The experts from the Association act as judges in the Myanmar performing arts competitions. The Motto of the Myanmar Music Asiayone is “Gita Swan Ah Pyay HtunKar” which means that the strength of the music supports the development of the country.

6. Legislation in safeguarding the Cultural Heritage

6.1 The Television and Video Law
The State law and Order Restoration Council enacted the “Television and Video Law” on 29 July 1996.

6.2 The Protection and Preservation of Cultural Heritage Region Law

7. Inventories / Directories
(1) Hitin Aung, Dr. (complied) / 1937 Burmese Drama
(2) Ministry of Union Culture (complied) / 1959 National Traditional Dance
(3) Sein, Kenneth (complied) / 1965 The Great Po Sein
(4) Pan Tayar Myint Aung / 1969 History of Myanmar National Traditional Dance
(5) Khin Zaw, U (complied) / 1977 Rurmese Music
(6) Tin Tun Oo (complied) / 1999 Myanmar Ouzi
(7) Ministry of Culture (complied) / 2001 Myanmar English Performing Arts and Plastic Arts Dictionary

8. Audio-visual documentation collection
8.1 Myanmar Radio and Television, Pyay Road, Yangon
Myanmar Radio and Television informs educates and entertains the public. The MRTV is informing and imparting knowledge on activities of the various departments, enterprises and organizations which are carrying out respective tasks under the Government.

8.2 Information and Public Relation Department
No. 22/24 Pansodan St. Yangon Myanmar.
More than 300 Libraries are kept open at the district and township offices of the Information and public Relation Department. Books are lent without charging fees. Moreover mobile library projects for rural people have been implemented. Mobile Libraries have visited more than 300 villages.

9. Successful/On-Going Intangible Heritage promotion/preservation Activities carried out for safeguarding and Preserving Myanmar Intangible Heritage are:
(1) The Myanmar traditional Cultural Regatta Festival has been held annually since 1989.
(2) The Myanmar Rural Folk Arts Exhibition was held for 100 days, from 1 September to 12 December 1997.
(3) In 1996, the Exhibition and competitions of the Ten Myanmar traditional Arts and Crafts were organized in Mandalay.
(4) An International Seminar on the Art of Lacquerware was held in Yangon in 1996.
(5) Myanmar Anyeint Competition was organized in 1995.
(6) Myanmar Performing Arts Competitions have been held annually for eleven years since 1993.
(7) In order to make sure that Myanmar traditional cultural crafts do not fall in to oblivion, and in order to increase the number of craftsman skills in those arts, more and better-crafted works of art are created, The ten Traditional Crafts Competition and Exhibition was held in Mandalay from December to 2 January 1996.
(8) Bed of New Seedlings Arts and Sculpture Exhibition, organized by Research and Training Section, Department of Fine Arts Ministry of Culture, as held at the National Museum from 18 to 28 December 1998.
(9) Antiques and Antiquities Exhibition was held at the National Museum in 1999.
(10) The graduates from University of Culture have been assigned duties under the Ministry of Culture and other Ministries.
(11) Publication of Myanmar Maha Gita Classical Songs, compiling Music in International notes.
(12) Publication of “Myanmar Traditional Instruments.”
(13) Publication of “Female Fundamental Dances.” (Sep - 1 and 2)

Research activities of the Department of Fine Arts
(1) Searching for collecting and making records of research works on painting and sculpture, as well as dialogues, laments and monologues in the form
of Music for Zat performances.
(2) Compiling and publishing MhaGita classical Music Volume 1 to 3 (the authorized version), Choreography of Daw Awar Thaung’s Gabyalut (lyricless) beat dances, royal couple songs, Zat terminology, terminology of Myanmar musical instruments.

(3) Collection and recording Myanmar traditional folk songs and old songs.

(4) Compiling a chronology of Myanmar Painting.

(5) Compiling a study of the origin of the Myanmar traditional culture as a section of the chapter 1 of the treatise on Myanmar cultural works of art of the Yadanabon Period.

(6) Completing the literature of Ramayana Royal Play for the publication at the State level.

(7) Commissioning oil paintings to exhibited at the Bagan Museum.

(8) Revitalizing Inao Grand Royal Play.

(9) Organizing of Art Competition for New Generation.

Training Programmes for safeguarding of Intangible Heritage

(1) 3-year courses for intermediate level students majoring Art and Sculpture at the Art and Sculpture School in Yangon and Mandalay (established in 1952 and 1953)

(2) 3-year courses for middle school level students, majoring Music and Drama at the School of Music and Drama in Yangon and Mandalay (established in 1953)

(3) 3-year Bachelor Degree Courses, 4 year Honours Degree Courses for matriculated students majoring in Music, Dramatic Arts, Painting and Sculpture at the University of Culture Yangon (established in 1993) and University of Culture Mandalay (established in 2001).

The significance of this University is that the applicants must have keen interest in fine arts and talent or aptitude in that field to some extent. Moreover, the students have to take such culture-oriented academic subjects as Myanmar literature, English language, History, Science, Archaeology, Oriental Studies, Myanmar National Culture, Geography and Mathematics an additional to the four main specialization: Music, Dramatic Arts, Painting Sculpture. Those who major in Music specialization have to learn structure and evolution of Myanmar music, Vocal music, Fundamental theories of music, basic instrumental playing (Harp, Xylophone, Piano, Violin), Myanmar traditional orchestra (Drum Circle, Oboe, Brass Circle, Gong) and Advanced study of world music, Biography of Mahagita composers and western composers, Music composing. Traditional music of Myanmar nationalities and fundamental elements and characteristics of Myanmar music.

In Dramatic Arts specialization, students have to learn Myanmar traditional grand drama, Dancing and choreography, Dramatic music, Myanmar marionette, Story writing, Stage directing and ywe (cane ball) arts.

In Painting specialization, Art of drawing, Myanmar traditional arts, Art of anatomy, Art history, Fine arts, design and Commercial arts are prescribed.

In Sculpture specialization, Technology of Sculpture, Myanmar Traditional Sculpture, Art anatomy, Drawing, Contemporary Sculpture Material Technology and Technology of Sculpture (Modelling / Canning) are taught both theoretically and practically.

The total number of Graduate students majoring in Music (293), in Dramatic Arts (277), in Painting (295), in Sculpture (114), totally (979).

In order to preserve and understand the culture customs and traditions of national races of Union, the following University and College are established.

(4) The University for Development of National Races of the Union, Sagaing.

(5) Nationalities Youth Resource Development Degree College Yangon.

To get the largest force of youth and with the aim of perpetuity and integrity of the nation, solitary of national races, perpetuation of national sovereignty and territory the following association has been established in 1993.

(6) Union Solidarity and Development Association

In order to preserve and safeguard the Myanmar Intangible Culture, the following programmes are the order of priority.

- Carrying out Myanmar Traditional Culture performing Arts Competition yearly since 1993, in the level of contestants such as Higher Education
level, Basic Education levels (5-10) years old, (10-15) years old and (above 15) years old.
- Educating the knowledge of Intangible Cultural Heritage to young generations through Monastic Education.
- Develop a cultural curriculum profiles as part of educational system from primary to the second levels.
- Fulfill the trained professionals (or) specialists in the area of heritage management and research.
- Raising awareness on Intangible Cultural Heritage and its importance.
- Establishing the proper system of identifying documenting and cataloguing Intangible Cultural Heritage.
- Strengthening the level framework for the safeguarding the Intangible Cultural Heritage.

From this Regional meeting in Asia and the Pacific on promotion of safeguarding Intangible Cultural Heritage, we can share the key issue of safeguarding Intangible Cultural Heritage in the region. Moreover we can discuss the on-going Intangible Heritage promotion activities such as public awareness raising, documentation, heritage management including inventory making. We can also discuss and consult on ACCU strategies in Asia and the pacific and medium term programmes to be implemented in 2004-2008. We can gain a knowledge of Japanese system of safeguarding Intangible Cultural Properties.

10. Conclusion
The Intangible cultural heritage expresses a fundamental part of spiritual and social life of peoples. It is the source of identities, diversity and creativity. Since there are rapid changes of recent society because of globalization, the traditional culture including the intangible culture heritage is in danger of disappearance. The emerging issue like “globalization” should not be taken into accounts as “destructive” and stop looking at it in a “defensive” way. We need to strengthen the young generation not only academically but culturally. For Myanmar, family value systems are precious, traditional ways of visiting pagodas, monasteries, holding festivals etc, are authentic. The preservation of family values is the major concern for safeguarding the Intangible Cultural heritage. The life of Myanmar Buddhists which is chiefly guided by the teaching of Buddha and Buddhism’s influence to preserve the Myanmar Culture. The state Peace and Development Council have been laid down the Four political objectives, Four economic objects and Four social objectives. The Four social objectives are:
- Uplift of morale and morality of the entire union
- Uplift of national prestige and integrity and preservation and safeguarding of cultural heritage and national character
- Uplift of dynamism of patriotic spirit
- Uplift of health, fitness and education standards of the entire nation.

Although the government takes full charge of endeavours for the promotion of Safeguarding through out the nation, it is to create more collaborations among respective ministries and enhance more admin-support in carrying out the cultural activities. It is the duty of the whole nation to cherish, preserve and safeguard the Myanmar Cultural Heritage.

NEPAL

Mr. Shanker Prasad Koirala
Joint-Secretary, Head of Division, Culture Preservation and Promotion Division, Ministry of Culture, Tourism and Civil Aviation

Part I: General Introduction
As we all may be aware that Nepal is a multiethnic, multilingual, and multicultural country and hence it has been a great repository of cultural heritage in the world in terms of both tangible and intangible cultures. The elements of oral and intangible heritage in its authentic form could be found practised by the older generation in remote areas or in its original place in every nooks and corner of Nepal. These intangible heritage to the multicultural and mutliethnic society of Nepal and they were passed down from one generation to another throughout the years.

Beside its grandeur natural attraction and tangible world heritage sites, intangible cultural heritage like folk songs, folk dances and some other unique and traditional festivals and performances in Nepal have become a great attraction for tourists. In essence, Nepalese culture is characterised by diversity in unity.
and unity in diversity. However, the irony is that Nepal has been focusing more on its tangible cultural heritage as compared to intangible cultural heritage.

Responsible Agencies
In Nepal, the overall responsibility for the safeguarding and promotion of oral and intangible heritage falls under the direct jurisdiction of Cultural Preservation and Promotion Division of Ministry of Culture, Tourism and Civil Aviation. The other organisations involved in this respect are Royal Nepal Academy, Cultural Corporation, television and radio stations, national theatre and other private agencies. Ministry of Information, and other cultural non-governmental organisations play an important role in helping Ministry to carry out this important task. Department of Archaeology is also partially involved in the preservation of some unique intangible heritage. The promotion part is also being looked after by Nepal Tourism Board.

New Initiatives Taken by the Government
Recognising the importance of intangible culture, His Majesty’s Government of Nepal has taken a number of new initiatives in the recent past. Some of them are as follows:

1. Nepal is now in the process of finalising a draft of new Culture Policy which gives high priority to the preservation and promotion of intangible and oral cultural heritage.
2. In order to better integrate the culture with tourism, products and attractions, the Culture Preservation and Promotion Division and Department of Archaeology under the then Ministry of Education has been attached to the then Ministry of Tourism and Civil Aviation making it Ministry of Culture, Tourism and Civil Aviation.
3. Government allocates certain amount of budget and provide subsidy every year for the support in preserving and promoting intangible traditional and indigenous cultural heritage such as folk songs, dances, folklore, festivals, festive events, craftsmanship, etc.
4. Government is also heavily involved in the preparation of inventory of all intangible cultural heritage throughout the country. The preliminary inventory is expected to be complete by the end of July 2004.
5. Discussion has been initiated on the establishment of new Performing Arts Academy for the preservation and promotion of intangible cultural heritage within the country.
6. Copyright Act is already in place, Copyright Register Office was set up and the Copyright Regulations are in the process of the cabinet approval.
7. A high level committee is currently working on the establishment of the proposed National Folklore Museum in Nepal.
8. Nepal Tourism Board, a National Tourism Organisation is also involved in the promotion and publicity of the major presentable intangible cultural heritage on a regular basis. Major folk and traditional dances are being directly promoted through regional and international tourism and travel fairs.
9. Nepal Cultural Corporation organises annual nation-wide classical music festival, folk song competitions and folk dance competition, both at the national and regional level regularly.
10. Cultural Corporation also organises at a regular interval various workshops, training and orientations to the performers.
11. Some cultural heritage is being revived through some tourism and cultural festivals, which are organised locally and promoted centrally on the basis public-private partnership.

Part II: Casestudy – on-going Intangible Heritage Promotion/Preservation Activities
Sakela Silli Dance (Chandi Dance)
Simali…Seuli…..Gadera

Introduction of the Performance
This dance is connected with the worship of the Earth, nature and family god on the occasion of Sakela Parva, which is the Sakela Festival when people mark the change in nature. This dance is popular and is performed by the Kirantis or Rai, an indigenous group of people dwelling in hilly region of eastern Nepal. On this occasion, they observe the sacred festival known as ‘Sakela.’ The dance is performed in honour of the mother earth, nature and ancestors.

When Ubhaulee starts, the days become hotter and the spring season begins, nature also changes her form. The wild animals, which have gone to the warm places to avoid the cold, return to their own shelters. As the time changes, there comes change even in the tune of birds, springs of water spring forth, the level of water in the river increase, fruit trees bear new buds, the time of farming starts and peasants prepare their instruments and make them sharp to work in
the field. Before starting, they worship their gods and goddesses in the form of an invocation for showering them with prosperity and abundance. This also indicates a new season of the year when the mother earth is warm and appropriate for beginning planting and sowing seeds. They worship simebhume, the God of water for the rain and Sansari Mai, the Goddess of the world for the removal of diseases and for the protection of house, family and their domestic animals. It is also worshiped for protecting themselves from natural disasters such as drought, excessive rain, flood, hurricane, attack from wild animals.

Similarly, they worship and pray nature and the goddess earth, ‘family deities’ who they suppose to have remained in the fireplace. On this occasion, people invite their relatives and near and dear ones. They offer sacrifice of birds and animals, and offer worships, they have fun and celebrate by gathering in a group; they also eat delicious food, drink and enjoy. Then they initiate new farming for the year.

The farmers become free from their burden of work in the beginning of Mungsire Purnima, a full moon day that falls towards November which marks the beginning of Udhauli or the beginning of cold autumn season. It also brings changes in their situation and activities. Wild animals go to warm places in order to avoid cold. In the field, the stalks of corn ears begin to swing. People become quite happy and thankful to god for good crops and favourable weather. They harvest the crops and offer the new harvest in the name of god before they taste it. They offer the new crops in the name of ‘family god’ for their protection from insects like moth, weevil and abundance of granary. This is also called Nwagi (tasting newly harvested crops). People observe the Sakela festival on Parva is also called Sakewa, Sakenwa, Sakle, Toshi, Bhume etc. In fact the people worship the creator and the protector known as Paruhang (Lord Shiva) and Sumnima (Goddess Parbati).

**Procession of the Performance**

A well-known priest called Nakchong appoints some persons for his help and prepares everything for the worship. He selects the main drum beater, and a person who sacrifices animals, another who carries tree branches with leaves, bearer of bow and arrow, virgin girl for his help according to Mundum Rule (a kiranti religious book). He also collects items such as salenwa (earthen vessel), rice grains, ginger, wine, plant having bitter leaves, coins as gift, bird (cock), leaf of banana tree and so on for worship. All the people join in the house of this priest on the full moon day and mark the beginning of the festival playing traditional drums.

The procession proceeds forward in accordance with the accepted convention of the procession which is led by the Nakchong or Shili Mangpa (male dance director) and Shili Mangma (female dance director). The procession deposits everything (home made wine, ginger, rice, offering, plant having bitter leaves, cock, articles for worship and virgin girl who carries the items for worship). They offer these items to the deity in a certain place that the villagers have chosen as appropriate. They worship there, too. Everybody carries one or two items in their hand like sickle, drum seuli, silomi, pomi, jhymta etc. They make a circle holding those items in their hand and dance imitating and representing the hunting age (stone age), farming age and beginning of industrial age (when clothes began to be woven) along with working behaviour of animals. At the end of the dance, they put seuli (small twigs with green leaves) on the ground according to the principles of Nakchong. In this way, Shili dance is performed. (courtesy of the text: Arun Valley Cultural Group)

**Public Awareness Raising** (advocacy, publicity)

They very unique performance of Sakela Silli or Chandi Nacch is increasingly getting popular nowadays. Though the younger generation of Kiranti caste seemed reluctant in the past to carry over the dance, public awareness among them is tremendously increasing now. Previously it was observed only at the local level, but at present this dance is being performed in the capital city of Kathmandu on a regular basis, at least twice a year. This effort has not only been considered quite successful in order to bring a great amount of publicity nation-wide but also to create a wave of awareness among the policy makers and decision makers at the centre too. The Ministry and Nepal Tourism Board are also promoting this dance as a tourist attraction. At the same time, some local groups or non-governmental organisations are also endeavouring to preserve and promote it. Arun Valley Cultural Group has also prepared Video Compact Disc on it.

**Heritage Management including Inventory Making**

In the absence of a set of policy on intangible cultural heritage, division of responsibilities have not been
well defined in Nepal between government and private sector so far. However, it has been general practice that government’s basic responsibility is confined only to formulate policies, coordinate with various agencies and provide support for preservation and promote such heritage in tourist-generating markets. Unlike tangible cultural heritage, most of the intangible cultural heritage is basically performed and managed directly by private sector themselves. Sakela Silli is also being performed or managed by the respective communities, local groups or clubs. Nonetheless, some of the intangible cultural heritage is also being managed by government sector. For instance, some special religious functions and festivals like Basanta Shrawan, Fulpati, Ghode Jatra (Horse Festival), Shiva Ratri (Birthday of Lord Shiva) and so on are managed and observed directly by the government sector.

**Reviving once-endangered heritage**

It is quite common in Nepal that some of the unique traditional intangible cultural heritage is becoming non-existence just because the younger generation seems simply reluctant and do not pay sufficient attention towards the continuation of the performances that their ancestors used to do. Most of the youths who are basically from the lower class are not motivated financially and morally. So there is a visible gap in the process of transmission of such traditional heritage down to the youngsters. However, some efforts are being made. Cultural Corporation organises a series of training programmes to the young performers. This is a good beginning though it cannot be considered enough on the part of government. Commendable attempts were made during Visit Nepal 1988 and Destination Nepal Campaign 2002-3 to revive the endangered heritage through several local tourism and cultural festivals. Nepal Tourism Board is giving top priority to such kinds of festivals which have proven boon to the preservation and promotion of such heritage locally. Similarly, several local groups, clubs and communities themselves are coming aggressively in this front.

One example can be taken from Dohori Geet, which is a traditional duet song full of wit and sense of humour. In the past, it was widely performed in the western and mid-western region only. Recently it has become so popular that most of the hotels and restaurants throughout the capital city nowadays organise Dohori Geet every evening. It is one of the best examples of how this geet was revived nationally and popularised in a short span of time.

**Intangible Heritage in Education**

There is no doubt that until and unless the tradition bearers and young generation become educated, the invaluable and unique cultural heritage remains in a grave danger. It is just unfortunate that there is not at the moment even a single formal education institute for training in the government sector. Some private training institutes are there for music and dance, and they are doing very well in terms of oral heritage, but the scale is quite small and not sufficient to fulfil the demand of the time. The academic courses have not been introduced so far in all formal education levels, i.e. school, college or university.

**Expectations from this Meeting**

I have the following expectations from this meeting:

1. Exchange views, ideas and opinions among the participants from around the world;
2. Learning success stories of ACCU member countries;
3. Enhance knowledge and experience from resource persons and experts and UNESCO;
4. Helping enhance the participants’ capability to formulate policies, design programmes and draw up action plans with regard to ICH in our respective countries; and
5. Better understanding the process of Proclamation of Masterpieces and its implications.
CHAPTER 3

NEW ZEALAND

Mr. Brian Thomas Pauling
Director, Media Policy Research Centre, New Zealand Broadcasting School, Christchurch Polytechnic Institute of Technology

E nga Iwi, e nga mana tena Koutou, tena tatou katoa. It gives me pleasure to represent Aotearoa/New Zealand at these proceedings and to introduce and reflect on some of the examples of intangible heritage that are valued by contemporary Aotearoa/New Zealand society.

In this paper I report on some of the initiatives taken by my country regarding the safeguarding and promoting of intangible heritage, including oral traditions, and specifically refer to what is happening currently within Aotearoa/New Zealand.

The New Zealand National Commission was honoured and privileged to host the Director General of UNESCO on a recent visit to Aotearoa/New Zealand. For us it was a most enjoyable occasion. Mr Matsuura met with a wide range of people including the Prime Minister, members of Cabinet, the National Commission and Maori leaders. At this time he was able to see some of the initiatives taken by Aotearoa/New Zealand and to address issues of safeguarding and preserving significant intangible cultural assets. I refer to some of these later.

At the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific, held in Tokyo in March Haami Piripi, the Chief Executive Officer of the Maori Language Commission spoke in some depth on the history of Aotearoa/New Zealand and the two peoples that make up the bicultural character of our nation. He highlighted the ‘essence’ of Maori intangible cultural heritage embedded within the language of a nation steeped in many generations of oral traditions and history. He talked of the memories of genealogy, the rich myths and the stories of the origins of life that are ‘as exciting, inspirational and enlightening as any other analysis including modern science theory.’ He presented an overview of the struggles to preserve a language and an oral tradition within an environment of alienation where the pervasive colonial power valued the written word and the English language above the traditions and values of the indigenous people. He highlighted the 1987 legislation that declared Maori to be, along with English, an official language of the country. He concluded by saying that ‘it remains marginalised despite its official status and much work still needs to be done.’ As an indication that such work is ongoing I am able to report that, since the last meeting, the government has continued to provide resources to protect and enhance access to the language. This includes the full funding of the soon to be launched Maori Television Service (see below) and a new Maori Language Strategy which attracts extra funding above that provided to the Maori Language Commission.

In the Aotearoa/New Zealand context we perceive ‘language’ for Maori as being more than just a vehicle for oral traditions and expressions. It is perceived as an integral part of Maori cultural heritage. We were therefore pleased that the Convention for the Safeguarding of Intangible Cultural Heritage recognised the primary role of language as a cultural heritage.

In the Aotearoa/New Zealand context the Treaty of Waitangi gives, among other things, protection to Maori Taonga (treasure) and included in this protection are both tangible and intangible concepts. Working together the Crown and Maori have responsibilities for preserving, protecting and promoting intangible cultural heritage, particularly language.

In recognition of this the government has given priority to the establishment of the Maori Television Service which will launch nationwide this month. The network, which has had a long and at time troubled gestation, joins an already existing group of 23 independent and separate iwi radio stations broadcasting throughout the nation in te reo Maori (the Maori language).

Accepting that the Maori language is the cornerstone of Maori culture, that it provides a platform for Maori cultural development and supports a unique New Zealand identity within a global society the government sees this service as playing a major role in revitalising the language and culture that is the birthright of every Maori and the heritage of every New Zealander. It is a taonga, at the very heart of Maori culture and identity. Maori Television was established by the government under the Maori Television Act of 2003 as a statutory and independent
corporation. Among the goals set for the network are; that the channel be of a high quality, be cost effective and inform, educate and entertain using, mainly, te reo Maori (the Maori language). It also shall have regard to the needs of children participating in immersion education and all people learning Maori. Many citizens of Aotearoa/New Zealand, Maori, Pakeha and especially young people of all races are eagerly awaiting the launch of the station and have high expectations of its success.

A further example of language preservation is the Te Kohanga Reo movement. Funded by the state this total immersion Maori language programme is family based and designed for mokopuna (children) up to six years of age. The key principle underpinning the Kohanga Reo movement is that the language of communication and instruction is Maori. Each Kohunga works as an independent community activity operating within the guidelines set down by a national body which coordinates the programme (Te Kohunga Reo National Trust Board). Goals include ensuring the safety and well being of the mokopuna and contributing towards the preservation and development of te reo Maori.

One translation of the words ‘Kohanga Reo’ is ‘language nest’, and this indicates the concept of total immersion in the language and culture. The movement is a powerful tool in drawing people together to support each other and work towards the ultimate goal of a bilingual and bicultural nation.

Kohanga Reo have been established in every district to ensure that every Maori family has access for their mokopuna and can benefit from the programme.

A further example that incorporates not just language but every aspect of performance is the Kapa Haka Festival. Every two years, the Aotearoa Maori Performing Arts Society holds this festival - an event that celebrates Maori Performing Arts. This is a massive undertaking, each festival costing millions of dollars to present, celebrating the vibrant art and culture of Maori. It provides a wonderful showcase for unique dancing, costumes and crafts and coincidentally has played an important part in the recent resurgence of interest in Australasia’s indigenous peoples. Over 2000 performers, from 35 Kapa Haka (dance troupes) from throughout New Zealand and Australia compete in this festival.

Each Kapa Haka performs a number of discrete disciplines including:

- Whakaeke (entry)
- Mōteatea (traditional chant)
- Waiata-ā-Ringa (action song)
- Poi (a dance using traditional balls attached to lengths of cord)
- Haka (war chants)
- Whakawätea (exit)

The festival has been in existence for 30 years, and is now one of the major events in New Zealand, and also the premier event of its kind in the world. The government directly funds the Society to carry out its functions.

These are just a sample of the advocacy, publicising, supporting and managing of successful and on-going intangible heritage promotion and preservation activities within Aotearoa/New Zealand.

Currently Aotearoa/New Zealand’s domestic policy for protecting intangible/tangible cultural heritage is encompassed in a variety of legislative instruments, policies and programmes which include:

- New Zealand Maori Arts and Crafts Institute Act 1973
- Antiquities Act 1975
- Maori Language Act 1987 which declared the Maori Language to be an official language of Aotearoa/New Zealand
- The Radio New Zealand Act 1995
- The Television New Zealand Act 2003
- Maori Language Commission – Te Taura Whiri I Te Reo Maori
- New Zealand on Air – the national broadcasting commission
- Creative New Zealand – a body that funds the arts in New Zealand including folk and indigenous festivals
- The New Zealand Music Industry Commission
- Radio New Zealand International
- Museum of New Zealand – Te Papa Tongarewa
- Te Maori Maanaki Taonga Trust for the training of Maori museum staff based on money raised via the international success of Te Maori Exhibition
- Pacific Island Radio – a network devoted to Pacific Islands’ languages and culture
• Oral history funding
• Marae preservation
• Kura Kaupapa and Wananga – Maori educational institutions funded by government.

Whilst in the Aotearoa/New Zealand context much has already been done to incorporate protection for aspects of intangible cultural heritage into the legal framework, government policies and programmes and the government is supportive of the concept of the safeguarding of intangible cultural heritage there is still uncertainty as to what additional safeguards would be added to Aotearoa/New Zealand’s diverse cultural communities through the adoption of the Convention at this stage. The government is very sensitive to the responses of key stakeholders and there are a considerable number of issues that need to be worked through before there is enough collective ‘comfort’ to adopt the convention. Significant among these are cautions concerning the use of inventories as a way of safeguarding intangible cultural heritage. A great deal of consultation is required with affected communities about whether their intangible cultural heritage could be included in such an inventory. There is a feeling that the release of such information into the public domain could threaten or inappropriately exploit such heritage rather than protect. Furthermore there is some resistance to the concept of ‘ranking’ intangible items as this is perceived to give prominence to some cultural behaviours at the expense of others. Such prioritising does not sit easily will the values that many place upon such taonga.

It is also felt that further consultation and research is necessary to relate the Convention to other international agreements to which Aotearoa/New Zealand is already a signatory. While there is a strong fit between the Convention’s relationship with international agreements relating to intellectual property and the use of biological and ecological resources there is a debate within our communities as to the relationship with other international obligations in particular with trade agreements in the area of goods and services.

Furthermore, we are aware of the vast and rich store of intangible heritage that exists with the Pacific Island nations to our north. We see an important role in supporting and encouraging the preservation of important intangible assets in nations that have scarce resources available within their own economies to devote to such tasks.

In conclusion, the government of Aotearoa/New Zealand is working in a positive manner to address the very important and significant issues of intangible cultural heritage and is conscious of the fact that this unique country is both a source of and a repository for many cultural activities that are both worthy of preservation and yet face varying levels of threat. We are committed to working through the issues in a manner that respects the cultural traditions of all citizens of Aotearoa/New Zealand and the objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage. We are interested in hearing about the experiences of other countries as to how they have identified their significant intangible heritage. To assist this end my presence at this meeting is to ensure that the New Zealand National Commission for UNESCO is kept informed, that we listen and learn and that we continue develop and promote strong and successful policies for the safeguarding of our own unique and often threatened intangible heritage.

PAKISTAN

Mr. Mohammad Ayub Baloch
Secretary, Department of Culture, Information and Information Technology, Government of Baluchistan, Quetta

PAKISTAN:
Blessed with rich cultural heritage Pakistan is a country where human civilization inaugurated, flourished and spread to vast regions in the vicinity. There are numerous ancient sites and invaluable historical monuments that bespeak of human excellence in the direction of civilizational maturity. Kachi plains at Bolan river banks of Balochistan cradled 9000 years old Mehrgarh civilization, Indus river banks hosted 5000 years old Moenjodaro civilization, coming to Harappan and Gundhara civilizations, Haro river banks blossomed the marvelous Taxila, near Islamabad. Similarly Thatta, Takhtibai, Rohtas Fort, Lahore Fort, Shalimar Garden etc. are jewels of human heritage presented to the world by Pakistan as the proud contribution to human heritage. Besides there are many other invaluable...
landmarks like Mir Chaker Fort Sibi, awaiting exploration, protection and restoration averting extinction.

Pakistan is equally rich in the intangible cultural heritage too. Being a moderate developing country it is committed to move forward on the path of economic development and prosperity but at the same time it attaches immense importance to its cultural heritage.

The Paper attempts to introduce the country, then focuses on the traditional “cultural space of Sibi”, in Balochistan, located close to the seat of Mehrgrah civilization, displaying continuity of intangible cultural heritage of Pakistan since 15th century.

Pakistan is strategically situated at the cross-roads 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 2,05,344 km2 and its capital city is Lahore. The next densely populated province is Sindh, which is spread over an area of 140,914 km2. 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 km2. 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.

As mentioned above Pakistan is a land of much splendour with its rich cultural heritage and natural beauty, it has tremendously contributed to world heritage. All four provinces of Pakistan are rich in oral and intangible heritage, contributing to the overall human heritage, both tangible and intangible.

**BALOCHISTAN:**

In the story of man and civilization, Balochistan occupies a unique position. It has evidence of early Stone Age man, his gradual development and struggle for existence. The antiquity of the cultural heritage of Pakistan and particularly of Balochistan is as old as humanity itself.

It is in this primeval stage of civilization that the grand and grim drama of man’s struggle for existence was enacted in the hunting stage of human history. The presence of human race in this province of Pakistan is traceable to the middle of the great Ice age or the Pleistocene period. Many stone tools (Palaeolithic Culture) of the primitive human race have been discovered at various places of the Sulaiman Range, in Zhob, Kut Mundhia in Marri area and at Dhorak Dora of Lasbela region. Besides, many caves and rock-shelter, with paintings and engraving of the stone age man have been found at Sulaiman Range and its subsidiary ranges. Unfortunately, no remains of skeletons of the Palaeolithic man have so far been discovered, however, we may imagine wild looking human families living in the caves and rock shelters and hunting beasts, as is evident from the paintings and engravings on the walls of rock shelters. The subject matter of these paintings and engravings is mostly of animals and the type drawn show the state of climate at the end of the last ice age with principle fauna in this province. Prominently displayed are wolves, leopards, curved and straight-horned markhor, wild sheep, horses, wild board, ibexes and humped bull, which were hunted during the late Pleistocene or upper Palaeolithic period.

The stone using (Neolithic) agricultural communities were established in the province of Balochistan by the 8th millennium, as attested by the sites of Mehrgarh at Kachhi district and Killi Gul Mohammad at Quetta valley. Though there are many sites of these communities (Neolithic) throughout Balochistan, but are not yet fully studied scientifically. Once these communities of simple mixed forming were established around 8th millennium in the present political boundaries of the province, indicates that, they expanded, gradually with the passage of time, through-out the province, and rapidly become more complex as technology advanced, the early artisans learned to work with copper and gold, and eventually bronze, in about 3500 B.C.
By the beginning of the third millennium, as shown by the archaeological evidence, Balochistan was humming with activities in enlarged villages. In the whole of Balochistan, along with stone tools, copper/bronze with a variety of plain and painted potteries were frequently used. The houses were built of mud-bricks on stone foundation. Typical terracotta human and cattle figurines have been found at these sites of the peasant communities of Bronze age though-out Balochistan, which indicates that they were the subject of “Cult” and we may infer without any exaggeration that the worship of this divinity (female figurines) and bull, must have been widespread in Balochistan. This form of worship was to have a significant role in the daily life of the Bronze age man in this region.

As far as the distant past of Balochistan province is concerned, the northern Balochistan, namely the Sulaiman Range and its subsidiary ranges in the Zhob and Musa Kheil area, has yielded some of the earliest relics of the stone age man in the form of stone tools, and rock art, both engraving and paintings, which indicate, that this part of Balochistan have been inhabited during the Palaeolithic period (stone age). These rock art painting belong to the Gravettian culture (22,000-18,000 B.C) like those found in France, Spain and Mauritania of the same period. So the northern Balochistan, where these relics are discovered, represents a fabulous conservatory of prehistoric times, belongings not only to the heritage of Balochistan, but of humanity.

Coming to the more recent past, but still in the Stone Age, we find village communities developing in the rugged wind swept valleys and foothills in Balochistan. The time is about 7000 B.C., here appears signs of continuous process of human activity and the hesitant steps of the communities towards civilization, particularly at Mehargarh, (7000 B.C) Kachhi, plain Killi Gul Mohammad (5000 B.C), Periano-Ghundai, Anjira, Nal, Kulli, Dabar Kot etc. These settlements, of Neolithic, Chalcolithic and Bronze Age of Balochistan preceding the Indus civilization in the greater Indus valley were the cradle of civilization on the Indo-Pakistan sub-continent.

MEHRGARH:
Mehrgarh lies between the upland valleys of Balochistan to the west and the Indus flood plains to the east. From this place came the earliest definite evidence yet of permanent settled agriculture. By 7000 B.C Mehrgarh was already a sizeable village covering around six hectares- some 1000 years before the growth of organism in Mesopotamia. By 6000 B.C. it had grown to a small town of 12 hectares with the probable population of 3000. The inhabitants lived in houses built of red mud brick, the same material they used to build the granaries in which they stored their grain.

As well as barely and wheat, dates were also grown and soon, there was to be cotton too. They relied increasingly upon domesticated cattle, including the water buffalo, rather than sheep, goat or deer, which at that time were still wild.

Society became increasingly sophisticated and while there is no evidence of palaces or temples, the earliest known ritual burial grounds have been found here. The skeletons, curled up on their sides, were buried with grave goods including turquoise beads believed to have been imported from Turkmenia, now called Turkmenistan.

In short, for centuries, the life in Balochistan own to its geographical location, has been affected by turbulent empires, expanding cultures and great world religions. The province of Balochistan has always been at crossroads of civilizations, absorbing what it could, initiating some cultures, preserving others. The result is that, today, Balochistan can take pride in its role of safeguarding the remnants of early cultures that have left their abiding mark, and the circumstances which arose in their wake have left Balochistan rich in ethnic variety and cultural heritage.

The cultural landscape of Balochistan is still rich today manifested in tribal arts and crafts, music and dance. Nomadism is still a prominent feature of life among the Baloch and Pashtoons with distinctive seasonal patterns and traditions.
SIBI: “TRADITIONAL CULTURAL SPACE”

From the above it is evident that Kachhi plans situated at the mouth of Bolan Pass boasts of one of very first civilizations of the world. The town of Sibi is at a distance of less than 100 km from Mehrgarh. To quote few examples of the continuity of Mehrgarh civilization, the following are pertinent:

1) Mehrgarh is the site where domestication of animals was initiated. The entire area is comprised of nomadic settlements engaged in herding and pastoralism.
2) Bulls had a special place in the story of Mehrgarh as observed from the excavations and figurines.
3) The type of pottery of Mehrgarh is still made, decorated and used in Sibi establishing a linkage between the present and the past. Speaking about continuity of dress, Balochi women have specialized in typical embroidery wherein Mehrgarh motifs and sketches are prominent.
4) Musical instruments made of clay etc. are still in use in the area.
5) People have a special sense of pride and sensitivity with regard to their ancestors having founded the Mehrgarh civilization.
6) Town of Sibi therefore, boasts of proud inheritance of above as well as numerous links that denote continuity.
7) Reverence of this tangible and intangible heritage is intensively found in the oral tradition of people and is expressed in folk songs, folk-tales, dramatic performance, music, particularly in Nad-o-sur which is a long musical performance by a duo consisting of a vocalist and a flute player.

During 15th Century hundreds of Baloch nomadic tribes were led by a famous tribal chief, Mir Chakar Khan Rind as their leader. Remnants of his Fort are still found in a dilapidated shape in the heart of Sibi. The cultural space of Sibi is a proud tradition celebrating contribution of nomadic people towards folk singing, story telling, folk and traditional music contests, dance competitions as well as animal rearing.

Classical Balochi literature is fraught with narrations, depicting times of Mir Chakar Khan Rind who had pioneered the Sibi cultural space mainly with objectives such as:
1) Celebrating the versatile achievements of domestication of animals, at Mehrgarh.
2) Sale/marketing of various animals i.e. bulls, horses, camels, sheep, goats particularly groomed for festivals.
3) Convening of tribal “Jirga” (Assembly) to address and resolve tribal disputes.
4) To promote music, dance, story telling, traditional sports etc. and reward the best.

In this way the tribes were offered an opportunity of reviving their memories of the past as well as engage in healthy competition with regard to promotion of cultural heritage.

Mir Chakar Khan Rind is extremely revered/praised for his bravery, virtues, leadership guts and wisdom. However, he is shown as villain in the love-story of “Hani Shah Murid” wherein, relying on his power and status Mir Chaker tried to snatch away beloved Hani from legendary Shah Murid. Even today on the occasion of Sibi festival the folk singers attract people by eulogizing Chaker’s virtues but condemning his villainish deed of seizing sweet heart of Shah Murid, Hani. Balochi language has received considerable bulk of literature through the story of Hani - Shah Murid which has now been transcribed and published in volumes. It consists of best of Balochi songs mostly sung by the singers of all generations.

As the time goes on Sibi keeps on dancing with joy at its traditional platform earmarked by Mir Chaker Khan as the Sibi cultural space. It throngs as the proud custodian of a heritage continuously preserved by the people themselves since Mir Chakar’s time (15th century).

Sibi’s cultural space continues to serve people even today as in the past. Each year in the same month (February) Sibi celebrates and gets festive, as legend suggests, at the time “when the flowers peep from the buds and look for a glimpse of “Shah Mureed’s fiance, Hani.

It is therefore, presented as a potential case with regard to cultural space from Pakistan.
National Cultural Policy. The Seminar recommended that intensive forum discussions be held at provincial capitals involving people from all walks of life particularly cultural experts who could contribute on the subject better. The exercise will culminate into a comprehensive plan of action in protecting, preserving, restoring, and safeguarding country’s human heritage. The task is expected to complete in the near future, with the help of UNESCO.

**SUGGESTIONS: towards rational cultural policy.**

- Culture be linked with education.
- Awareness campaign be undertaken to sensitize people. Media can play a vital role.
- Development process must respect cultural heritage.
- Culture and the Heritage be shifted from periphery to the core of government policies.
- UNESCO should help member countries in mapping, and revival of cultural property.
- Education and proficiency in mother tongue can inculcate much trust among children about their vocabulary of heritage.
- Countries should share their success stories with each other on heritage matters, both tangible as well as intangible.
- Cultural institutions in private sector be helped in capacity building in their goals of cultural promotion.
- Civil society be adequately involved in promotional activities.
- Illegal trade and plundering activities of cultural material be effectively curbed.
- Research studies, seminars, workshops be organized regarding protection and preservation of tangible as well as intangible heritage with the assistance of UNESCO.
- UNESCO should have a role in pursuing countries for improving/updating their cultural policies giving equal importance to intangible heritage.

**PALAU**

Mr. Howard Charles  
Chair, Music Department  
Palau Community College

Theme: “Safeguarding Intangible Cultural Heritage in Education (Formal and Informal)”

**Introduction**

The Republic of Palau, an archipelago consisting of about 300 islands, became an independent nation on October 1st, 1994 in part with the endorsement of the Compact of Free Association between Palau and United States of America. Geographically, the Republic of Palau is a part of the Micronesian Island group, and is located in the Western Pacific Ocean just above the equator. The main islands of Palau are volcanic islands while most are rock islands, raised limestone islands, and atolls with a collective land of almost 200 square miles. With an approximate population of 20,000, only nine of the islands are inhabited. Two thirds of the population reside in the capital, Koror, a mass of land approximately 7.1 square miles, and where most commercial, industrial, and governmental activities are centered. Aside from being a historical site during World War II, the Republic of Palau, with its lush vegetation, clear waters, and white sandy beaches, has also been named one of the top ten wonders of the world. This type of global recognition has made the tourism industry the major contributing source of revenue for the Palauan economy.

**Brief History of Education in Palau**

Aside from an economical perspective, Palau, similar to most of her sister islands in the Pacific, has had its share of the journey of both formal and informal forms of education. Evolving from traditional governing villages and alliances, Palau has politically undergone a succession of foreign colonial countries, beginning with Spain, Germany, Japan and finally the United States. Prior to various foreign administration of Palau, informal (traditional) education was more of a family matter and teaching was categorized according to the different types of labor and gender. For example, a father taught his son such roles as fishing, hunting, and carpentry, while the mother taught her daughter skills in gardening, weaving, and cooking. Other social activities were taught to young men and women in...
wider context to instill in youth the spirit of communal cooperation.

At the same time, our history notes that some of the very earliest forms of formal education were during the Japanese administration which were forms of schools known as the kogakko. These were Japanese-run public schools, the first ever to be founded in Micronesia, and which offered three years of elementary education to Micronesians, with a supplementary program of two additional years for far more advanced students. Another similar development during this period was a Woodworkers Apprentice Training School known as the Mokko Totei Yoseijo. Palau currently has in place a Western model of educational system that incorporates all basic subjects including culture. This system also utilizes mechanisms to streamline the subjects to be lacking any gaps from grades K-12. Palau Community College, the only local institution of higher education, has adjusted its courses to link with this system as well in the hope that the learning outcome is consecutively continuous and thorough.

**Intangible Cultural Heritages in Palau**

Palau, like most Pacific islands, has its own unique ensemble of cultural heritage. There are the wood carvers, musicians, dancers, medicinal healers, designers, story tellers, etc. These are the ones who shape our identity, our cultural heritage, which is unique among the rest of the world. Palau’s compilation list of intangible heritage can seem endless, but here several I have listed as various examples.

1. Legend carvings on the abai (traditional community meeting house)
2. Itabori or story boards – these are carved pieces of wood that tell a story such as a legend, myth, or Palauan proverb.
3. Chesols, Rebetii, Delang, Boid, Kerdekill, Kesekes, Kesekes rar Modekngwei, Derubesbes, Kelloi, Lall, Derebechesii – The different genres of traditional Palauan music.
4. Delal a Ngloik and Ruk – Traditional women’s dance and men’s war dance.
5. The art and technique of building a Kabekel or war canoe.
6. Omerad el Kar – the knowledge and techniques of traditional medicinal plants.
7. Kelulul a Beluu – the ‘whispers’ or laws of the land.
8. Tekoi ra Daob - the ways knowledge of the sea.
9. Tekoi ra Dellomel – the knowledge and techniques of plant cultivation.
10. Ngasech – traditional woman’s hot bath and medicinal therapy to rejuvenate the female body to its youthful state after conceiving her first born; most commonly practiced Palauan custom

**Traditional Palauan Chants - Chesols, Rebetii, Delang e ma Boid**

Being a musician by choice and profession, I would like to concentrate on traditional Palauan chants. The Palau Society of Historians, a group of local experts working with the government’s Ministry of Cultural Affairs, released a publication on Palauan culture that categorized traditional Palauan music into twelve different genres. Each genre has its own unique musical, aesthetic, and social significance. These four traditional chants are the only ones that are publicly performed today in Palau. They are also the most commonly taught within our educational system, whether it be a formal or informal setting. In Palau today, chants are only performed at specific social events, as mere symbols of what we once were, with the exception of the commonly yet sporadic performances of chants at funerals, which bear more cultural gravity.

**Accomplishments in Formal Education**

The Palau Ministry of Education within the Palau National Government structure has a cultural curriculum profile built into its educational system beginning from primary to secondary grade levels. The ministry also sponsors an Educational Awareness Week, which is a celebration of education through culture for all primary and secondary schools. Students learn and perform traditional and contemporary music and dance through the instruction of their teachers or by the utilization of voluntary community experts. This program has been very successful and has also been instrumental in the ‘renaissance’ of traditional music among the community.
At Palau Community College, the only post-secondary institution of higher learning in Palau, we have developed several courses in Palauan history, culture, and music. These were developed in the past couple of years, in anticipation of our general educational requirements as an accredited institution by the Western Association of Schools and Universities, and with the vision for the developments in our education and music programs.

In our own music program, we have always been concerned with the pursuit of safeguarding and strengthening our intangible cultural heritage, even though we didn’t even know how to go about it. The study of traditional Palauan music has always been interwoven into our music courses. Consequently, the students enrolled in these courses, have always been encouraged and required to seek out and gather the hidden intangible knowledge from local experts within our community. This has resulted in an informal collection and compilation of over 200 traditional Palauan chants and other forms of Palauan legends and art forms. Although most of these chants are in their text versions only, we frequently utilize our local expertise to perform and teach the students as much as possible.

Not much has been done in documenting and safeguarding traditional Palauan music, with the exception of the work and collections of Sensei Osamu Yamaguti. With the lack of printed materials, we continually strive to build partnerships in our community and abroad to preserve these dying treasures, and hope to eventually develop credible teaching materials. To date, there is not a single recognized recording of Palauan traditional music at either local, national, or international level. Therefore, we are very interested in seeking positive techniques and financial resources to produce durable copies of performances of our traditional chants for preservation, safeguarding, and to ensure the transfer of knowledge from one generation to the next. Our urgency is to learn, preserve, and educate these intangible cultural heritages – particularly the Chesols, Rebetti, Delang e ma Boid – before they are eternally forgotten.

**Significant Efforts of Informal Education**

Palauan art and cultural have often remained off the list of financial priorities for quite a while, to allow the realization of envisioned economic plans and necessary developments of national infrastructure. In fact, as often the case, the rise of interest in Palauan art and culture at the national level has almost always been stimulated by an external source. A classic example would be the revival of our traditional chant boid. Dr. Osamu Yamaguti recently visited Palau with the intention of recording a boid that was composed especially for him by a group of Ngaremlengui women, during his field work studies in Palau in the 1960’s. Through this visit, a group of women were called upon to learn, practice and record this piece. Trying to find people who knew how to perform this type of music was a challenge in itself. However inconvenient and embarrassing, the women were quickly motivated and enthusiastic to study and record this piece of music from their own country. Soon thereafter, the women were seriously considering further practice sessions to revive this dying art form and perhaps perform this genre at the upcoming Festival of Pacific Arts.

The *Olechotel Belau Fair* (OBF), a cultural fair under the Ministry of Cultural Affairs with representation of Palau’s sixteen states, has been a great success. The fair puts an effort to showcase all Palauan art. Ranging from performing arts to traditional games and through the widespread use of television, the awareness of our own Palauan cultural identity and heritage has been rekindled, and thus, our national pride. OBF was previously an annual event but soon diminished due to governmental reorganization and budget cuts. Only during these past several years has it been revived in anticipation and preparation for the 2004 Festival of Pacific Arts to be held in Palau.

The 9th Festival of Pacific Arts will celebrate and bring together the cultures and traditions of Pacific countries as well as create not just regional but global awareness of Pacific cultures. We are expecting to host 30 Pacific countries with approximately 3,000 participants. Such preparation awakens other opportunities for the development of cultural education, preservation, and creation. And because of its cultural, economical, and educational significance and contribution to Palau, we are indeed fortunate to host the Festival of Pacific Arts.

As a member of the organizing committee for the festival, I would like to extend our warm welcome and shiotai to all ACCU members and friends to come witness this magnificent portrayal and celebration of Pacific cultures. For further inquiries about the
festival, check our website at www.palaunet.com for more detailed information.

**Conclusion**

Similar to most Pacific islands, in traditional Palauan society, knowledge was and to this day a force of power. The possession of knowledge defined your identity, bestowed upon you status within the community, and gave the promise of wealth. However, with the tide of social and economic reforms, Palauan society has drastically changed, and thus the role of the arts and their place in society redefined and diminishing rapidly. Our efforts of cultural preservation in Palau are merely a scratch on the surface. Therefore, in closing, I would like to extend my heartfelt thanks and omedeto to ACCU and UNESCO for organizing such a significant and momentous conference, and in inviting Palau to participate in the sharing of our cultures, ideas, and methods for safeguarding our God given intangible cultural heritage.

**PHILIPPINES**

**Dr. Jesus T. Peralta**  
Consultant, National Commission for Culture and Arts (NCCA)

**Theme 1: Effect of the UNESCO Proclamation of the Ifugao epic chant, Hudhud, on Preservation Efforts and National Policy**

**Introduction**

The epic chant of the Ifugao people of the Cordilleras of Northern Luzon, the Hudhud, was proclaimed by UNESCO as a “Masterpiece of the Oral and Intangible Heritage of Humanity” in May 2001. Succeedingly, the Republic of Korea awarded the Hudhud the Arirang International Prize in October 2001 with a cash award of $15,000. As a consequence of these international recognition, the Philippine government, thru the National Museum proclaimed the epic chant a “National Cultural Treasure” in November of the same year.

The earlier impact of the proclamation at the national level has been presented in the country report of the Philippines during the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific organized by ACCU held in Tokyo in March 2002, and available in the proceedings.

**Subsequent Developments**

1. Legislation – Senate Bill No. 2715 entitled, “ACT Providing for the Protection and Preservation of Philippine Cultural Heritage and for Other Purposes” is now on the 2nd reading (Period of amendments), with the Committee Report No. 358 already out, at the Senate of the Philippines. Section 3, Letter M, item 2 of this bill includes the consideration of expressions of intangible cultural property, and cultural space;

2. On May 1, 2003, the Hudhud epic chanting competition will be on its third year. There are two levels: a) adult, and b) youth. There are two competition levels: a) municipal, and b) provincial among the winners in the municipal level. The prizes have been funded through the Arirang International Prize given by the Republic of Korea.

3. A small contingent of Hudhud chanters performed in Tokyo earlier in February at the invitation of the Bunkacho and the Japan Folk Performing Arts Association (JFPAA). An earlier invitation by Uzbekistan did not pull through due to lack of funds.

4. A full-length contemporary drama based on the Hudhud by a noted Filipino playwright is on board at the Cultural Center of the Philippines. This play was one of the two pieces submitted to the playwriting competition on the Hudhud sponsored by the National Commission for Culture and the Arts (NCCA).

5. The 30-second TV and radio plugs to further promote the epic chant produced by the National Commission for Culture and the Arts (NCCA) continues to be broadcasted in different programs and channels.

6. The preparation for the Second Proclamation involved the NCCA Intangible Heritage Committee in the preparation of the Darangen dossier – a Maranao epic chant, which unfortunately was not proclaimed by UNESCO but was proclaimed by the province of Lanao del Sur as a Provincial Treasure. However, the funds from the UNESCO enabled the NCCA Intangible Heritage Committee to conduct initial research and documentation of eleven other oral forms of traditions and cultural spaces: Buklug rites of the Subanon on Mindanao  
   a) Pagdiwata ritual of the Tagbanua, Palawan  
   b) Ibalong and other forms of the Bicol Peninsula
c) Dap-ay and Ator cultural spaces of Bontok

d) Fegulukesen/Tutulen epic of the Teduray of Cotabato

e) Tiwaang epic of the Manuvu of Mindanao

f) Ulahingan epic of North Cotabato

g) Tarsilas of the Maguindanao, Tausug and Maranao

h) Moriones of Marinduque; and

i) death and burial practices of the Kalinga, Yakan, Hanunuo Mangyan, Tagabawa Bagobo, Palawan, T’boli, Maguindanao and Sulod-Bukidnon.

j) Arakyo of Penaranda, N. Ecija

7. The project “Safeguarding and Transmission of the Hudhud chants of the Ifugao” was approved in the framework of the UNESCO/Japan Funds-in-Trust for the Preservation and Promotion of the Intangible Cultural Heritage. The implementation of the three-year action plan shall commence in February 2004. The project calls for:

a) organization of project staff

b) organization of the Ifugao Intangible Cultural Heritage Sub-Committee

c) Introduction of the project at the local level (LGU’s, schools, etc.)

d) Collection and documentation of data concerning the Hudhud

e) Reproduction and dissemination of multi-media materials to libraries, cultural centers and other cultural organizations

f) creation of five (5) Schools for Living Tradition in the municipalities of Kiangan, Hingyon, Lagawe, Hungduan and Asipulo focused on the teaching of the Hudhud to new practitioners.

8. UNESCO Convention for the Safeguarding of Intangible Cultural Heritage

In consonance with pertinent articles in the Convention, several measures have been undertaken as follows:

a) Continuing review of ethnic literature and fieldwork to collate items of intangible cultural heritage;

b) Initiated an inventory of oral and intangible heritage based on literature review

c) Started the compilation of hard copies of Summary Inventories

d) Structured a computer database to accommodate inventory items

**Expectations**

To be able to develop knowledge, understanding and appreciation of the intangible cultural heritage of other people, better to understand, appreciate, evaluate and to preserve our own.

**Theme 2: Heritage Management**

**Introduction**

The Intangible Cultural Heritage Committee of the Philippines (ICHCP) is under the National Commission for Culture and the Arts (NCCA), which is the umbrella organization for all the cultural agencies of the government. However, the ICHCP is not a true committee. It is not integral but is a function attributed to the “Gawad sa Manlilikha ng Bayan (GAMABA)” Committee (National Living Treasures Committee). The reason is that the NCCA cannot create a committee beyond the 22 allowed by its charter.

In short, the members of the IHCP are also the members of the GAMABA. There are only five members: Mr. Felipe de Leon Jr., Dr. David Baradas, Ms. Susan Calo Medina who are all from the private sector; Mr. Romeo de la Cruz NCCA Commissioner and NCCA Consultant, Dr. Jesus T. Peralta. There are two NCCA staff members assisting the Committee: Ms. Cecile Picache, Project Development Officer III and Project Assistant, Minviluz C. Diesta. The ICHCP operated starting in 2002 on a P50,000 revolving fund allotted to it by the NCCA.

**Identification of ICH**

Using the criteria defined by UNESCO which is further refined in Article 2 – Definitions, No2, letters a to e of the convention for the safeguarding of the intangible cultural heritage, and considering the limitations of the ICHCP, there was a perceived need to prioritize due to the magnitude of the task. The focus of the Committee due to expediencies is as follows:

1. oral traditions and expressions

2. social practices, rituals and festive events

3. knowledge and practices concerning nature and the universe

4. performing arts

5. traditional craftsmanship
This prioritization considers what intangible cultural heritage forms are most ephemeral and are in gravest danger of disappearing. The last three, being closely associated with tangible correlatives are less liable to immediately disappear. Another consideration for immediate attention, among others, is the availability of immediate information/data about an item of ICH for documentation. This is the reason the ICHCP initially worked on the Ibagao Hudhud and the Maranao Darangen (for the purpose of submission for the Proclamation of Intangible Cultural Heritage), which are both oral expressions. Both are also in immediate danger of disappearance due to ongoing changes in the social structure and organization of the societies concerned.

**Inventory/Documentation:**

While the most immediate attention of the ICHCP is to respond the UNESCO call for nominations, there was the need to be able to identify and make an inventory of existing and viable items of ICH among the eighty or so ethno-linguistic groups in the Philippines. Most of what are known are found in different publications from multitudinous sources and need to be collated. The first task was to go over available literature and identifying significant items of intangible cultural heritage and making a tentative listing. At present there are some 130 pages of roughly 2456 items of intangible cultural heritage, with thumbnail sketches, randomly collated covering all but the four domains listed above. Simultaneously, a library is being organized.

To accommodate the expected volume of data, a computer database, utilizing Microsoft Excel, was organized to facilitate the documentation of the inventory and retrieval processes. To standardize the entry of ICH items, a “Summary Inventory Form” was devised (Attachment No. 2), the structure of which is compatible with the structure of the database. The information in the Summary Inventory Form is a more detailed brief than those mentioned in the thumbnail sketches in the initial listing, describing the ICH item. The collection of Summary Inventory Form records will compose the hard copy documentation of the database. Thus far there are only eleven (11) entries in the databank. This limited number is due to the need for more research for details, personnel including man-hours, and the physical aspect of writing and inputting the data.

Simultaneously with the above, realizing that the idea of identifying intangible cultural heritage as defined by UNESCO, need to be clarified and explained to implementers of the programme, an **orientation paper** (Attachments 1 and 1a) was drafted and initially distributed for additions/criticisms. The open-ended orientation paper contained definitions and examples of what constitute intangible cultural heritage, including aspects of language.

**Local Community Participation- The Hudhud Issue:**

Using the province of Ibagao that produced the Hudhud as a pilot for the ICH programmers and in order to bring the project to the grass roots, a local organization—the Ibagao Intangible Cultural Heritage Sub-Committee was organized comprised of known experts of Ibagao culture, key community members, and included as member the governor or his representative. With the approval of the 3-year work plan (Attachment No.1 Philippine Country Report) by UNESCO, this Sub-Committee will be re-organized this March along the lines of the work plan.

In the meantime, since 2001, the Sub—Committee has been conducting a competition on the chanting of the Hudhud, done in two categories: 1) adult and 2) youth; and on two levels: 1) municipal and 2) provincial. The municipal competitions are done during the annual fiestas of the towns; and then the various municipal winners compete in the provincial level during the celebration of the fiesta of the town of Kiangan on May 1 of every year. The municipal and provincial government directly participate in the organization and implementation of the competition programs.

At present, the ICHCP has funding to support the competitions for eight more sets of competition. Even at present, though, the ICHP is planning to have the National Commission for Culture and the Arts (NCCA) allot in its annual budget funds after the eighth year, and thereafter, to support the holding of the competition.

Beginning this year, five (5) Schools for Living Tradition (SLT) focusing on training Hudhud chanters will be established in the municipalities of Kiangan, Hingyon, Lagawe, Hungduan and Asipulo. An attempt will also be made to integrate the training of chanters into the regular “Makabayan” courses of the
national education curriculum, at least in the province of Ifugao. Full length video tapes are to be reproduced for distribution as well as the already reported 30-second video clips currently being broadcast in Philippine Television.

**Weakness and Lapses in the Hudhud programme**

I made mention in 2002 that the Hudhud is chanted specially on three occasions: 1) during harvest time, 2) during wakes and 3) during bone washing, and that it is non-ritual. It is of course also chanted during other social events. **Critical is the fact that the Hudhud is not a performance like a piece of theatrical production.** It is a social act participated in by members of the culture. Following the UNESCO design, the Hudhud has been preserved in its context in accordance with tradition. To be able to accomplish this, our programme should include the development of new chanters who specialize in this form. To increase the number of chanters, one program was the annual chanting competition. This of course transforms the Hudhud into a performance, and not merely a spontaneous socio-cultural event. The rationalization given then, was to preserve and popularize the Hudhud, and to preserve it within its traditional context was to be able to develop more people who are knowledgeable about this manner of chanting. A resource person of the UNESCO present then acknowledged the necessity for this deviation in preserving the authentic.

Another lapse in the program of preservation came during our initial miscomprehension of what constitute the intangible aspect of cultural heritage. I mentioned in our 2002 and 2004 country reports, that a competition was held for playwrighting based on the Hudhud, including a contemporary interpretation. One of the best entries was a modern interpretation of one of the stories chanted in Hudhud manner- done not in the form of the chant, i.e. it was a straightforward theatrical production of one of the episodes. This is now to be presented by the Cultural Center of the Philippines.

I have pointed out the distinction that Hudhud is a manner of chanting of heroic Ifugao tales, stressing the fact that it is a manner of chanting and not the stories that are chanted, reiterating yet a third time that it is a manner of chanting stories.

While the theatrical production promotes and propagates the knowledge about the Hudhud, it does not preserve the traditional form, and will probably work in some way against the preservation of the authentic form. The introduction of a modern interpretation of a Hudhud episode is analogous to the now famous Bayanihan Dance Troupe folkloric interpretations of indigenous dances of the Philippines. The members of the Intangible Cultural Heritage Committee of the Philippines has taken the stance to welcome but not to give overt support to the theatrical production, short of actually rejecting it, because it has distorted the authentic Hudhud form. The request of the theatrical production for a copy of the UNESCO proclamation to be used in promoting the theatrical production was not positively acted upon by the ICHCP.

As a post script, the ICHCP in its 3-year work plan, has in 2005 an item for a theatrical production of the Hudhud. It will involved the chanting in the traditional form one episode, supported as a background for understanding the unknown language a choreography of the chant. As pointed out, while transformed into a performance, the manner of the chant will be preserved, propagated and popularized.
Republic of Korea

Dr. Sangmee Bak
Associate Professor, Graduate School of International Area Studies, Hankuk University of Foreign Studies, Seoul

Republic of Korea (ROK) has been very active in preserving and promoting the oral and intangible cultural heritage, and has tried to share its experience with other countries. Since the Laws for Protection of Cultural Heritage was first taken into effect in 1962, it has been revised reflecting the changes in Korean society. Industrialization, urbanization, and globalization have affected the circumstances surrounding intangible cultural heritages as they have in other countries, and Koreans have experienced both difficult challenges and rewarding accomplishments. Two intangible heritages from Korea, Jongmyojerye and pansori were proclaimed as the UNESCO Masterpieces of the Oral and Intangible Cultural Heritage of Humanity in 2002 and 2004 respectively.

I. Pansori: Intangible Cultural Heritage proclaimed as a UNESCO Masterpiece of Oral and Intangible Heritage of Humanity in 2003

Pansori is a composite art in which a singer (changja) tells a long folk tale with a combination of sori (singing), aniri (recitation), neoreumsae (body expression) and chuimsae (exclamations), and a drummer (gosu) provides the singer with rhythmic tempos. Pansori singers have to sing alone, without music, from a few hours to seven or eight hours. So Pansori could be called a “traditional Korean solo opera.” In Pansori, singing and the spoken word constantly alternate. When the changja sings or speaks, he or she may open or close a fan, or act out the actions of characters within the work. The gosu plays the drum, and at appropriate times during the performance will utter brief exclamations (chuimsae) to heighten the interest of both the changja and the audience. The gosu plays the role of accompanist, conductor, counterpart to the changja, and spokesman for the audience.

The audience participates in a Pansori performance. During the performance, the audience utters exclamations of encouragement to the changja and gosu. Consequently, Pansori is an art form completed by not only a singer and drummer but also the active intervention of the audience, and an interacting art where there is constant emotional exchange and reciprocity between the changja and the audience, who occupy the same time and space. The jangdan rhythms of Pansori include jinyangjo (slow beat), jungmori (moderate speed beat), jungjungmori (slightly quick beat), and hwimori (very quick beat). Different jangdan are used depending on the situation.

The term “Pansori” is a combination of ‘pan’ and ‘sori’. ‘Sori’ refer to music, while ‘pan’ mean ‘a place where many people gather’ and ‘situation/scene’. Thus, ‘Pansori’ refers to a song sung at a place where a large number of people are gathered. The origin of Pansori is not exactly known, but it is presumed that it either came into being before the reign of King Sukjong at the latest, judging by the “Chunhyangga” composed by Ryu Jinhan in the 30th year of King Yeongjo of Joseon, or that it originated from the early JoseonAuGwangdaesohakjiheeAv.

It is generally believed that Pansori came into existence during the 17th century. During the 17th century Pansori was performed as an art of the people, primarily in Jeolla-do and Chungcheong-do. Thereafter, Pansori developed further and divided into schools by myeongchang, famous singers skilled in Pansori. Schools were developed according to region and line of transmission, with the dongpyeonje school in the northeastern areas of Jeolla-do, the seopyeonje school in the southwestern areas of Jeolla-do, and the junggoje school in Gteonggi-do and Chungcheong-do.

Pansori originally consisted of 12 madang, or works, and the length of these works was relatively short. However, the length of the works gradually increased, and only the five most literary and artistic madang have been handed down to the present. The five existing Pansori madang include “Chunhyang-ga” (a love story of Mongryong Lee and his faithful wife, Chunhyang Seong). “Simcheong-ga” (the story of a filial daughter), “Heungbo-ga” (a story of two brothers), Sugung-ga (a witty folk tale) and Geokbyeok-ga (literature explaining the Geokbyeok War).

As a traditional art expressing emotions of the times, Pansori is a narrative song singing of human life and a comprehensive art that contains literature, music,
and drama. It teaches us lessons of life as well as the humor, joy, anger, and sorrow of the Korean people.

Koreans recognize Pansori as a symbolic realization of elegance (meot) and excitement (simmyeongpuri). There are very few similar cases in the world of an art form that expresses its message through a coarse and harsh voice, utilizes a variety of musical techniques and opens up a world of endless variation as these techniques blend in harmony in each passage.

II. ROK’s Plans for Future UNESCO selection schedule

Before submitting Pansori as a candidature for the UNESCO selection, ROK had decided on a list of five intangible heritages (Pansori, Danoje, Pottery, Cheyoungmu, Jeju Chilmeori Danggut) for submitting in the following selection schedule in the pre-determined order. This list was made through public hearings and specialist consultation process, trying to seek a consensus among members of the society. The criteria used for the selection reflected the UNESCO Guideline on the Promotion of the Oral and Intangible Cultural Heritage of Humanity. Related bodies are collaborating to preparing the application of each cultural heritage.

III. ROK’s System of Preserving and Promoting Intangible Cultural Properties

1. General Overview

The System of Living Human Treasures in Korea (ROK) aims to preserve and promote the Oral and Intangible Cultural Heritages. The title, “Living Human Treasure,” although frequently used by the public and media in Korea, is not an official term. Officially, it is called, “Important Intangible Cultural Properties (skill holders).” They are designated at two levels: state-level, and city/province-level (called intangible cultural properties). As of December 31, 2002, the categories of state-level Important Intangible Cultural Properties were 115, and the number of the skill holders was 365 (for some categories, there are more than one designated skill holders), and at the city/province level, the number of categories was 305. The number of skill holders at this level was not available. These intangible cultural heritages and their holders receive financial and administrative assistance from the government, and the Cultural Properties Administration is the main body of government in charge of the duties.

2. General Directions of the Preservation and Management of Cultural Properties

1) Cultural properties must be preserved in their original condition
2) Restoration of cultural properties must be conducted through planning with sufficient research and review by experts and the use of the best technology available.
3) Cultural heritage must be protected from reckless development. Development must be limited to the necessary level for preservation.
4) The preservation projects of cultural properties must be conducted in harmony with their surroundings.

3. Definition of Cultural Properties

1) According to the Cultural properties Protection Act, cultural properties are defined as naturally or artificially created heritages of nations, peoples, and the world which have high historic, artistic, academic and appreciative values.
2) Cultural properties are classified into four categories: tangible cultural properties, Intangible cultural properties, monuments and folklore materials. Designated cultural properties are classified into two types: state-designated cultural properties by the Administrator of Cultural Properties Administration, and city/province-designated cultural properties and cultural materials by governors and mayors.

4. Designation and Cancellation of the Important Intangible Cultural Properties

1) The Administrator of the Cultural Properties Administration may, after examination by experts and deliberation by the Cultural Properties Committee, designate cultural properties, or cancel their designation. When it is urgently necessary to designate a cultural property, and yet there is no sufficient time for deliberation by the Cultural Properties Committee, the Administrator of the Cultural Properties Administration may provisionally designate it. The provisional designation shall become ineffective if there is no regular designation within six months.
2) A governor or mayor may designate cultural properties within his/her jurisdiction or cancel their designation.

5. Protection and Management of State-designated Cultural Properties (for Intangible Cultural Properties)

1) Intangible Cultural Properties
These are formless cultural heritages which have been inherited through the long history of the Korean people. They have high historic, academic, and artistic values and distinct local flavors. They include music, dance, handicrafts, folk games, rites, martial arts, and cuisine.

2) Providing Subsidies for the Inheritors of the Intangible Cultural Properties
Skill holders of important intangible cultural properties receive subsidy for their contribution to the inheritance and transmission of the skills. Apprentices to the skill holders and scholarship students also get financial support. Holders of skills in disadvantaged areas receive additional funds to prevent discontinuation and to provide a better environment for education and transmission.

3) Providing Education for the Inheritance of Intangible Cultural Properties
Recognizing the importance of transmitting intangible skills to the next generation, the skill holders of intangible cultural properties teach their skills to apprentices. Well-performing apprentices are issued certification after the completion of apprenticeship, which is intended to encourage their participation and learning.

4) Supporting the Public Performances of the Intangible Cultural Properties
All individuals and organizations holding skills in the arts field of important intangible cultural properties gather together once a year to give public performances. Handicraft skill holders hold annual exhibitions to demonstrate the artistic excellence and practical quality of traditional Korean handicrafts. The government support part of the expenses necessary to hold these public events.

5) Building Inheritance Halls of Intangible Cultural Properties
Inheritance halls of intangible cultural properties have been established to secure a learning venue for the conservation and transmission of traditional culture. Since the opening of the first Donggaearyu inheritance hall in 1974, about 40 have been built in 14 cities and provinces up to 1999. These halls are quite useful to reach broader segments of people with traditional arts, contributing to popularizing them.

6) Preservation of Records of Intangible Cultural Properties
Records on the skill holders of important intangible cultural properties are produced in various formats ranging from books, audio discs, documentary films for safe preservation and transmission. The data are provided for academic research as well.

7) Folklore Materials
Folklore materials refer to things that are deemed necessary to understand Korean ancestors’ lifestyle, such as clothing, food, house, work, belief, customs and annual special events, and tools and buildings used in those events.

IV. Relevant Government Bodies

1. Cultural Properties Committee
The Cultural Properties Committee operates within the Cultural Properties Administration to research and deliberate on the following matters concerning the preservation, management and utilization of cultural properties.

1) Designation or cancellation of a State-designated cultural property;
2) Designation or cancellation of a protecting structure or protected area for a State-designated cultural property;
3) Recognition or cancellation of a holder or a holding body of an important intangible cultural property;
4) Orders for substantial repair and restoration of a State-designated cultural property;
5) Permission to change the present shape of a State-designated cultural property or to transport it out of the State;
6) Orders restricting or prohibiting certain actions and establishing, eliminating or removing facilities in order to preserve the environment of a State-designated cultural property;
7) Purchase of a State-designated cultural property;
8) Excavation of a buried cultural property;
9) Other special or technical matters considered as important to the preservation, management or utilization of a State-designated cultural property;  
10) Recommendations by the Administrator of Cultural Properties Administration concerning the designation and management of a City/Do-designated cultural material; and  
11) Other matters presented for discussion by the Administrator of Cultural Properties Administration concerning the management of cultural property.

Sectional committees are established within the Cultural Properties Committee according to the classification of cultural properties. Among the four sectional committees, the Sectional Committee IV is in charge of the intangible cultural properties.

**Current Members of the Sectional Committee IV of the Cultural Properties Committee (as of April 5, 2003)** – 12 members in total

1) Shim, Woo-sung (Chair of the Sectional Committee), age 67, folklorist, Director of Gongju Museum of Folkloric Plays  
2) Gang, Gyung-sook, age 61, professor (history of Korean pottery and ceramics), Department of Archaeology and Art History, Chungbuk National University  
3) Guak, Dae-ung, age 60, professor (wood-carving, furniture design, color), School of Design, Hongik University  
4) Kim, Jihi, age 62, professor (fabric dyeing, fabric and ornaments), Dean of the Graduate School of Design, Daegu Hyosung Catholic University  
5) Baek, Dae-ung, age 58, composer of Korean traditional music, Dean of Traditional Arts, Hankuk University of Arts  
6) Kim, Munsuk, age 74, Korean traditional dancer, Dean of Seoul Dancing Academy  
7) Shin, Changyun, age 62, folklorist, senior staff writer, Segye Daily  
8) Yi, Sungchun, age 65, composer of Korean traditional music, professor at Hankuk University of Arts  
9) Yi, Jongchul, age 57, folklorist, Director of National Folkloric Museum  
10) Yim, Dawnee, age 57, professor (folklore-folkloric arts, folk beliefs), Dongkuk University  
11) Chung, Haejo, age 56, professor (handicraft - lacquer ware, shell inlaying), Department of Arts, Baejae University  
12) Kim, Ogjin, age 66, traditional dancer, formerly professor at Hanyang University

**Note:** The internal policy of the Cultural Properties Administration is that they recommend the committee members based on the skill and qualification, seniority (above 50 years of age), and reputation among colleagues in the field. Gender balance and proper distribution among various fields of intangible cultural properties are also considered important in recommending the committee members.

2. Cultural Properties Administration (CPA)

Cultural Properties Administration is a sub-ministrial level agency of the central government of Korea. The Administration is responsible for the preservation and utilization of cultural properties.

**Responsibilities of the CPA**

1) **Preservation of Original Shape of Cultural Properties and Cultural and Historic Sites**

The Cultural Properties Administration is engaged in a wide range of activities and programs for scientific and effective management of cultural properties including the development of better ways to excavate and study buried cultural properties, studies of ancient works of art, scientific conservation of relics, effective use of high-technology equipment for research and training of restoration and repair personnel.

2) **Better Understanding at Home and Abroad of Korean Culture Through Cultural Properties**

The Cultural Properties Administration runs the Cultural Properties School, produces and distributes CD-ROMs and carries out a number of programs to help the people better understand traditional Korean culture through cultural properties. On the basis of these activities it is making effort for globalization of traditional Korean culture, so that the world may be able to better appreciate it.

3) **For Better Appreciation of Korean Culture Abroad**

The Cultural Properties Administration, in cooperation with the Korea Foundation, is making survey of the Korean cultural properties in foreign countries. In an effort for the globalization of Korean cultural properties, Bulguksa Temple and Seokguram Grotto(1995), Depositories of Tripitaka Koreana

V. Designation of the Important Intangible Cultural Properties

There are two different paths for intangible cultural properties to be evaluated for a designation as Important Intangible Cultural Properties (IICP). For the fields of intangible cultural properties that are commercially less successful, and hard to draw public attention, applications are solicited through newspaper advertisements.

1. Application by recommendation: the following people or bodies can recommend intangible cultural properties to be evaluated for a possible designation as Important Intangible Cultural Properties – the Administrator of the Cultural Properties Administration, City mayors, Governors of Provinces (Do), Cultural Properties Committee members, organizations of the holders of the intangible cultural properties that are already designated as the IICP.

Procedure

1) A recommendation is made by an appropriate person or organization.
2) Literature research and specialist consultation are made.
3) Within the Cultural Properties Administration, it is evaluated whether the application is worthy of further consideration based on the artistic, academic, and historic value of the intangible cultural properties. If it is decided to take further steps, an investigation team is formed. The team includes at least two specialists in the field, and at least one should be a member of the Cultural Properties Committee.
4) The holder of the proposed intangible cultural property is evaluated. A nationwide research is also conducted on the proposed field of intangible cultural properties.
5) Based on the field research by the investigation team, a report is written
6) The matter is evaluated by the Cultural Properties Committee (Sectional Committee IV) and put on the government's official news bulletin for 30 days. During this period opinions from field specialists are heard on the possible designation.
7) The Committee meet again to make final recommendation to the Administrator of the Cultural Properties Administration.
8) If it is determined as such, a designation is made by the Administrator and this is put on the government's official news bulletin again. The certificate of designation is awarded to the holder(s) of the important intangible cultural property.

2. Self-recommended applications by the holder(s) of the intangible cultural property

Procedure

1) The holder(s) submits an application to the Cultural Properties Administration in person.
2) The application is first evaluated by the City/Province branch of the Cultural Properties Administration.
3) If it is assessed to be worthy of further steps, the intangible cultural properties are either designated as City/Province-designated Intangible Cultural Properties, or recommended by the City Mayors or Provincial Governors to be evaluated for a designation as the State-designated Important Intangible Cultural Property.
4) For the applications sent to the State level designation, the Cultural Properties Committee and the relevant people and bodies work on the investigation, deliberation, and evaluation whose procedure is the same as specified under Application by Recommendation.

Note: In the appendix section of this report, see the actual examples of newspaper advertisement soliciting application, application materials, the recommendation by City/Province to the State-level committee, and the final decision made by the Cultural Properties Committee.
Appendix 1

An example of solicitation for application
(newspaper advertisement put in major daily newspapers)

December 1998
Notice for an Application for Intangible Cultural Properties (traditional handicrafts)

1. Solicited fields
   - Leather handicraft
   - Pottery and ceramics
   - Metal handicraft
   - Lacquer work
   - Paper making
   - Wood handicraft
   - Handicraft with paper
   - Drum making
   - Dyeing
   - Furniture making
   - Jadestone work
   - Fabric making

2. The applications can be made by individuals, organizations, and institutions

3. Qualifications
   The applicants should demonstrate historic, academic, and artistic value of the proposed intangible cultural properties, and have local distinctiveness. They should satisfy the following conditions as well:
   1) The skills should have appropriateness, authenticity, and nationalistic characteristics as traditional handicrafts.
   2) They should be traditional handicraft skills using traditional materials and skills.
   3) The skills should be in danger of disappearing.
   4) The applicant should demonstrate a high level of skills.
   5) The applicant should take the traditional handicraft as his/her career, and possess a sense of commitment

4. Time and place to submit the applications

5. Methods of submission: in person or by mail

6. Required documents
   1) application form
   2) original family registration
   3) current residence registration
   4) reference and supporting materials

Appendix 2

Example of an application

Name: Bak, Han-jong (age 60)
Field: Traditional Iron Bell Casting
Qualifications: Mr. Bak has made several large-scale bells to be installed at well-known public sites, including the Independence Hall and major Buddhist temples. Since his graduation from elementary school, Mr. Bak has devoted his entire career to the casting of iron-bells.

Supporting materials:
   1) Photographs of Mr. Bak’s bell-making process
   2) A letter of recommendation from a professor emeritus at Seoul National University.

The evaluation results:
The City/Province level Cultural Properties Committee decided that the Mayor of Busan recommend Mr. Bak to be evaluated at the State-level Cultural Properties Committee. Later, the Committee decided to designate Mr. Bak as the holder of the Important Intangible Cultural Property in metal bell casting.

Appendix 3

Cultural Heritage Charter of the Republic of Korea

A nation’s cultural heritage embodies its intellectual and spiritual contributions to the civilization of mankind. Cultural properties, whether tangible or intangible, represent both the essence and the basis of national culture.

Our Korean cultural properties are even more dear to us because they have survived various unfortunate chapters of our long history. Our ongoing efforts to understand, explore, and nurture this cultural heritage deepen our love of our country and of our fellow countrymen.

All of us must work together to protect our historic relics and their surroundings from being damaged or
destroyed, since once damaged cultural properties can never get back their original condition.

We thus proclaim this Cultural Heritage Charter, committing ourselves to the supreme task of handing on to future generations our spiritual and physical assets as they were handed down to us by our ancestors.

- Cultural properties must be preserved in their original condition
- Cultural properties, as well as their surroundings, must be protected from indiscriminate development.
- Cultural properties must never be destroyed, stolen, or illegally traded under any circumstances, because they are beyond material value.
- The value of our cultural heritage must be taught and widely propagated through education at home, in school, and in society.
- All of us must contribute to preserving, developing, and transmitting our glorious national culture.

December 8, 1997
Cultural Properties Administration,
Republic of Korea

A number of ritualistic methods have been employed in order to control sicknesses afflicting communities that lived during prehistoric times, diseases afflicting domesticated animals and to bring prosperity through agriculture. The rituals were based on the planetary system alongside demon and deity concepts. The rituals which composed of dance forms are normally termed in the following manner; Those based on demons are known as “Yak Thovil”, those based on the godly masses, “Madu Shanti karma” and those based the nine planets are termed “Bali Shanti Karma”

The face that the system of Western Medicine was relatively unpopular and that the masses had an undeniable faith in the healing capabilities of the traditional rituals established the conventional form of dance on firm ground.

Ritualistic procedures and dance forms encompass drumming, decorative art, folk instruments and song literature. The expansion of Buddhism in Sri Lanka also influenced dance forms as a method of worship. Sri Lankan dance has a history of over 2,500 years. Based on the geographical region of origin, dance forms can be categorized as Up Country, Low Country, Sabaragamuwa, Uva and Kandy. Given below are summaries of the ritualistic procedures of Up Country, Low Country and Sabaragamuwa dance traditions which are the more popular categories at present.

Ritualistic Procedures of Up Country Dance Traditions

1. Kohomba Yak Kankariya
2. Vali Yak Mangallaya
3. Ruppa Yakuma
4. Kadavara Kankariya
5. Kotahalu Yagaya
6. Gam Maduwa
7. Pindum Maduwa
All these dance and drumming forms were continuously carried out by tradition. It is the belief of the modern day dancers and drummers that these systems were established under the patronage of Kings who ruled the country before colonization. Traditional teachers of arts taught without any financial gain. The teaching method was at the teacher’s pleasure being exchanged in return for chores done by students both at the teacher’s house and fields. The students were forced to memorize all the drumbeats, stanzas, charms and other statements. This was time consuming and one who wanted to pursue dance was forced to devote nearly two decades of his life to the teacher. Meanwhile the students got a chance to visit rituals with his master, giving him the chance to observe the associated activities.

Since this national heritage would be preserved for posterity amidst the challenges caused by globalization process, the Government of Sri Lanka is taking necessary steps to safeguard the traditions of drumming and dancing. The Cultural Centres which were sponsored by the Ministry of Culture facilitate the young generation to study the traditional arts. The Festival of Dance organized by the Dancing Panel of the Ministry of Culture was a landmark in the history of Sri Lankan dancing. It was interesting to see more than 3,500 young players parading the streets of Colombo last December in an attempt to promote and preserve the intangible dance culture of Sri Lanka.

For the first time the young Tamil dancers arrived from the war torn North and East of the Country to Colombo, creating an indelible impression in the minds of the spectators. The resumption of peace negotiations which has been temporarily disrupted at present, would act as a catalyst for the amalgamation of cultural know how by the Sinhalese majority and the Tamil minority.
First of all permit me to renew my thanks to organizers of this very important and fruitful Regional Meeting in Asia and Pacific on Promotion of Safeguarding Intangible Cultural Heritage and to whom who extended such a warm welcome to all of us.

It is a great honour and a real pleasure for me to participate in such forum.

My especial thanks to Japanese Government and Japan Funds – in Trust Cooperation for their regular supports, kind attention and development of the Culture and Heritage of the Tajikistan.

I would like to note only one of the examples: in November 2003 from the side of the Japan Government and Minister of Foreign Affairs of the Republic of Tajikistan was signed an agreement about a presenting a grant for the equipment to the National Museum of Antiquates ($ 460 000 - 45 000 000 JPY).

Tajik says: Better one time to see, than 100 to listen. And today I really stay richer because I could to see, to listen and to know better your Intangible Cultural Heritage. Thank you.

Let me to start my Country Presentation with some words about the Republic of Tajikistan.

Tajikistan is situated in the south- eastern part of Central Asia. Its area is 143, 1 thousand square kilometers. The country stretches for 700 km from west to east and 380 km from north to south and bordered with Uzbekistan, Kyrgyzstan, Afghanistan and China.

Mainly mountains cover Tajikistan; they constitute 93% of its territory. Deserts and semi-deserts of the Turan plain in the west gradually turn into hills and foothills. The ranges of Zarafshan, Turkestan, Hissar and Kuramin mountains on 3000 altitudes above the sea are in the west and north of the country. In the northeastern part some peaks of the Tien Shan and the Pamirs (Roof of World). Central Asia mountains are up to 7000 m high. They are covered by ever lasting snow and ice in the arctic cold; the numerous gorges and canyons cut the mountainous slopes, with mountain rivers rushing down the slopes. Diverse landscapes are viewed in the plains of valleys of the rivers Amu-Daria, Syr-Daria, Zarafshan, Kafirnignon and Vakhsh.

Tajikistan is famous for the diverse climate, which is changing by the altitude: subtropics (Vakhsh valley) in desert plains, steppe foothills, valleys of northern and southern Tajikistan, and almost arctic climate in Pamir highland. In general, the climate of Tajikistan is dry, severe continental with short winters and hot summers.

The territory of the Republic is divided into 4 large administrative and territorial regions: two oblasts - Sughd and Khatlon, one Gorno- Badakhshan Autonomous Republic (GBAO) and Regions of Republic Subordination.

Tajikistan is a country with enormous potential, with a rich cultural heritage, a population of more then six million people, high human capital and an emerging democracy.

The Republic of Tajikistan became Independence on 9 September 1991. But in spite of short time being independent Tajikistan has a very rich ancient history and culture.

We are very honored by the fact that Shashmaqom was proclaimed as “Masterpiece of the Oral and Intangible Heritage of Humanity” by UNESCO in 7 November 2003. After that through Mass media was proclaimed about this good news and had very good resonance in Tajikistan among population: officials, musicians, scientists, students, etc.

1) Why and how the particular cultural expression/space was selected

As I mentioned Tajikistan are a very rich with its Oral and Intangible Heritage. And Shashmaqom is one of the ancient oriental traditional musical heritages of the Tajik people, which was the main candidature for the Proclamation of the Masterpieces of the Oral and Intangible.
Shashmaqom is not only a bright example of oriental classic music, but also a great achievement of humanity in the sphere of music. This music that can be compared to the tremendous architectural construction has been enriching the spiritual life of millions of people since XVIII century. Shashmaqom (from Tajik-Arabic: “Six maqoms”) exists as multi-layer and integral phenomenon. Its integrity is expressed in structural links and co-relation of all its layers and elements. Consequently, Shashmaqom is first of all strongly defined system of musical expressions.

In this light the Shashmaqom appears as art, a philosophical credo that inspires spiritual reflection and enjoyment of divine beauty expressed in sound. It encompasses a vast array of ideas and forms embodied in the interweaving of melodies, where flights of fancy are present side by side with rationalism. In this synthetic basis, combining music and poetry and dance, the most important organizing principle is precisely the musical attributes harmonic structure and rhythm.

Shashmaqom being one of the forms of maqom was formed in and came down to us in music of various nations of Central Asia and particularly Tajiks and Uzbeks. Based on the great data bank accumulated and systematized by contemporary musicologists, using new scientific methods, scientists reached significant success in research of modes basis of Shashmaqom. Further progress of science in this direction depends on how deeply and broadly will be valued and researched the scientific and cultural heritage of the past and how effective will be the safeguarding works. The safeguarding activities are not just recording of music, but mainly it is a revitalization of Shashmaqom as social process in the life of community.

From the point of view of musical logic, the maqom is a complex, self-organizing system. It is a world of sounds and sound relations, expressed in melodic, rhythmic and constructive modules with their own semantics. In structure and logic, maqoms are one of the greatest phenomena in monodal music.

The maqom entails many varied musical ideas and forms that are difficult to explain in everyday language, and where flights of the imagine combine with rationality. It is a synthetic art, including vocal and instrumental music, poetry. The latter is not a mere afterthought, but deeply penetrates the nature of the maqom.

Shashmaqom’s philosophy is closed to philosophy of Tajik-Persian classic poetry. It appeared not only in images and way of thinking, but even in its basic morphological and syntactic principles of structure and process of rhythmical and melodical organization too. Nevertheless Shashmaqom is the highest form of musical thought and formed own basic principles.

The phenomenon of Shashmaqom can be better comprehended and understood by learning the history of art. The first question on this way would be “What is maqom?”

For example, the Arabic term “maqam” has several meaning such as “place”, “cord”, “level”, “degree”. As a musical term, it has a wide range of meanings: step, harmony, harmonic system, mode, musical work, genre, collection, unifying sections, divisions, cycles. According to Dr. Iskhoq Rajabov (Uzbekistan), the original meaning of the word “maqom” is “the place of discovering the sound on the finger-board of string instrument” (“ligature”).

Now Tajik term parda mostly is used in this original meaning.

2) Difficulties faced during the selection of the candidature

Of course existed difficulties faced during the selection of the candidature (short time, less of experience for the preparation candidature files etc.).

On May 2000 Shashmaqom as the Traditional Music of the Tajik people was presented to UNESCO HQ by the Tajikistan National Commission for UNESCO together with organizations responsible in the government involved. But for the various reasons it has not been developed to the list of masterpieces of the oral and intangible heritage of humanity.

During the 32nd Session of the General Conference of UNESCO in Paris between the delegations of Tajikistan and Uzbekistan with the participation of the UNESCO staff have been discussed the multinational project “Shashmaqom” that has been proposed within the framework of the Intangible Heritage programme by the Republic of Uzbekistan. After looking through of all the aspects and points
of the project, Tajik experts in short time made additional correcting as it is project of very important impact for our region and “Shashmaqom” is an unseenable part of the cultural heritage of the Tajik people.

Therefore with the government’s agreement and other responsible institutions we prepared a common, multinational project proposal of “Shashmaqom” with the participation of scientists, musicians and musicologists from both Tajikistan and Uzbekistan.

3) Current situation the implementation of the Action Plan

Concerning the current situation regarding the implementation of the Action Plan is that it is under the development. National team of experts starts to implementation of Action Plan. Parallel with the preparation work of the Action Plan in Tajikistan on 27th February 2004 celebrating 100 anniversary of one of the famous Shashmakom master (ustod) Mr. Sakhibov Sh. And at the end of March Ministry of Culture of the Republic of Tajikistan with the support of Open Society Institute in Tajikistan (Soros Foundation) is organizing Festival of Falak.

(Falak - the cycle complicated professional musical Art of mountainous Tajiks with vocal and instrumental kinds. There are “kulobi” and “pomiri” Falaks with different status of jenre: pomiri falak is folklore’s jenre and kulobi falak – professional one. State Ensemble of “Falak” was formed by the Decree of the President).

Step by step with involving the scientists, musicians, histories and masters of Shashmakom for the implementation of the Action Plan for preservation of such unseenable expression Masterpiece.

4) Other heritage that was consider for candidature

Republic of Tajikistan is very rich with its historical, cultural and natural heritages. There are a lot of heritages, ancient languages, dialects, folklore which can be included to the Proclamation of Masterpieces of the Oral and Intangible Heritages of Humanity.

There are many forms of Intangible cultural heritage in Tajikistan. However, prompt action to preserve this intangible cultural heritage is need because most of it is in danger of disappearing due to rapid social changes. Recently, increasing attention has been paid to intangible cultural heritage and the importance of preserving it. How to implement effective activities for the presentation and promotion of intangible cultural heritage is a common issue for the countries in the region.

- **Falak** – the cycle complicated professional musical Art of mountainous Tajik with vocal and instrumental kinds. There are “kulobi” and “pomiri” Falaks with different status of jenre: pomiri falak is folklore’s jenre and kulobi falak – professional one. State Ensemble of “Falak” was formed by the Decree of the President.
- **Na’ t** – complicated jenre of long (not less than one our) vocal singing of mountainous Tajiks with religious texts. Usually it is a story about some Islamic person. During Soviet time this jenre was illicit. This singing is now under the risk of disappearance.
- **Naqsh** – vocal singing of valley’s Tajik (mainly on the North) with great culminations without any instrumental accompany. There is the another - wedding kind of Naqsh, which is performed during bridegroom is coming to bride’s house. Naqsh is performer only by men (never women). This singing is now under the risk of disappearance.
- **Lapar (or Badeha)** – simultaneous singing and dancing form of cultural expression with lyric and humorous contents. There is almost in all territory of Tajikistan.
- **Ruboi** – very popular volksong borrowed its name (probably and formstructure) from poetical jenre the same name. It has different nuances according to the Regions.
- **Gurughlikhon** – epic dastan’s performer with specific style of singing accompanied by musical instrument dumbra.
- **Qissa** – simultaneous singing and declamation form of cultural expression. This singing is now under the risk of disappearance.

In conclusion, I should like to express my sincere appreciation to the ACCU, Ministry of Foreign Affairs of Japan, to UNESCO, which has played a key role in safeguarding and promoting the importance of Intangible Cultural Heritage, Japan Fund – in Trust for the Preservation and Promotion of Intangible Cultural Heritage and to the Japanese National Commission for UNESCO for their most generous support in organizing this important meeting.
THAILAND

Dr. Somtrakool Kla
Deputy Permanent Secretary,
Ministry of Culture

Theme: Promotion of Safeguarding Intangible Cultural Heritage in Thailand

Thailand has a long rich cultural history from which the national identity and uniqueness have been formed in various cultural aspects: language, literature, art, handicraft, performing arts, music, tradition, ritual and social practices. From the past to present, the operations relating to national culture have undergone a series of changes, development and modification. As Thailand sees the significance of its culture, Ministry of Culture was established in B.E.2545 (2002) to be the main agency responsible for all cultural aspects in Thailand. The vision of the Ministry of Culture is that citizens apply knowledge tempered by moral integrity for the purpose of living a good life and for building Thai society along the path of peace and sustainable development—anchored with pride and culture of Thai consciousness.

In order to preserve, safeguard, promote, and revitalize the intangible cultural heritage, Ministry of Culture brings up the Master Plan on National Culture to be used as a main guidelines for cultural implementation. It gives special emphasis on culture pertaining to human quality, society and national development of sustainable kind. This Master Plan is a strategic plan covering the period of nine years [from B.E. 2546 to 2554 (2003-2011)]. It is intended for the organizations and agencies in the public and private sectors to draw up plans, projects and programs in consistence with strategies and approaches described in the Cultural Master Plan.

The concept of the Cultural Master Plan is that “culture” is a major component to strengthen the unity, intellectual value and moral support of the people in the nation. It is a compulsory asset to drive the country to the successful social and economic development. Culture is an important factor that unites the people within the country together and connects with others in the international world.

The objectives of the Cultural Master Plan are: (1) to be used as a framework and guidelines for implementation of religion, arts and culture, (2) to integrate religion, arts and culture dimensions into the ways of life of people, (3) to establish network and poll resource for the implementation of religion, arts and culture (4) to serve as tools for promotion, coordination, and integration of concerted action pertaining to religion, arts and culture, (5) To promote pride, equality, harmony and happiness among and between ethnic groups, families, societies, countries and world communities.

The achievement of Ministry of Culture can be identified by the following components:

• Quality population qualified with knowledge and virtuousness, noble-mindedness, moral awareness, willingness and capability for taking action for common goal and self-sufficiency.
• Population has the attributes of good quality of life, happiness, and healthy environment; equal opportunity to be engaged in life-long learning, aware of cultural roots, and be internationally orientated.

• Social institutions, namely family, religion etc, are strengthened and encouraged to function in full capacity.
• Caring society in which individuals care for one another, strive to maintain righteousness, appreciate the value of Thai identities, respect and observe traditions, social decorum and customs, take pride in virtue, cultural prestige and dignity – national, local and ethnic as an origin.

In order to attain the set objectives and to achieve the goals, Ministry of Culture has adopted four strategies as follows:

• Safeguarding and transfer of national cultural heritage including local cultural diversity.
• Activating self-respect, social value, sensibility and local wisdom.
• Converting national cultural assets for social value and economic advantage.
• Management of information and knowledge on religion, art and culture.

Under the Ministry of Culture, there are departments/
offices responsible for the safeguarding and the promotion of the intangible cultural heritage:

• **Office of the National Culture Commission** is entrusted with the task to promote and preserve intangible cultural heritage through means such as studies, researches, revitalization, development, dissemination of information and supports to government agencies, non-government organizations and the public engaged in cultural work.

• **The Fine Arts Department** responsible for all matters concerned with cultural heritage, both tangible and intangible. For the field of intangible cultural heritage, the department responsible for the training, promotion and development of the traditional performing and fine arts. It administers the network of National Museum, National Library, National Archives, National Theatres as well as the Literature and History Bureau. It runs and manages the Dramatic Art and Fine Arts Colleges.

• **The Religious Affairs Department** has the task to carry out religious affairs of the country by preserving, promoting, supporting and protecting affairs of Buddhism and other religions approved by the authorities.

• **Office of the Contemporary Arts and Culture** has the task to promote, support and disseminate the creative activities of contemporary art in order to enrich Thai traditional knowledge and its application in society.

• **Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization)** has the task to implement activities in academic studies and research in anthropology, and to provide technical services by serving as the agency of learning, source of information, and networking for information on anthropology in Thailand and Southeast Asia.

Besides, there is **Cultural Promotion Fund** to promote the welfare of national artists and outstanding cultural contributors. The fund is also used for activities related to cultural research development, revitalisation, preservation, transmission, dissemination, and promotion of culture.

**Successful and On-going Intangible Cultural Heritage Promotional/Preservative Activities in Thailand**

Some examples of successful and on-going intangible cultural heritage promotional/preservative activities in Thailand are as follows:

“Research and Analysis of Knowledge and Transmission Process of Thai Classical Dance: Case Study of National Artists in the Field of Performing Art”

Several Thai classical dance masters are honoured as National Artists in Performing Art (Thai Dance). In this aspect, there have been continuous effort from the Fine Art Department to study, analyse the patterns and processes in transmitting knowledge of these teachers. As a result it becomes necessary to study and record both the theoretical and practical knowledge of Thai classical dance in forms of written textbooks and video presentation to be used as master curriculum of Thai dance. These materials will serve as academic and intellectual sources of knowledge to be carried out by dance teachers and transferred further to younger generations.

The project aims to study and analyse the role model of Masters in Thai dance; rules and criteria for choreography of Thai dance performances; transmission process of Thai masters in Thai classical dance. It also gives emphasis on the preservation and dissemination of knowledge in Thai classical dance. In addition, the project is meant to produce proper documentation on Thai classical dance as a source of knowledge for further revision and studies.

The activities of the project comprise a research and record of data and information undertaken in the following steps:

• Studies of documents from National Library, National Archives including interview with concerned persons.
• Field work – collection and recording of information in forms of photographs and video recording.
• Analysis and revision of information made into video presentation and publications.

In addition, a conference is organised for examination and revision of information before video is produced and the documents are published.
"The Transmission of Reading Style of Local Literatures"

To comply with the government’s policy in spreading the responsibility for conservation of local cultural heritage to each community, the Office of Literature and History, Department of Fine Arts has initiated the project titled “The Transmission of Reading Style of Local Literatures” during 2003 – 2005.

The objectives of the project are to disseminate knowledge and understanding of the Thai language used in local literatures, and to let the Thai youth take pride in one’s own local identity, so as to take part in the conservation of each local style. It is also aimed to have the style and technique in reading local literature revitalized and preserved. As a result, youth and the public can enjoy reading local literatures in local dialects.

There are different activities organised for each of the three-year project; as the first phase, Ministry of Culture organised a seminar on the subject of the conservation and transfer of reading style of local literatures. The seminar was attended by cultural officers from Provincial Cultural Offices all over the country. The seminar aimed to brainstorm the concept and direction of the conservation of reading style of local literatures.

Secondly, those regions sharing the same dialect of speaking and reading will collaborate to carry out activities to encourage new generations to read local literature in local dialect. Each region will also record the sound of reading literature in forms of cassette tape and CD. And lastly, each region will conduct a contest on reading the local literatures.

“Our Country Our Land”

The project aims to promote sense of belonging of the people in the nation by encouraging Thai people to appreciate their culture and identity at both local and national levels. The concept will create patriotic feeling and love for one’s locality which will lead to unity and solidarity of the nation.

In other words, it is aimed to encourage Thai people to learn to realise the value of their own culture and be proud of their local and national cultural identity such as language, tradition, music, food, costume, sport and play.

In order to encourage and to promote “Love for one’s locality” and “Patriotism”, the following strategies have been carried out:

- Conducting studies on history and identity of local and national culture which is a common ground of people such as national language and dialects, literatures, customs and traditions, music and art including folk performances, cuisines, textile and clothing, sport and folk play.
- Standardisation of local and national culture to be a model for the people.
- Related institutes such as family, community, and educational, religious, cultural, and mass communication institutes, should co-operate to educate and encourage people to act and behave according to the acceptable standard.

“Graceful the Thai Ways”

The objectives of the project are to promote the proper usage of the Thai language in the educational institutes and to encourage youth within and outside educational institutes as well as the public to be proud of their mother tongue. The project is also meant to encourage youth and public to have proper manner in different occasions and to create joint activities among the general public and youth within and outside educational institutes to apply the Thai language and Thai manner as a medium to strengthen the relationship among the people within the country.

The activities of the project focus on the promotion of Thai language by encouraging Thai youth to read, write, and speak Thai correctly. The main activities include the training workshop for teachers on the correct way of reading prose and poem and the accurate pronunciation of speeches so that these teachers can pass on the knowledge to their students. Furthermore, contest of reading prose and poem among students is organised to encourage youth to pay attention to improve reading skill. There is also a training workshop on correct speech for news announcers, radio disco jockey, television hosts, and tour guides so that these public figures can act as role models for others. In addition, a Thai etiquette centre will be set up in every province to promote the identity of Thai etiquette. Experts on Thai etiquette will conduct training sessions for youth and general public on appropriate etiquette for different social occasions.
Follow-up activities 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”

Thailand is encouraging relevant cultural agencies to select cultural spaces or form of cultural expression of outstanding value which represent either a strong concentration of the intangible cultural heritage of outstanding value or popular and traditional cultural expression of outstanding value from a historical or linguistic or literary point of view. Then the candidate will be submitted to UNESCO for the third Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity in July 2005.

Recommendations

Intangible cultural heritage is very substantial treasure of each nation which needs to be seriously preserved. However, some countries might have no idea how to safeguard their invaluable heritage. Therefore, the expectation from this meeting is that there should be a training course or workshop on the methodology of safeguarding intangible cultural heritage so that we can follow the correct-standard guideline on this matter. Besides, there should be a manual on safeguarding intangible cultural heritage for ACCU member countries. In addition, there should be technical support for some countries whose technology is not much advanced. Moreover, there should be a publication on a list of intangible cultural heritage of member countries like “Data Bank on Traditional/Folk Performing Arts - A Basic Model” which is considered to be a very useful source for those who would like to search for information on performing arts.

Lakalaka are major artistic productions that combine history, politics and entertainment as sung group speeches with choreographed movements. Each ‘lakalaka’ ranges in length from twenty to forty minutes. ‘Lakalaka” encode the oratorical voice enlivened as a sung and danced performance. Oratory is a major art form in Tonga and through oratory emotions are expressed and reciprocated. The job of the orator is to make people laugh and cry, by metaphorical references to people, places and the Tongan way of life. ‘Lakalaka,’ with their oratorical power, are central to social activity through which fundamental cultural values are constructed and passed from generation to generation. ‘Lakalaka’ are village based and are performed at the behest of the chief by men and women of the village in praise of the village and Tongan society.

The justification of the candidature are as follows:

a. Outstanding value as a masterpiece of the human creative genius.

Each majestic ‘lakalaka’ is an outstanding work of art involving poetic, musical and choreographic genius as well as the historical and cultural knowledge necessary to create it. In addition, the costumes worn for performance are specific to the village performing and to the poetry and event at which it is performed.

b. Its roots in the cultural tradition or cultural history of the community concerned.

The origins of the lakalaka in an earlier performance genre known as ‘me’elaufola’ are shrouded in the mists of time. Since the mid-nineteenth century ‘lakalaka’ has been the dominant performance form for all major government and religious events. Im-
Important occasions without lakalaka’ are inconceivable, yet few new compositions are appearing and old compositions are beginning to deteriorate in style and content.

c. Its role as a means of affirming the cultural identity of the peoples are cultural communities concerned.

‘Lakalaka’ encode historical and mythological concepts and events and bring these to bear on contemporary life. Tongan cultural identity is based on and enshrined within these concepts.

d. Excellence in the application of the skill and technical qualities displayed.

Great skill and knowledge of historical and contemporary events, places, and people are necessary for the poetic composition as well as how to embed this knowledge as allusion through ‘heliaki’ (‘not going straight’ and ‘to say one thing but mean another’). Knowledge about how to construct the distinctive Tongan polyphony is required in order to set the words to music. Skill as a choreographer in the unique movement and dance system of Tonga is necessary in order to enhance the aural composition visually with dance.

e. Its value as an unique testimony of a living cultural tradition.

‘Lakalaka’ is one genre of a rich Tongan poetry/music/dance repertoire. Other genres are me’etu’upaki’ (a men’s standing dance with paddles, accompanied with a log drum), ‘fa’ahiula’ (a women’s dance with two sections—sitting dance by a large group followed by a standing dance of a small number of young women, accompanied by a rolled mat struck with a wooden beater), ‘ma’ulu’ulu’ (a group sitting dance performed women and/or men, accompanied by one or more skin drums), and hiva kakala/tau’olunga’ (a ‘sweet’ song, accompanied by a string band and female dancers). ‘Me’etu’upaki’ and ‘fa’ahiula’ are extant but dormant historical genres in which no new creations have been made for more than a century. ‘Ma’ulu’ulu’ and ‘hiva kakala/tau’olunga’ are contemporary genres with evolved Europeanized musical elements. Only ‘lakalaka’ is a historic form that retains its uniqueness in the heliaki of poetry, sound, and movement while maintaining its relevance for contemporary society.

f. The risk of it 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.

In addition to affirming cultural identity as a nation, ‘lakalaka’ texts are a source of information about the history and important places, monuments, and natural features of islands and villages and serve as inspiration for compositions in the ‘hiva kakala’ (contemporary “sweet” songs) genre. ‘Lakalaka’ bring together people from throughout Tonga for national and religious events in a spirit of artistic competition.

The action plan for the ‘Lakalaka’ – A National Treasure, is a five to ten year plan. The Committee for the Preservation and Revitalization of the Lakalaka, under the aegis of the Tonga Traditions Committee plans to meet with recognized Tongan pulotu and punake (composers) to decide on the best culturally sensitive ways to pass on their technical skill and knowledge to a new generation of composers. This may be one-to-one transmission within recognized families, or in classroom activities in the secondary schools and the Tonga Institute of Education through their Tongan Studies curriculum and cultural programmes.

The Committee for the Preservation and Revitalization of the Lakalaka is working with the copyright office to decide on the best way to safeguard existing texts and new compositions, and to work out regulations for a possible copyright law.

Funds will be sought from government and outside sources. It has not been a Tongan tradition to pay composers or performers – except for the presentation of traditional Tongan materials, such as pieces of bark cloth and woven mats. Teachers in schools have been paid in the past, and funds will be sought from the Department of Education for teaching of lakalaka composition and preparation for performances.

At present, there are only a few recognized competent practitioners of lakalaka composition, and it is imperative that these individuals pass on their knowledge as soon as possible. The declaration of the ‘Lakalaka’ as a Masterpiece of the Oral and Intangible Heritage of Humanity in November, 2003, has given the needed impetus to preserve and
revitalize the ‘lakalaka’ and restore it to its recognized place of highest prestige in the hierarchy of the performing arts of Tonga.

The action plan has several parts;

1. Gathering as many texts as possible of known ‘lakalaka’ texts into the archives of the Tongan Traditions Committee, located at the Palace Office, Nuku’alofa.

2. Systematically searching the existing materials in the archives for lakalaka texts.

3. Organizing the texts into categories based on authorship and event for which they were composed.

4. Conservation of rare, original, or contemporary manuscripts of texts or music.

5. Publishing the texts in a series of booklets.

6. Publishing recordings of lakalaka on cassette tape, CD, and by other technologies in conjunction with the Tongan Radio Station.

7. Working with well-known composers of text, music, and dance to train new practitioners in the arts of composing lakalaka.

8. Holding a festival based on performances of historic lakalaka.

9. Performances of old and new lakalaka at National events such as the celebration of His Majesty’s Birthday on 4th July.

10. Continuing education in lakalaka composition and the historical and cultural knowledge for such composition.

11. The Tongan Traditions Committee has two employees, one of whom has had archival training. Funds will be sought for further archival and technical training and employing a temporary technician to carry out number 2 above.

12. Additional computer and photocopy machine are needed.

13. Movie and video footage of lakalaka performances will be sought, copied, and made available to composers and students. Appropriate VCR equipment will be necessary for copying the master videos and for viewing.

Five other forms of cultural expression that the Tonga Traditions Committee envisages proposing for possible proclamation as a Masterpiece of the Oral and Intangible Heritage of Humanity.

1. **LALAVA.**

   The knowledge of how to prepare and execute the sennit bindings for the internal posts of a traditional Tongan house. The materials are made from prepared coconut fiber and the posts and beams are bound together with elaborate designs.

2. **NGATU**

   The knowledge concerning the fabrication of Tongan bark cloth. This includes the growing of the plants used for the inner bark, its preparation, pounding and pasting, and the making and application of the stencils to transfer the designs to the cloth. Ngatu is presented at weddings, funerals, investitures of titles, graduations, and other ceremonials events.

3. **ME’ETU’UPAKI.**

   The preservation of this ancient men’s dance performed with paddles. This dance is preserved only in the village of Lapaha on Tongatapu. No new me’etu’upaki has been composed for more than a century, and the knowledge of how to perform the dance is in danger of dying out.

4. **HIVA USU.**

   The preservation of this singing tradition. The knowledge of the words and music of this old tradition of chanting emotional texts about Tonga is known only by a few old men who perform at sunrise on Sundays in a few tradition-bearing churches.

5. **PONGI PONGI HINGOA.**

   The preservation of the full knowledge of the rites associated with the investiture of titles of chiefs, ceremonial attendants, and the monarch.
CHAPTER 3

UZBEKISTAN

Prof. Rustambek Abdullaev
Head of Department for Folklore and Contemporary Music, Fine Arts Institute of the Academy of Arts of Uzbekistan

Theme: MASTERPIECES OF INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN

The concept “Oral and intangible cultural heritage” have been covering whole process, knowledge, skills and creative activities related with any cultural expressions and forms. Cultural forms and expressions include as human recourses so different social, cultural, natural and geographical aspects. Identification of concrete historical, ethnographical and cultural phenomenon provides continuous development and preservation of cultural and creative diversity within the global network.

The cultural space of Boysun district (Surkhondarya/Uzbekistan) was proclaimed by the UNESCO as the Masterpiece of Oral and Intangible Heritage of Humanity in 18th of May 2001. This event became an important incentive to support forms and genres of traditional culture within whole Central Asian region and in order to elaborate a long-term strategy for conservation and development of intangible heritage of Uzbekistan.

Shashmaqom, which is a phenomenon of spiritual culture of Central Asia, was also proclaimed as the “Masterpiece of Oral and Intangible Heritage of Humanity” in 7th of November 2003. The nomination document has been prepared and submitted by the Republic of Uzbekistan and it had been supported by Tajikistan. This recognition means that Shashmaqom’s artistic and historical significance goes beyond of region. For many centuries the concept “maqom” had become the key for emphasizing the traditional and classic musical art of the East. The maqom is not only being preserved as spiritual heritage but also proactively made influence to the global musical process.

Uzbek traditional music is a unique artistic phenomenon which has ancient roots in the past. This music has passed through the centuries-old history and it is a result of creativity of many singers and musicians. It is also based on folk epics and well developed rhythms of vocal and instrumental performances. Uzbek traditional music is possessing variety forms, sights, genres and philosophical means. One of the peculiarities of the music is the synergy of folklore and oral creativity. Uzbek traditional music covers broad field of performances, starting from simple children songs (schitalki) to complex classic songs (“katta ashula”). Transmission of intangible heritage to future generations is realizing through traditional schools of “Ustoz-Shogird” (“teacher-apprentice”), “Sozanda”(musicians-toolmakers), “Xonanda” (folk singers), “Katta Ashulachi”, “Bakhshi” (epic story-tellers) and finally “Maqomchi” (maqom performers).

SHASHMAQOM AS A UNIQUE GENRE OF TRADITIONAL MUSIC

(1) Why and how the particular cultural expression/ space was selected

Shashmaqom was selected due to its outstanding value as the form of expression of Central Asian people. Maqoms or maqams exist as part of culture of many nations from Morocco to China and represent a wide family of maqam-based music. There is even a special international “Maqam” study group, founded in 1987 within International Council of Traditional Music (ICTM), with coordinators Dr. Jurgen Elsner (Germany) and Prof. Fayzulla Karomatli (Uzbekistan), and which has organized four conferences: in Helsinki (1997) in Turkey (1998), in Berlin (1989 and 1992). Fifth meeting was held in Samarkand and Bukhara in August 2001 within Third International Music Festival “Sharq Taronalari”.

Outstanding value of Shashmaqom is in its systematic diversity and it is a real musical encyclopedia of people of Central Asia.

From the point of view of musical logic, the Shashmaqom is a complex, self-organizing system. It is a world of sounds and sound relations, expressed in melodic, rhythmic and constructive modules with their own semantics. In structure and logic, Shashmaqom is one of the greatest phenomena in monodal music.

The Shashmaqom entails many varied musical ideas and forms those are difficult to explain in everyday
language, and where flights of the imagine combine with rationality. It is a synthetic art, including music and poetry. The latter is not a mere afterthought, but deeply penetrates the nature of the maqom. Still, the Shashmaqom is first of all music in its basic principles.

The maqom as a genre is related to classical music. It stands out in its perfection, structure, and developed theoretical basis. The harmonic and rhythmic system is especially thoroughly worked out. The musical material is systematized according to these two parameters. Maqoms consist of a certain number of fundamental harmonic and rhythmic formulas. They are clearly identified and give the possibility to perform the collection of works as a whole according to the system of their mutually dependent elements. Such a highly organized system demanded deep mastery from performers and composers. The classical maqom and the professionalism associated with it must be seen as a science in the inseparable unity of theory and practice. Such outstanding scholars as Farabi, Aby Ali Ibn Sino (Avicenna), Safiuddin Urmavi, Abdulkadyr Maragi, Abdurakhman Djami, Nadjimdinn Kavakbi who contributed to the elaboration of the theory of Eastern classical music. Their works are the foundations of Eastern classical music, giving a logical basis of harmonic and rhythmic systems, as well as genres and forms of classical music, and its social functions. From the history of Shashmaqom it is well-known that its origination goes back to the pre-Islamic ages. It has been an unalienable element of all ethic groups inhabiting this region.

Later Shashmaqom has been very interrelated with Sufism, mystic religious movement in Islam that developed in the lands of Central Asia. The uniqueness of Shashmaqom can be seen in the development of its scientific theory along with the musical performance. This is special case when music develops not only in performance and is listened to by people but also is widely studied and researched by the famous scholars and philosophers of the time. Shashmaqom as an art is undoubtedly constituent and irreplaceable part of cultural tradition and cultural history of people, moreover it is also an art that has thorough and complex theory that has existed as subject of steady and intent attention of scientific thoughts. By learning Shashmaqom one could feel the culture of local people, because Shashmaqom as an art reflects all those characteristic features of people.

Except being itself constituent part of regional culture, Shashmaqom also comprises in itself sets of various other cultural elements. That is, many prominent composers, performers and poets of the East used the model of Shashmaqom for their works, such as Alisher Navoi, Abu Ali ibn Sino (Avicenna), Zahiriddin Muhammad Babur and many others. Many great poems and works of those authors have been created with the inspiration from Shashmaqom and have been conserved together with and by the help of maqom music models. Thus, Shashmaqom is a treasured custody of local culture, history and science. Shashmaqom by its perfect structure and beauty is widely compared with the splendid architecture of Uzbekistan and magnificent miniature paintings by Kamollidin Bekhzod.

Shashmaqom is very fundamental aspect of living culture and traditions of people in Uzbekistan. Its manifestation related with values in society, serves to reinforce cultural identity, diversity and creativity. Shashmaqom as well preserved chain of eastern system of makomat, expresses the conciseness and psychology of people. Shashmaqom is as much a monument as the architectural historical monuments of Bukhara, Samarkand, Khiva and Tashkent. It became very important since gaining of Independence in 1991, which promote cultural dynamics in contemporary society not only in Uzbekistan, but also in other Central Asian countries. Social transformation stimulated awareness of ethnic identity through intangible cultural expressions, such as Shashmaqom. In addition, Shashmaqom as philosophic system, increased the attention of society to historical roots, genuine spiritual and ethical values. It is significant fact that Shashmaqom contributes to the diversification of contemporary creativity not only in traditional art but also in modern art. There is famous expression that Shashmaqom is bright example of unity of Uzbek and Tajik people, talking in various languages (Uzbek language belongs to the Turkiq group and Tajik language belongs to the Persian group).

Shashmaqom, however, being written down in the last century, can not be preserved in its full without the direct transmission of skill and know how through “master-student” learning process. Throughout the
history Shashmaqom music was taught by master musicians and performers to their students. Usually the prominent and famous singer – Hofiz chose a child who showed the signs of good ear for music, good voice and sleight of hand and taught him/her for many years all his/her knowledge and skills. Only the talented and hard-working student would end up as a good performer of Shashmaqom. Moreover, in order to be called Hofiz he/she had to not only brilliantly apply the techniques learned from his/her master but also have his/her own style of performance. The singers – Hofizes had also to be able to play the instruments and even make them. The five-line notes system, which has started to be used for writing down Shashmaqom in the 20th century, can record only the naked skeleton of the music. It cannot reflect the whole richness and full color of this splendid art. The five-line notes system is not convenient for this music. That is why only orally taught “master-student” education can give a person an idea of Shashmaqom. Performing Shashmaqom is not just playing the instrument or singing the song. In order to perform Shashmaqom one must feel the music spiritually, together with its values and traditions, which have been developed throughout many centuries.

Shashmaqom is regular performing art in most of ritual traditions (weddings, family festivities, folk holidays, etc.) in urban as well as in rural areas of Uzbekistan and Tajikistan. Each artist, even at community level, in his/her repertoire has performance of some parts of Shashmaqom. Since 1983, Rajabiy National Contests on maqom performances organizing on regular basis. Government of Uzbekistan initiated the International Music Festival “Sharq Taronalari” in Samarkand every two year starting in 1997. There is monthly radio programs “Qukhna Navo” (on FM, AM and on other radio frequencies) with performing of Shashmaqom

(2) Difficulties faced during the selection of the candidature

There are several maqom schools in Uzbekistan: such as Fergana maqoms, Khorezm maqoms, Tashkent maqoms and Bukhara Shashmaqom.

The situation of Shashmaqom became extremely critical in the middle of XX century as the Soviet government had a negative approach towards it. The official policy was that “Shashmaqom is heritage of aristocracy and has no reason to live upon”. This opinion was developed in accordance with prevailing at that time class ideology. The construction of socialist culture in music meant the priority of development of polyphony on the basis of the blending of national and European traditions. Maqoms as a symbol of national-aristocratic art were excluded from the official ideology.

Current national cultural policy of Uzbekistan, in particular, is devoted to the creation of all necessary conditions for revitalization of Shashmaqom traditions in Bukhara as well as in other regions of Uzbekistan, as Samarkand, Khorezm, Tashkent and Fergana.

One of the difficulties related with selection of candidature was shortage of contemporary publications on Shashmaqom. Most of the historical scientific sources concerning Shashmaqom were written in Arabic script (in Uzbek, Persian or Arabic languages) and therefore new studies of manuscripts should be organized. Moreover, most of textbooks and other publications and music recordings of Shashmaqom were issued in 1960-1980 and there is shortage of these books in libraries and musical archive needs to be restored and digitized. In the meantime there are many studies on Shashmaqom, but there is lack of resources for printing of monographs and textbooks.

Another difficulty was related with traditional musical instruments for performing of Shashmaqom. It should be support to local craft schools , who still producing traditional musical instruments.

(3) Current situation regarding the implementation of the Action Plan

National team of experts consisting of 16 experts was created in January 2004. Experts are representing Ministry of Cultural Affairs of Uzbekistan, Academy of Arts of Uzbekistan, Uzbekistan State Conservatoire, Fine Arts Scientific Institute, Institute of Culture, Yunus Rajabi Museum, Uzbekistan National Broadcasting Company and various local NGO’s in the field of cultural heritage. Moreover, several prominent artists were also included into the
The immediate beneficiaries of the project will be Hofizes (Shashmaqom vocal singers), Sozanda (Shashmaqom instruments players) and local Usta (artisans, who are producing traditional musical instruments). Members of the communities, students and academic staff of the Uzbekistan’s institutions will be trained in fieldwork methodology, documentation, classification and preservation practices involved in establishing the Inventory. The Inventory will be established within Fine Arts Institute of the Academy of Arts of Uzbekistan and Yunus Rajabiy Museum. The main goal of Action plan is the training of students in areas of Shashmaqom traditions. Both institutions will serve as an archival repositories for the research material collated during fieldwork - an essential aspect of the project in terms of conserving documentation for ongoing access for reasons such as future research. Action plan will setup several master classes on Shashmaqom: “Master-student”. Therefore current activities on Action Plan will focus on providing expert training to artists, artisans, teachers, practitioners and students in the five main aspects of the project: i) field-based practices, ii) data assessment, iii) inventory use and maintenance and iv) archival practices and v) traditional crafts skills and business skills.

(4) Other heritage that was considered for candidature

- **KATTA ASHULA** – vocal performance by one or several artists without musical instruments. This ancient cultural expression is mostly popular in Fergana Valley of Uzbekistan.
- **LAPARCHILAR** – simultaneous singing and dancing performance by artists. This ancient cultural forms was very popular in Uzbekistan and it is currently under the risk of disappearance.
- **FARGONA ASKIA YSI** – ancient performance of masters-humorists in oral discussion. This cultural expression is very popular from ancient time and it was performed during all folk festivities in Uzbekistan. It was originated in Fergana Valley.
- **NAVRUZ** – cultural festivity devoted to ancient New Year Holiday (21 of March). Various folk cultural expressions are performed during one months
since 21 of March: dances, signing, cooking of traditional cousins (sumalak, halim, etc.), handicrafts exhibitions, traditional games, traditional circus, puppet show, etc.

- **BAKHSILAR** – folk-bard singers. This cultural expression is mostly popular in the West and South of Uzbekistan. Performance of bakhshi is unique life improvisation, which originated from epics of Uzbekistan, such as Alpomysh.

**CULTURAL SPACE OF BOYSUN DISTRICT**

Proclamation of cultural space of Boysun District of Uzbekistan as Masterpiece of Oral and Intangible Heritage of Humanity made important incentive on supporting the forms and genres of traditional culture within all Central Asia region and on elaborating a long-term strategy in order to maintain and develop it in the future. Traditional art and folklore of Boysun had developed during centuries under the influence of various cultural interactions.

Proclamation stimulated active participation of various organizations in Uzbekistan (governmental and non-governmental) for cooperation in preservation of unique intangible heritage of the region. Since 2002 a annual open folklore festival “Boysun Bahori” (Spring in Boysun) is organized in May, at which the most striking professional and amateur folklore ensembles musicians and folk tellers from Uzbekistan and other countries are presenting distinctive folklore music, songs, dances, epics, instrumental music, crafts and national clothes.

First festival “Boysun Bahori” had brought together about 400 artists, artisans and scholars and had promoted:
- cultural conversation and creative connections between different cultural groups;
- ideas of peace, tolerance, friendship, humanism and cooperation;
- multidisciplinary scientific studies (among musicians, folklore scientists, ethnography scientists, art-critics, historians, philologists) in the frame of international scientific conference “Folk art and folklore in the context of modern artistic culture”.

Besides, the first festival was a striking demonstration of safe-keeping and careful attitude to the distinctive traditions of folk creation and drawing the young generation to folk rituals and customs, musical culture and art crafts.

The first festival “Boysun Bahori” consisted of four competitions, among: folklore ensembles, epic tellers, performers of traditional music and traditional fashion designers. There were 11 folklore ensembles from Uzbekistan and Tajikistan at the competition, which took place on the platform of “Boysuntog”. Each of them presented authentic performing art of their region, including customs and rituals. Their performances have been accompanied with distinctive and ritual songs, music, dances the demonstration of way of life’s things and clothes. The competition of epic folk-tellers, which collected together 26 artists (bakhshi, jirau, dostonchi, manaschi) from Uzbekistan, Qoraqolpogiston and Kyrgyzstan, demonstrated bright examples of transmission of heritage to future generation. Famous masters together with seven years-old children demonstrated their fantastic performing skills during competition. Competition among performers of traditional music brought together very gifted young people. The musicians from Uzbekistan, Kyrgyzstan, Tajikistan and Japan were competing for the first prize of famous Uzbek folk musician Turgun Alimatov. Shimado Shizio, musician from Japan, demonstrated excellent knowledge of performing with Uzbek traditional instrument “Tanbur”. The competition of designers of traditional clothes had attracted particular attention of scholars and broad public. In order to continue actions for preservation of intangible heritage of Boysun, participants of the first festival adopted special resolution. The resolution became a basis for the next stage of studies and inventory of folklore and traditional culture of Uzbekistan.

The main organizers and sponsors of the first festival, SMI-Group and Fine Arts Institute of Academy of Arts of Uzbekistan, have elaborated a long term programme of scientific research in Boysun. One of the main items of this programme is the creation of “Boysun” scientific expedition. Its main goal is deep studying of “Boysun” history and culture on the base of field works. It had also been planed to carry out regular publications of the outcomes of expeditions. First expedition was organized in summer 2003. In order to monitor this project it was decided to establish the Foundation “Boysun” on supporting of culture and art of Boysun.
The second open folklore festival “Boysun Bahori” was held in May 2003. The festival also had brought together about 400 participants from various regions of Uzbekistan, Tajikistan, Kazakhstan, Kyrgyzstan, France, Germany, Republic of Korea and Switzerland. Many art-critics historians, designers, tale-tales and others were participated there. The second festival was devoted to the ecology of folk culture and traditions.

The proceedings of the scientific conference of the second festival was published. Second festival was organized in non-formal way as folk festivity and during one week all participants and people of Boysun had enjoyed diversity of ritual songs, folk colorful dances, folk-tellers performances (such as “bakhshi” and “akyn”). Exhibition of various handicrafts (carpets, Suzanne, pottery works, traditional toys, etc.) was organized during second festival. Special seminar with participation of UNESCO experts was organized, where long term programme on UNESCO’s technical assistance (extra budgetary project) for organization of scientific expeditions was discussed. Moreover, new project on creation of Handicrafts Learning Center in Boysun was approved with support of UNESCO and European Commission. The construction of the Center have been started in October 2003 and its completion has been planned by opening the third festival in May 2004. The special feature of the second festival was the presentation of performances by three children folklore ensembles from Surkhandaryo and Qasgqadaryo (both regions of Uzbekistan) which demonstrated the continuity of local traditions.

As follow up activities, two multidisciplinary scientific expeditions (summer and fall of 2003) were organized in Boysun district in order to carry our deepen studies of cultural spaces of central and remote areas of the region. Expeditions consisted of specialists such as art-critics, musicians, theatre-critics, ethno critics, linguists, philologists, regional ethnographers and archaeologist’s philologists. Experts represent various institutions, such as Institute of History, Institute of Language and Literature, Institute of Archaeology of the Academy of Science, “Boysun” Foundation, SMI-Group, UNESCO Office in Uzbekistan (local experts and international experts) and National Commission of the Republic of Uzbekistan for UNESCO.

Two expeditions visited more than 40 villages of Boysun district and carried out complex studies and inventory. The collection of records, audio, video and photo-materials provided new knowledge’s about history of the district, its ethno genesis, rituals and customs, religious views, folk performance, traditional games, musical folklore and musical set of tools, arts and architecture, oral creativity and masters of folklore. On the basis of results of field studies the preliminary database of cultural space of Boysun has been created. The expedition intends to publish the “Atlas of folklore centers and handicrafts of Boysun district”.

The work of the scientific expedition will continue in March-April 2004. At present, the materials of expedition are being prepared as a collection of articles (three publications under printing), but some materials have already been published in different journals, presented at the conferences and seminars. Mid-term review meeting was organized in 23 January 2004, where field works outcomes were presented. The presentations have been accompanied with audio/video/photos materials, products of folk applied art musical instruments and the works of painting art.

In conclusion, it should be mentioned that success of scientific expeditions was achieved thanks to the intellectual and technical support from UNESCO (extra budgetary sources from Japanese Fund-in-Trust) and close collaboration between various partners (governmental, non-governmental and private organizations). All of these efforts created favorable conditions for preservation and development of cultural space of Boysun district.
CHAPTER 3

VANUATU

Mr. Ralph Regenvanu
Director, Vanuatu Cultural Centre

Sand drawing (proclaimed as a Masterpiece in November 2003)

(1) Why and how the particular cultural expression/space was selected for candidature

We originally thought to nominate the “Nagol Land-Dive” (see below), but UNESCO recommended against this expression because of potential conflicts with human rights (some of the practitioners are injured or killed as a result of participation). Sand drawing was then chosen, for three main reasons:

a) as a cultural expression it fit perfectly into the category of “intangible cultural heritage” and with all the criteria of the Proclamation of Masterpieces program;

b) it was a cultural expression practised by a large number of the different cultures within Vanuatu, so it could be seen politically to be more representative of the country than other expressions which were limited to only one cultural group (such as the “Nagol Land-Dive”) [there are over 100 different cultural groups in Vanuatu];

c) there was a researcher in-country doing work on sand drawing who agreed to write the candidature file.

(2) Difficulties faced during the selection of the candidate

None – it was very obvious that Sand Drawing was by far the best candidate for nomination.

(3) Current situation regarding the implementation of the Action Plan

As Sand Drawing was awarded a money prize by the jury at the time of its Proclamation, funds were immediately available to begin implementing the action plan. We began implementation almost immediately after the Proclamation by holding the first meeting of the project steering committee (comprised of practitioners) to decide how to prioritise use of the available funds. (We needed to set priorities because the prize money received was less than the budget set out in the action plan submitted as part of the candidature file). The committee decided to prioritise the ‘Practitioner promotion’ component of the action plan, which consisted of holding a series of sand drawing mini-festivals in a number of locations leading towards the First National Sand Drawing Festival, to be held in May 2004. The first step of this is awareness-raising in the regions in which sand drawing is practised to identify practitioners and facilitate their participation in the mini-festivals – this awareness-raising commenced in January 2004 and was implemented by community-based fieldworkers of the Cultural Centre in their respective regions. Awareness-raising has also been ongoing at the national level, initially through a special exhibition at the National Museum to commemorate the proclamation which was opened 2 weeks after the proclamation itself, and subsequently through regular radio news bulletins about the sand drawing mini-festivals and the forthcoming national festival. The mini-festivals commenced in February and will be ongoing until April.

(4) Other heritage that was considered for candidature

1. Nagol Land-Dive

Every Autumn (April-May), on the island of Pentecost, young men leap from tall (30 metre) wooden towers with vines tied to their ankles. This is an annual ritual to mark the harvesting of yams, and to ensure a good crop in the following year. This cultural expression includes the temporary towers, the musical performances that supplement the event, and the cultural knowledge required to participate in this ritual. This unique cultural expression is the inspiration for the international commercial phenomenon of “bungy jumping”.

2. Nekowiar (Toka) Ceremony

In accordance with their cultural calendar, every few years the island of Tanna hosts a festival of dances, feasting and exchange that symbolises the alliance between different tribal groups. This event originally celebrated the end of war between the people of Tanna, but it is now Vanuatu’s single largest custom event, involving hundreds of people and several days and nights of dancing, feasting, and gift exchange ceremonies. The preparation for the Nekowiar takes up to one year.
3. Nimangki Grade-Taking System
The north-central islands of Vanuatu have a rich history of male and female grade-taking systems. This involves the circulation of pigs, yams, images, songs, dances and other forms of material culture between individuals, villages and islands through a broad network of ceremonial exchange. This cultural complex is being increasingly revived in contemporary Vanuatu, and continues to function as an important vehicle for affirming and maintaining the dynamics of regional identity within global capitalism.

4. Kava Cultivation
Vanuatu’s languages distinguish and classify at least 247 kava cultivars, which are used for a range of medicinal and ceremonial purposes. The complexity of these folk taxonomies and associated mythologies indicates the antiquity of this plant’s use in Vanuatu, and this has been supported by botanical research, which identifies northern Vanuatu as the origin point for kava cultivation, which is now practiced across the Pacific. The cultivation of kava in Vanuatu is a living tradition that testifies to superior agronomic practices and an ancient history of sea-borne agricultural technologies and intercultural exchange.

5. Hermaphrodite and tusked pig farming
The farming of hermaphrodite pigs (called narave) and pigs with elongated curved tusks in Vanuatu is a unique form of animal husbandry. These cross-bred species of Melanesian pig are distinguished by two remarkable features. Firstly, their tusks are cultivated in such a way that they form complete spirals. Secondly, the species includes three sexes: male, female and hermaphrodite. The knowledge associated with the farming and use of “tuskers” is of great symbolic and economic value to the culture and cultural identity of Vanuatu (the complete spiral curved tusk appears on the national flag and in the national coat of arms), and the “culturally hermaphrodite” pig is also unique in the world.

Case studies of successful/on-going Intangible Heritage promotion/preservation activities, if any, on the following topics. (SEE ATTACHED REPORT)

(a) Public awareness raising (advocacy, publicity)
(b) Drafting national legal instruments for ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage (arguments/justifications)
(c) Heritage management, including inventory making
(d) Reviving once-endangered heritage (training young performers/tradition bearers)
(e) Intangible heritage in education (formal, non-formal)
(f) Other examples related to safeguarding of intangible heritage

Follow-up activities 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” (Tokyo, Japan, March 2002)

Our main follow-up activity was the nomination of Sand Drawing and its successful proclamation.

Please discuss briefly (1 paragraph) what your expectations for this Meeting are.
Assist other countries to safeguard their intangible cultural heritage through sharing of experience.

Theme 2: Case studies of successful/on-going Intangible Heritage promotion/preservation activities, if any, on the following topics.

The Vanuatu Cultural Centre’s Fieldworker Program

Vanuatu is unique in the region, and perhaps in the world, for its cultural fieldworkers program, which is widely seen as a model for community participation in cultural heritage management. The Pacific Islands Museums Association (PIMA) has been trying to encourage other institutions in the region to use this model to develop more effective community participation in cultural heritage management – a workshop with Pacific Island museums was held in Vanuatu in 1999 for this purpose.

The fieldworkers program was set up in the mid-1970s at the Cultural Centre. People living in the
local community are selected as fieldworkers to represent different cultural groups, and receive training in using notebooks, tape recorders, and still and video cameras to record cultural information. Basic ethnographic fieldwork techniques such as dictionary-making and the recording of genealogies are also learnt, as are the more general aims and methodologies of cultural heritage preservation and development. This training takes place in annual two-week workshops held at the Cultural Centre’s head office in Port Vila. At this time each fieldworker presents their research findings on a particular topic identified for that year’s workshop, and learns of the corresponding kastom in other areas of Vanuatu from the reports of other fieldworkers. These presentations are recorded, thereby preserving this important information.

Fieldworkers also learn in the workshop of the programs fieldworkers from other areas are developing to encourage the maintenance and revival of cultural traditions. Most fieldworkers are involved (to varying levels) in work to transcribe their oral vernacular languages into written forms, starting with the creation of word lists and dictionaries. Some of the more experienced fieldworkers have been involved in major initiatives of cultural research and revival in their respective areas, often with very little support from outside. One of the most common of these initiatives has been the organisation and/or facilitation of the performance of traditional ceremonies and rituals, and in particular the reconstruction and revival of certain rituals from living memory into performance and contemporary life. Another has been the organisation of community arts festivals which provide an opportunity for the performance and learning of traditional songs, dances, practices and rituals. Perhaps one of the more significant of such initiatives is the establishment of community ‘cultural centres’ (similar to Australian aboriginal ‘keeping houses’), which particular cultural communities or clans can use as centres for community cultural activities and as storehouses and display areas for aspects of their cultural heritage (including old photographs and written records). To date only two of such centres have been established, but it is a principal long-term goal of the Cultural Centre to assist the establishment of such centres for each cultural community in the nation.

Fieldworkers perform an indispensable role as local community liaisons, facilitators and organisers for the programs and work of the Cultural Centre. At the most practical level, fieldworkers organise and facilitate the recording of important rituals, practices and cultural and historic sites by Cultural Centre staff, who come to the community with equipment to record in written, audio, audiovisual and photographic formats. The recorded material is archived in the main (purpose-built) Cultural Centre building in the national capital, while copies of relevant material is returned to the community (all recorded material remains the property of the traditional owners).

A particularly important part of this liaison work is for the fieldworker to explain the purpose of such recording, to obtain the approval and ‘prior informed consent’ of the traditional owners/custodians for such recording to take place and also to ensure the participation of the practitioners in the recording activities themselves. Such participation relies on a level of awareness about the Cultural Centre’s cultural heritage work, which the fieldworker is responsible for imparting to the community. The fieldworker is assisted in this by the normal promotional programs of the Cultural Centre, such as our weekly radio program on national radio. Under the Vanuatu Cultural Research Policy, all foreign researchers and film-makers are also required to undertake any work on local cultures with the active participation of local communities through the fieldworkers in a similar fashion.

All fieldworkers are volunteers – they do their cultural heritage work in the time they have off from their day-to-day lives. All fieldworkers are also members of the cultural communities they represent, speak the community language and actually live in those communities. While the fieldworkers network has been comprised solely of men for much of its existence, in 1993 the first workshop for women fieldworkers was held. There are now over 60 men and over 40 women fieldworkers of the Cultural Centre. Funding allowing, the aim is to have one man and one woman fieldworker for every cultural group in the country. This is seen as the best solution to the problems of (a) dealing with cultural diversity within the nation from within the national institution, (b) dealing with a ‘living’ and largely
‘intangible’ culture, and (c) effecting genuine community participation in the management of their own cultural heritage.

Activities particularly targeting intangible cultural heritage

Film and sound recording: The National Film and Sound Unit of the Vanuatu Cultural Centre has what is acknowledged to be the largest and best kept collection of audiovisual material in the Pacific Islands. This collection has been built up over the last 25 years in particular, by fieldworkers making recordings themselves and also assisting Cultural Centre staff and foreign researchers and film-makers to make them (through the processes outlined above). The Pacific Islands Museums Association (PIMA) has identified the Cultural Centre to be the lead institution in the audiovisual archiving field in the Pacific region, to be responsible for conducting training and archiving activities for other Pacific Island museums. In the last 4 years, foreign aid donors (and particularly UNESCO) have funded substantial equipment upgrades which means that the Cultural Centre now has a state-of-the-art film and sound recording, production and archiving facilities. The National Film and Sound Unit is engaged in ongoing film and sound documentation of cultural activities and historic events happening in Vanuatu, while at the same time transferring the older parts of the collection onto new digital archive formats.

Cultural and historic sites: Over 1000 cultural and historic sites have been registered by the Cultural Centre. These include archaeological sites, sacred and ritually-important sites, sites associated with historic activity (eg. old villages and agricultural sites) and post-European-era buildings. All these sites (excepting some archaeological sites) are given their provenance by oral narratives, which often also comprise performance aspects and songs. In fact, we have found that the activity of registering sites is perhaps the most efficient way of accessing (and recording) traditional/indigenous knowledge relating to all areas of human endeavour (history, use of the environment, spiritual beliefs, rituals, etc). Vanuatu has this year ratified the World Heritage Convention, and we look forward to receiving financial assistance soon to continue registering sites throughout the country.

Promotion activities:

Local community level: Every year there are numerous cultural promotion activities undertaken at the local community level. 2002, for example, saw the first arts festivals undertaken by the Melken and Lamanp cultural communities of Malakula island and the Varsu cultural community of Epi island. These festivals celebrating the cultural expressions and heritage of a single culture (but which neighbouring cultures are invited to participate in) have only begun to happen since the year 2000, and mark an important new step in communities’ management of their cultural heritage. A traditional food workshop and demonstration by the cultural community of north Ambae island also targeted a single culture, and in particular the food and food-makers (i.e. the women) of that culture. 2002 also saw the first arts festival organised at a Provincial level, which was also the first festival celebrating women’s culture in particular (the Torba Womens Arts Festival). All these festivals were assisted by the Cultural Centre and/or its fieldworkers.

National level: The national Government has unfortunately not organized a national arts festival - taking together all cultural communities in Vanuatu – for 10 years now. When first initiated by the Government in 1979, these National Arts Festivals were supposed to happen every four years. There have in fact been only two ever staged. The Cultural Centre sees arts festivals as one of the most important mechanisms for promoting intangible cultural heritage, but given the lack of (funding) commitment by the government, we have instead focused on encouraging community initiatives (like those listed above) and finding funding for these. The hosting of the 2nd Melanesian Arts and Cultural Festival in Vanuatu in 2002 (involving New Caledonia and Fiji) was an opportunity to involve groups from all six of Vanuatu’s Provinces, and also many groups based in Port Vila, and contributed to cultural promotion at a national level.
Appendix:

Policy, legal and institutional frameworks for the protection and promotion of intangible heritage in Vanuatu

Institutional framework

- Matters of cultural heritage management are the responsibility of the Ministry of Internal Affairs.
- Other Government agencies which deal with matters of cultural heritage management are the National Archives and the Culture and Religion Liaison Office of the Ministry of Internal Affairs.
- The work of the National Council of Chiefs (a statutory body) often impacts upon issues of cultural heritage management.
- HOWEVER, the main implementing agency for cultural heritage management is the Vanuatu Cultural Centre. The Cultural Centre is established under law (a statutory body) by the Vanuatu National Cultural Council Act.

PROFILE: The Vanuatu National Cultural Council and Vanuatu Cultural Centre

The Vanuatu National Cultural Council was established by an act of Parliament in 1988 with the object of providing for “the preservation, protection and development of various aspects of the rich cultural heritage of Vanuatu, for the provision of public libraries and for the preservation of public records and archives” (Vanuatu National Cultural Council act, cap.186).

The Vanuatu Cultural Centre (which has existed in various forms since the early 1960s), is identified in the Vanuatu National Cultural Council Act as the principal national institution responsible for executing this objective, and is further identified as consisting of the following bodies:
- the National Museum;
- the National Library;
- the National Film and Sound Unit; and
- the National Cultural and Historic Sites Survey.

Other permanent sections of the Cultural Centre that are not named in the governing act are the Women's Culture Project (established in 1993) and the Vanuatu Young Peoples Project (established in 1997).

The National Archives, which by reason of its concern with written and otherwise recorded documents is solely concerned with Vanuatu's post-European-contact heritage, was established as a separate institution by a subsequent act of Parliament (National Archives act, Act 13 of 1992).

In terms of the management of the cultural heritage of Vanuatu, then, the National Cultural Council is the highest national policy-making body (apart from the Minister) and the Vanuatu Cultural Centre the principal national executing body.

It is worth noting that virtually all functions of cultural heritage management in Vanuatu are centralised within the one institution – this has assisted in addressing the largely intangible heritage of the country, as often this heritage cannot be easily categorised within one particular field (such as sites, artifacts or sound recordings).

The tasks that the Cultural Centre performs include:
1) The development of national cultural policy;
2) The organisation of national and international cultural and arts festivals, workshops and conferences;
3) The sponsoring and coordination of programs of cultural research in the country;
4) The provision of national library services, including a role as the national book depository;
5) The maintenance of a collection of all literature written about Vanuatu in the “Vanuatu Collection” of the National Library;
6) The identification, survey and protection of sites of cultural and historic significance and the maintenance of a register of these sites;
7) The collection of rare and important pieces of material culture for storage and display in the National Museum;
8) The identification and repatriation of cultural heritage collections held overseas, including obtaining copies of early photographs, sound recordings, literature and films;
9) The recording and documentation of the history and traditions of the country, mostly on audio tape;
10) The recording on video of aspects of the history and traditions of the country, including customary performances, rituals and historic events;
11) The provision of video recording services to record miscellaneous events at the request of the public;
12) The production and publication of informational and educational materials in literary, audio and audiovisual formats;
13) Generally, responsibility for the management of the cultural heritage of the country.
Legal framework
There is no comprehensive or up-to-date legislation dealing with the protection and management of cultural heritage (tangible or intangible) in Vanuatu. Relevant legislation that provides a basis for legal and non-legal protection of cultural heritage includes the following:

**National Constitution:** The preamble to the Constitution establishes Vanuatu as a nation founded on “traditional Melanesian values”. Article 7 declares that parents have a fundamental duty to educate their children in their own culture and customs. Articles 29 and 30 establish the National Council of Chiefs and their role to make recommendations for the preservation and protection of ni-Vanuatu culture and language. Article 95 states that customary laws are to have effect as the laws of Vanuatu.

**Vanuatu National Cultural Council act (cap.186):** Establishes the Vanuatu National Cultural Council “for the preservation, protection and development of various aspects of the rich cultural heritage of Vanuatu”. The Council is also responsible for all national cultural heritage institutions.

**Preservation of sites and artifacts act (cap.39):** Provides for the protection of cultural and historic sites by the Minister responsible for culture, and prohibits the export of items of material culture of special significance or over ten years old.

**Island Courts act (cap.167):** Provides for the representation of chiefs and customary experts on island courts which solve disputes specifically in areas of traditional culture (and particularly land disputes). The island courts have the power to interpret customary law.

**Other:** Elements of the criminal code relating to the desecration of burials and legislative provisions protecting the right to religious expression could potentially be used to protect aspects of indigenous cultural expressions, however this has yet to be tested in a court of law.

There is also important forthcoming legislation - the Copyright, Trademark, Patents, and Designs bills - that addresses cultural heritage in the context of the protection of intellectual property rights. All these bills have been drafted, but only the Copyright Bill has been passed by Parliament (but even this has yet to be gazetted and therefore come into effect). All these bills have specific provisions dealing with indigenous knowledge and expressions of indigenous culture. All these provisions make it an offence to reproduce or otherwise use such expressions if:
- the use has not been authorized by the custom owners;
- the person has not used the expression in accordance with the rules of custom.

The National Cultural Council and National Council of Chiefs are given the power under these bills to act as the custodian of copyright on behalf of disputing custom owners or if an owner cannot be identified. These bills therefore do not establish clear rules for the use of indigenous knowledge and expressions, but rather prevent their improper use while facilitating their continued use in the realm of custom. Given the extensive consultation that will need to be undertaken with all cultural communities to design an appropriate legal instrument for the protection of their knowledge and expressions, this emphasis on the prevention of the improper use of this heritage in these bills is seen as a good interim measure to ensure their protection.

Policy framework
There is no official national policy in the area of culture or cultural heritage management in Vanuatu. Two policy statements that are useful are as follows: Kastom Polisi Blong Malvatumauri: An extensive document which details the customary policy of the Malvatumauri or National Council of Chiefs. Policies in a wide range of fields are outlined, including land ownership, environmental protection, migration and the preservation of language and all aspects of traditional cultures. However, the Kastom Polisi is not supported in legislation and has come to serve more as a guideline for elected member chiefs of the Malvatumauri themselves. Published in 1983, many of the declarations of the policy have been superceded by chiefly declarations on the ground. Work is now underway to enact legislation which would provide legal backing to many of these policies.

**Vanuatu Cultural Research Policy:** Developed principally to provide guidelines for research by foreigners (particularly anthropologists and filmmakers) into ni-Vanuatu cultures, this policy is implemented by the Vanuatu National Cultural Council under its legislated powers. It has provided an effective tool for ensuring local consultation and participation in such activities since its institution in 1995 (it was revised in 2001). In the absence of an official national cultural policy, it also provides elements of a de facto policy statement for the Vanuatu National Cultural Council and Cultural
Centre. The “Guiding principles” of the Policy, for example, are as follows:

- “kastom” means indigenous knowledge and practice and the ways it is expressed and manifested;
- kastom embodies and expresses the knowledge, practices and relationships of the people of Vanuatu and encompasses and distinguishes the many different cultures of Vanuatu;
- the people of Vanuatu recognise the importance of knowing, preserving and developing their kastom and history;
- kastom belongs to individuals, families, lineages and communities in Vanuatu. Any research on kastom must, in the first instance, respond to and respect the needs and desires of those people to whom the kastom belongs;
- research in practice is a collaborative venture involving researchers, individual and groups of informants, local communities, chiefs and community leaders, cultural fieldworkers, cultural administrative bodies and local and national governments, and must be approached as such.

**Viet Nam**

Prof. Dr. To Ngoc Thanh
President, Association of Vietnamese Folklorists

*Nha Nhac, proclaimed as a Masterpiece of the Oral and Intangible Heritage Humanity in November 2003*

(1) Why and how the particular cultural expression was selected for candidature

WHY?

- Vietnamese Court Music appeared in the 10th century under the Ly Dynasty and developed through the Tran (13th Cent.), Le (15th – 19th Cent.), and Nguyen (19th – 20th Cent.) dynasties. In the early Le Dynasty when feudalism was established, the Le Thai Tong King imported and absorbed Chinese *YaYueh* (1437) following and applying all the principles and conceptions of this Chinese Court Music, but also Vietnamizing it.
- After nearly ten centuries of development the *Nha Nhac* (Vietnamese pronunciation of *YaYueh*) become one of the typical expressions of the Vietnamese cultural soul, and of the creative musical talents of the people.
- *Nha Nhac* essentially expresses the national cultural identity in its use traditional musical characteristics such as the special musical scale, the structural unit of four rhythmic beats, the method of melodic development, the aesthetic concept of the relationship between melodic skeleton and improvised ornaments etc... all these features are rooted in our traditional folk and professional music.
- Originating from principles and conceptions of Chinese *Yu Yueh*, together with Japanese *Gagaku* and Korean *Aak*, *Nha Nhac* is one national version of a regional common cultural asset popular in Vietnam and Eastern Asian countries.
- After the Democratic Revolution of August, when 1945 the last feudal Nguyen monarchy ended, *Nha Nhac* fell into neglect. The instrumentalists of the former Court Orchestra gradually passed away and *Nha Nhac* itself fell into oblivion and is in danger of disappearing.

HOW?

- Although *Nha Nhac* was not used in the cultural life of the people, we have collected all performances of its repertory since 1977 on film.
- A large part of the *Nha Nhac* repertory has been integrated, modified, and improved, and has become a component of other professional musical repertories such as that of the Hue City Chamber Music Orchestra in Southern Vietnam.
- In March, 1994, UNESCO organized a workshop entitled “Preservation and Promotion of Cultural Intangible Heritage of Hue Region” with the participation of international experts. At this workshop the professors Tokumaru Ioshihiko, Yamaguchi Osamu (from Japan), Jose Maceda (from Philippines), Tran Van Khe and To Ngoc Thanh (from Vietnam) put forth a project for the restoration and teaching of *Nha Nhac*.
- Thanks to the financial sponsorship of the Japan Foundation and in part, Sumitomo Foundation, *Nha Nhac* was collected more extensively and was taught trained in the Faculty of Music at Hue Institute of Arts.
- Thanks to the newly-collected material from the three surviving instrumentalists of the former Court Orchestra, together with textual and sound materials from archives, we have quite enough material to be considered for candidature.
(2) Difficulties faced during the selection of the candidate.

- Because the Nha Nhac was not performed in cultural practice, ordinary people, including the authorities and even some scholars, know little about it. They do not understand the functions, contents, features, social and cultural roles and historical significance of Nha Nhac. When we decided to apply for candidature, we were not in unanimous agreement. Thus, we had to organize a scientific workshop titled “Preservation and Promotion of the Former Court Music – Nha Nhac”.

- Some cultural policy makers who were standing on an ideological platform, considered that Nha Nhac was the production of feudalism ideology so it was not worthy to become the representative of our traditional culture. They were persuaded only after the above workshop.

- The most difficult issue is that the Vietnamese nation is composed of 54 ethnic groups of which catch has its own traditional culture with unique and excellent cultural expressions. In accordance with the Guide to Masterpieces candidature, we have selected at least ten cultural expressions and spaces, among which Nha Nhac is in the first rank is the ten listed cultural objects express a balanced view of culture among the 54 ethnic groups, and Nha Nhac is just one of them.

(3) Current situation regarding the implementation of the Action Plan.

The main aims of the Action Plan are as follows:

- To popularize the multifaceted values of Nha Nhac, thus highlighting and strengthening the awareness and knowledge of people – both of authorities and ordinary people - as regards the task of preservation and promotion of this cultural treasure.

- To continue to teach and transmit the Nha Nhac to younger people through formal and non-formal education.

Current situation
Positive:

- The inclusion of Nha Nhac in the Proclamation of Masterpieces stimulated great popular in it. So magazines, newsletters, reviews, radio and television programmes have published or broadcast information about Nha Nhac. The publications mentioned different aspects of Nha Nhac such as its historical development, its philosophic – cosmogonic significance, ritual – ceremonial function, the composition of different kinds of orchestras, structure of musical form, features of musical rhythm, melody, scales, nuances of performing method etc…

- The publications contribute to the spread of knowledge about Nha Nhac among the people.

- The authorities, at provincial and national levels, recognizing more and more the real multifaceted values of Nha Nhac. They have some concrete support to maintain and promote the Nha Nhac, such as providing a budget for continuing the Nha Nhac class in Hue Institute of Arts; providing budget and staff to establish a Nha Nhac Performing Troupe in Centre for Preservation of the Ancient Capital, Hue.

- The government supports the continuing the collection of historical and musical materials concerning Nha Nhac.

Negative:

- It is difficult to recruit new students for the Nha Nhac class of Hue Institute of Arts because they worry that after graduation they will not be able to find a job for earn their living. Actually in order to maintain the Nha Nhac, it only needs an orchestra consisting of around 40 musicians, and the orchestra is now full.

- Some scholars and authorities consider that the Nha Nhac should be “enriched and developed”, because the traditional form is so poor in its orchestration method, is so “backwards” because the pieces have only andante and moderato movements. Now, in order to be modernized, the Nha Nhac orchestra has to be “improved” by the way of symphonic orchestration. In the past only one of each kind of instrument was used in the orchestra and they performed by way of a “dialogue and multilogue” between instruments. Now, following the conceptions of symphonic music, there are ten of each kind of instrument and they play in harmony polyphony. As a result, the symphonized Nha Nhac has destroyed all the features and characteristics of traditional Nha Nhac.

It is lucky for us that we have stopped this trend in time.

(4) Other heritage that was considered for candidature:

According to the discussion of our National Committee of Cultural Heritage, we intended to
present to UNESCO a list of cultural expressions and spaces as follows:

1. Highland – a cultural space with a tradition of singing/reciting archaic epics. This area is inhabited by around 20 ethnic minorities.
2. A kind of song-dance theatre “Ro Bam” which performs the Indian epic Ramayana.
3. The cultural space where the customs and the creative talents of the gong ensembles are popular as performing arts among the local people, who are of various minorities.
4. The alternating singing between girls and boys, mainly in the springtime ceremony, popular in 49 villages from Bac Ninh province, around 30km north of Hanoi. This Kwan Ho singing, in fact, is a competition of improvising not only lyrics but also melodies.
5. Knowledge and skill of among the minorities inhabiting Northern Vietnam.
6. The traditional puppetry, especially water puppetry.
7. Knowledge and skill of terracotta craft among the Champa people.
9. The aristocratic chamber music of CaTru – A sort of Confucian chamber music.
10. Hue chamber music. This is a kind of chamber music popular among the aristocracy sphere of ancient Hue city.

These objects could be changed depending on the selection of the Committee and the decision of Government.

2. Revise the country information

(1) i. In the paragraph: “Legislation in this field” should be revised as follows: The National Law for cultural heritage” was approved by National Assembly at its tenth session/ term 1997 - 2001 on October 2001.

ii. In the paragraph “Inventories/ directories” should be added as follows: “The Association of Vietnamese Folklorists (AVF) has put together a long-term programme entitled “View toward year 2010”. The AVF recognized that all bearers, informers, singers, dancers etc….. of traditional intangible cultural heritage now are in their 70s or 80s. If we do not urgently collect all the knowledge which these people preserve in their memories, so after 2010 we will have nothing to collect because they will all be dead. The concrete actions to implement this programme are as follows:

- Each provincial branch of AVF has to list all uncollected heritage in its own provincial territory
- Then the branch must divide all objects needed to be collected into an annual action plan and mobilize all its own members to implement this plan.
- The National Standing Committee of AVF must find funds, totaling at least around US$100,000 per year. The Committee must also organize the provincial or regional training courses to train its own members and collaborators in the knowledge and methods of collecting materials during and after field-work; the methods of preservation, revitalization and promotion of heritage in a local area.
- The AVF gives rewards with an honorary national title “The Master of Folklore” to the outstanding famous masters of various kinds of folklore and intangible cultural heritage, including performing arts. The Reward is based on UNESCO’s Recommendation on the title “Living Human Treasures” and on the Rules of AVF.”

iii- In the paragraph: “National level agency/ organization dedicated to preservation and promotion of traditional/ folk performing arts” should be added: At the end of 2001, after approving the “Law for cultural heritage” the National Committee for cultural heritage was established. The Committee is composed of members from the Ministry of Culture and Information, Vietnam National Commission for UNESCO and AVF.

(2) Case studies…

(a) Public awareness is increasing especially after the First Proclamation of Masterpieces. Villagers who are inheriting the heritage restore and revitalize it the heritage themselves without the support of concerned agencies.
(b) With the programme “View toward 2010” the AVF is managing the inventory of the heritage fund in the culture of 54 ethnic groups.
(c) It is encouraging and supporting training to pass down the heritage from old performers to younger people.
(d) For the preservation of endangered heritage the AVF, in collaboration with local villagers organize a training course for the young villagers. Then it organizes a competition among trainees.

(3) Follow-up activities…

- “Living Human Treasures” is a very honorable title. How will this Recommendation be enforced? Do we need to discuss this issue?
- Nowadays, besides the Rule of Proclamation of
Masterpieces, we have approved the Convention on Safeguarding Intangible Cultural Heritage and we have coming up, the “Convention on Cultural Diversity”. How can we combine the spirit and the legislative articles and paragraphs of these Conventions to apply them to our common task of preservation and promotion of intangible cultural heritage?

(4) What do I expect from this Meeting?
For many years, ACCU has been a cultural centre with the power to gather the common interests of countries in the region. An ACCU Meeting is always an interesting, open and very useful forum for discussion of our common issues. I expect to learn about many good experiences from other participants in the field of Preservation and Promotion of Intangible Cultural Heritage.
Annex 1

1. Convention for the Safeguarding of the Intangible Cultural Heritage
2. List of the items of the Second Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, November 2003

Annex 2

1. General Information
2. Meeting Schedule
3. Opening Speeches
4. List of Participants
1. Convention for the Safeguarding of the Intangible Cultural Heritage

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

Referring to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966,

Considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

Being aware of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

Considering that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,
Recalling UNESCO’s programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them, Adopts this Convention on this seventeenth day of October 2003.

I. General provisions

Article 1 – Purposes of the Convention

The purposes of this Convention are:

(a) to safeguard the intangible cultural heritage;

(b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;

(c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;

(d) to provide for international cooperation and assistance.

Article 2 – Definitions

For the purposes of this Convention,

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;

(b) performing arts;

(c) social practices, rituals and festive events;

(d) knowledge and practices concerning nature and the universe;

(e) traditional craftsmanship.
Annex 1

3. “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

Article 3 – Relationship to other international instruments

Nothing in this Convention may be interpreted as:

(a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or

(b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

II. Organs of the Convention

Article 4 – General Assembly of the States Parties

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as “the General Assembly”. The General Assembly is the sovereign body of this Convention.

2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.

3. The General Assembly shall adopt its own Rules of Procedure.

Article 5 – Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as “the Committee”, is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.

2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.
Article 6 – Election and terms of office of States Members of the Committee

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.

2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.

3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.

4. Every two years, the General Assembly shall renew half of the States Members of the Committee.

5. It shall also elect as many States Members of the Committee as required to fill vacancies.

6. A State Member of the Committee may not be elected for two consecutive terms.

7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

Article 7 – Functions of the Committee

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

(a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;

(b) provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;

(c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;

(d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;

(e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;

(f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;

(g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:
(i) inscription on the lists and proposals mentioned under Articles 16, 17 and 18;

(ii) the granting of international assistance in accordance with Article 22.

**Article 8 – Working methods of the Committee**

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.

2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.

3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.

4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

**Article 9 – Accreditation of advisory organizations**

1. The Committee shall propose to the General Assembly the accreditation of non-governmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.

2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

**Article 10 – The Secretariat**

1. The Committee shall be assisted by the UNESCO Secretariat.

2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.

**III. Safeguarding of the intangible cultural heritage at the national level**

**Article 11 – Role of States Parties**

Each State Party shall:

(a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;

(b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.
Article 12 – Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.

2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Article 13 – Other measures for safeguarding

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

(a) adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;

(b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;

(c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;

(d) adopt appropriate legal, technical, administrative and financial measures aimed at:

(i) fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;

(ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;

(iii) establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

Article 14 – Education, awareness-raising and capacity-building

Each State Party shall endeavour, by all appropriate means, to:

(a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:

(i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;

(ii) specific educational and training programmes within the communities and groups concerned;
(iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and

(iv) non-formal means of transmitting knowledge;

(b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;

(c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Article 15 – Participation of communities, groups and individuals

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

IV. Safeguarding of the intangible cultural heritage at the international level

Article 16 – Representative List of the Intangible Cultural Heritage of Humanity

1. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

Article 17 – List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.

3. In cases of extreme urgency – the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee – the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

Article 18 – Programmes, projects and activities for the safeguarding of the intangible cultural heritage

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and
activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.

2. To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.

3. The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.

V. International cooperation and assistance

Article 19 – Cooperation

1. For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage.

2. Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of intangible cultural heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

Article 20 – Purposes of international assistance

International assistance may be granted for the following purposes:

(a) the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;

(b) the preparation of inventories in the sense of Articles 11 and 12;

(c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the intangible cultural heritage;

(d) any other purpose the Committee may deem necessary.

Article 21 – Forms of international assistance

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

(a) studies concerning various aspects of safeguarding;

(b) the provision of experts and practitioners;

(c) the training of all necessary staff;

(d) the elaboration of standard-setting and other measures;
Annex 1

(e) the creation and operation of infrastructures;
(f) the supply of equipment and know-how;
(g) other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

Article 22 – Conditions governing international assistance

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.

2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.

3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

Article 23 – Requests for international assistance

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the intangible cultural heritage present in its territory.

2. Such a request may also be jointly submitted by two or more States Parties.

3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

Article 24 – Role of beneficiary States Parties

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.

2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.

3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the intangible cultural heritage.

VI. Intangible Cultural Heritage Fund

Article 25 – Nature and resources of the Fund

1. A “Fund for the Safeguarding of the Intangible Cultural Heritage”, hereinafter referred to as “the Fund”, is hereby established.

2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:

(a) contributions made by States Parties;

(b) funds appropriated for this purpose by the General Conference of UNESCO;

(c) contributions, gifts or bequests which may be made by:

(i) other States;

(ii) organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations;

(iii) public or private bodies or individuals;

(d) any interest due on the resources of the Fund;

(e) funds raised through collections, and receipts from events organized for the benefit of the Fund;

(f) any other resources authorized by the Fund’s regulations, to be drawn up by the Committee.

4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.

5. The Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by the Committee.

6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

_Article 26 – Contributions of States Parties to the Fund_

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.

2. However, each State referred to in Article 32 or in Article 33 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.

3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take
effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.

4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

Article 27 – Voluntary supplementary contributions to the Fund

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

Article 28 – International fund-raising campaigns

The States Parties shall, insofar as is possible, lend their support to international fund-raising campaigns organized for the benefit of the Fund under the auspices of UNESCO.

VII. Reports

Article 29 – Reports by the States Parties

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

Article 30 – Reports by the Committee

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.

2. The report shall be brought to the attention of the General Conference of UNESCO.

VIII. Transitional clause

Article 31 – Relationship to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity

1. The Committee shall incorporate in the Representative List of the Intangible Cultural Heritage of Humanity the items proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity” before the entry into force of this Convention.
2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudge the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.

3. No further Proclamation will be made after the entry into force of this Convention.

IX. Final clauses

Article 32 – Ratification, acceptance or approval

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.

2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

Article 33 – Accession

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.

2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.

3. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 34 – Entry into force

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

Article 35 – Federal or non-unitary constitutional systems

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

(a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;

(b) with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to
take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 36 – Denunciation

1. Each State Party may denounce this Convention.

2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.

3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

Article 37 – Depositary functions

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

Article 38 – Amendments

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.

2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.

3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.

4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.

5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.
6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:

   (a) as a Party to this Convention as so amended; and
   (b) as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

*Article 39 – Authoritative texts*

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.

*Article 40 – Registration*

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.
DONE at Paris, this third day of November 2003, in two authentic copies bearing the signature of the President of the 32nd session of the General Conference and of the Director-General of UNESCO. These two copies shall be deposited in the archives of UNESCO. Certified true copies shall be delivered to all the States referred to in Articles 32 and 33, as well as to the United Nations.


Hecho en París en este día tres de noviembre de 2003, en dos ejemplares auténticos que llevan la firma del Presidente de la 32ª reunión de la Conferencia General y del Director General de la UNESCO, ejemplares que quedarán depositados en los archivos de la UNESCO y de los cuales se remitirá copia certificada conforme a todos los Estados a que se refieren los Artículos 32 y 33, así como a las Naciones Unidas.
The above text is the authentic text of the Convention hereby duly adopted by the General Conference of UNESCO at its 32nd session, held in Paris and declared closed on the seventeenth day of October 2003.

Le texte qui précède est le texte authentique de la Convention dûment adoptée par la Conférence générale de l'UNESCO à sa 32e session, qui s’est tenue à Paris et qui a été déclarée close le dix-sept octobre 2003.

Lo anterior es el texto auténtico de la Convención aprobada en buena y debida forma por la Conferencia General de la UNESCO en su 32ª reunión, celebrada en París y clausurada el diecisiete de octubre de 2003.
IN WITNESS WHEREOF the undersigned have signed this Convention this third day of November 2003.

President of the General Conference

Director-General

EN FOI DE QUIO ont apposé leurs signatures, le trois novembre 2003

Le Président de la Conférence générale

Le Directeur général

EN FE DE LO QUAL estampan sus firmas, en este día tres de noviembre de 2003

El Presidente de la Conferencia General

El Director General
Certified Copy
Copie certifiée conforme
Copia certificada conforme

Paris,

Legal Advisor
United Nations Educational, Scientific and Cultural Organization

Conseiller juridique
de l’Organisation des Nations Unies pour l’education, la science et la culture

Asesor Jurídico,
de la Organización de las Naciones Unidas para la Educación, la Ciencia y Cultura
2. Proclamation of the “Masterpieces of the Oral and Intangible Heritage of Humanity”

List of Proclaimed Masterpieces
The Second Proclamation, 7 November 2003

<table>
<thead>
<tr>
<th>No.</th>
<th>Masterpiece</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Azerbaijani Mugham</td>
<td>Azerbaijan</td>
</tr>
<tr>
<td>2.</td>
<td>The Carnival of Binche</td>
<td>Belgium</td>
</tr>
<tr>
<td>3.</td>
<td>The Andean Cosmovision of the Kallawaya</td>
<td>Bolivia</td>
</tr>
<tr>
<td>4.</td>
<td>The Oral and Graphic Expressions of the Wajapi</td>
<td>Brazil</td>
</tr>
<tr>
<td>5.</td>
<td>The Royal Ballet of Cambodia</td>
<td>Cambodia</td>
</tr>
<tr>
<td>6.</td>
<td>The Oral Traditions of the Aka Pygmies of Central Africa</td>
<td>Central African Republic</td>
</tr>
<tr>
<td>7.</td>
<td>The Art of Guqin Music</td>
<td>China</td>
</tr>
<tr>
<td>8.</td>
<td>The Carnival of Barranquilla</td>
<td>Colombia</td>
</tr>
<tr>
<td>9.</td>
<td>La Tumba Francesa, Music of the Oriente Brotherhood</td>
<td>Cuba</td>
</tr>
<tr>
<td>10.</td>
<td>The Al-Sirah al-Hilaliyya Epic</td>
<td>Egypt</td>
</tr>
<tr>
<td>11.</td>
<td>The Kihnu Cultural Space</td>
<td>Estonia</td>
</tr>
<tr>
<td>12.</td>
<td>The Tradition of Vedic Chanting</td>
<td>India</td>
</tr>
<tr>
<td>13.</td>
<td>Wayang Puppet Theatre</td>
<td>Indonesia</td>
</tr>
<tr>
<td>14.</td>
<td>Iraqi Maqam</td>
<td>Iraq</td>
</tr>
<tr>
<td>15.</td>
<td>Ningyo Johruri Bunraku Puppet Theatre</td>
<td>Japan</td>
</tr>
<tr>
<td>16.</td>
<td>The Maroon Heritage of Moore Town</td>
<td>Jamaica</td>
</tr>
<tr>
<td>17.</td>
<td>The Art of Akyns, Kyrgyz Epic Tellers</td>
<td>Kyrgyzstan</td>
</tr>
<tr>
<td>18.</td>
<td>Woodcrafting Knowledge of the Zafimaniry</td>
<td>Madagascar</td>
</tr>
<tr>
<td>19.</td>
<td>The Indigenous Festivity dedicated to the Dead</td>
<td>Mexico</td>
</tr>
<tr>
<td>20.</td>
<td>The Traditional Music of Morin Khuur</td>
<td>Mongolia</td>
</tr>
<tr>
<td>21.</td>
<td>The Pansori Epic Chant</td>
<td>Republic of Korea</td>
</tr>
<tr>
<td>22.</td>
<td>Lakalaka, Dances and Sung Speeches of Tonga</td>
<td>Tonga</td>
</tr>
<tr>
<td>23.</td>
<td>The Arts of the Meddah, Public Storytellers</td>
<td>Turkey</td>
</tr>
<tr>
<td>24.</td>
<td>Vanuatu Sand Drawings</td>
<td>Vanuatu</td>
</tr>
<tr>
<td>25.</td>
<td>Nha Nhac, Vietnamese Court Music</td>
<td>Viet Nam</td>
</tr>
<tr>
<td>26.</td>
<td>Songs of Sanaa</td>
<td>Yemen</td>
</tr>
<tr>
<td>27.</td>
<td>The Baltic Song and Dance Celebrations</td>
<td>Estonia, Latvia, Lithuania</td>
</tr>
<tr>
<td>28.</td>
<td>Shashmaqom Music</td>
<td>Tajikistan, Uzbekistan</td>
</tr>
</tbody>
</table>
List of Proclaimed Masterpieces
The First Proclamation, 18 May 2001

1. The Garifuna Language, Dance and Music
   **Belize**
   Supported by Honduras and Nicaragua

2. The Oral Heritage of Gelede
   **Benin**
   Supported by Nigeria and Togo

3. The Oruro Carnival
   **Bolivia**

4. Kunqu Opera
   **China**

5. The Gbofe of Afounkaha; the Music of Transverse Trumpets of the Tagbana Community
   **Côte d’Ivoire**

   **Dominican Republic**

7. The Oral Heritage and Cultural Manifestations of the Zapara People
   **Ecuador-Peru**

8. Georgian Polyphonic Singing
   **Georgia**

9. The Cultural Space of Sosso-Bala in Nyagassola
   **Guinea**

10. Kutiyattam, Sanskrit Theatre
    **India**

11. Opera dei Pupi, Sicilian Puppet Theatre
    **Italy**

12. Nogaku Theatre
    **Japan**

13. Cross Crafting and its Symbolism in Lithuania
    **Lithuania, Supported by Latvia**

14. The Cultural Space of Jemaa el-Fna Square
    **Morocco**

15. Hudhud Chants of the Ifugao
    **Philippines**

16. Royal Ancestral Rite and Ritual Music in Jongmyo Shrine
    **Republic of Korea**

17. The Cultural Space and Oral Culture of the Semeiske
    **Russian Federation**

18. The Mystery Play of Elche
    **Spain**

19. The Cultural Space of the Boysun District
    **Uzbekistan**
ANNEX 2

1. General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU), Bunkacho (Agency for Cultural Affairs of Japan) and the Japanese National Commission for UNESCO will jointly organise the 2004 ACCU Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage, in collaboration with UNESCO, and in cooperation with the Ministry of Foreign Affairs.

1. Background

- ACCU has implemented, in collaboration with experts in the region, a number of regional activities for promotion of cultural heritage in the region over the last two decades. Among others, it produced educational, promotional audio-visual materials on Asian and Pacific folk dances, folk festivals, folk songs and musical instruments. It also produced the “Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific – a Basic Model” in print and on-line versions, which comprises brief introductions of the performing arts and related organisations and the national policies in the field.

- As a part of its cultural personnel capacity-building, ACCU organised, jointly with UNESCO, the 2002 Regional Workshop in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” (12 – 16 March 2002, Tokyo) to encourage future participation, as well as to discuss effective use of the programme to promote oral and intangible heritage in general. A large number of countries from Asia and the Pacific, compared to other regions, submitted the candidature files for the second Proclamation, which we consider an immediate successful results of the 2002 Regional Workshop.

- The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the 32nd session of UNESCO General Conference on 17 October 2003.

2. Objectives

- to share the results of discussion on the Convention for the Safeguarding of the Intangible Cultural Heritage at the 32nd UNESCO General Conference

3. Time and Place

26 February – 1 March 2004 (5 days)
Miyako Hotel Osaka, National Bunraku Theater (Osaka, Japan)

4. Participation in the Meeting

(1) Participants
One participant each from the following UNESCO Member States in Asia and the Pacific.
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, Rep. of Korea, Sri Lanka, Tajikistan, Thailand, Tonga, Uzbekistan and Viet Nam

(2) UNESCO Representative(s):

(3) Resource Persons:
Japanese expert(s) on the Japanese administrative system of intangible cultural properties management
One/two overseas expert(s)

(4) Observers

(5) Secretariat: ACCU

5. Qualification of Participants

The nominated experts are to meet the following conditions:
(1) S/he should be an expert or senior administrator who was/is involved in the candidature-selection
procedure for the “Proclamation of Masterpieces,” OR a key staff member from the government who is in charge of intangible cultural heritage at national level.

(2) S/he should be proficient in English.

6. Programme (tentative):

Wed. 25 Feb.
Arrival of the International Participants

Thu. 26. Feb. DAY1
Opening
Keynote speeches by representatives from UNESCO and Bunkacho
ACCU Presentation
Presentation: results of and discussion on the Convention and the 2nd Proclamation of the Masterpieces

Fri. 27 Feb. DAY2
Introduction of the proclaimed Masterpieces from the region (reasons for the national selections, difficulties when selected)
Country Report Presentations: info. on the latest developments on ICH promotion and follow-up activities to 2002 Regional Workshop

Sat. 28 Feb. DAY3
Discussion & Consultation on medium-term ACCU activities
Lecture-demonstration of Bunraku (puppeteers and stage properties production/restoration)

Sun. 29 Feb. DAY4
Field visit
Option 1: Observation of locally transmitted performing art “Awaji Ningyo Joruri” in Awaji Island
Option 2: Historic Monuments of Ancient City of Nara (World Heritage) & Bunraku performance watching (Ikoma, Nara)

Mon. 1 Mar. DAY5
Final Discussion
Conclusion
Tue. 2 Mar.
Departure of the International Participants

7. Financial Arrangements
Travel:
ACCU will provide each of the participants and Resource Persons, except those from Australia, New Zealand, Republic of Korea, Malaysia and Thailand with a direct return ticket (normal economy class) between the international airport nearest to his/her residence and Osaka.

Board and Lodging:
ACCU will provide each of the participants and Resource Persons with a Daily Subsistence Allowance (DSA) for 6 days from 25 February to 1 March 2004.

8. Working Language
The working language of the Meeting is English. As and when necessary, interpretation between Japanese and English is provided.

9. Accommodation
Miyako Hotel Osaka
6-1-55, Uehonmachi, Tennoji-ku, Osaka 543-0001, Japan
tel: (81-6) 6773-1111 fax: (81-6) 6773-3322
e-mail: mkt-dpt@osaka.miyakohotels.ne.jp

10. Correspondence
Mr. SATO Kunio, Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
6, Fukuromachi, Shinjuku-ku
Tokyo 162-8484 Japan
tel: (81-3) 3269 4435 fax: (81-3) 3269 4510
e-mail: culture@accu.or.jp
2. Meeting Schedule

26 February (Thursday) DAY 1

9:30  Opening Programme
      Opening Speeches
          ACCU, UNESCO, Bunkacho
      Presentation of Participants
      Explanation of the Programme
      Introduction of office bearers

10:30  Keynote Speech 1
      Mr. Rieks Smeets, Chief, Intangible
            Cultural Heritage Section, UNESCO

11:20  tea break

11:35  Keynote Speech 2
      Mr. SUZUKI Norio, Councilor
            on Cultural Properties, Bunkacho

12:15  ACCU Presentation
      Mr. SATO Kunio, Director-General

12:45-14:00 Lunch break

14:00  Introduction of the Asian and the
            Pacific Masterpieces of the Second
            Proclamation
            Cambodia, China, Indonesia, Japan,
            Kyrgyzstan

16:00-16:15 tea break

16:15-18:15 Introduction of the Masterpieces
            (continued)
            Mongolia, Rep. of Korea, Tonga,
            Vanuatu, Viet Nam, Tajikistan-
            Uzbekistan

19:00-20:30 Reception hosted by ACCU at “Crystal Room” Miyako Hotel Osaka

27 February (Friday) DAY 2

9:00-9:20  Introduction of the Masterpieces
            (continued)
            India

9:20-9:40  Resource Persons’ comments on
            overview of Masterpieces
            Mr. Ralph Regenvanu, jury member

9:40-10:00 UNESCO Bangkok Office Presentation
            Ms. Beatrice Kaldun, Consultant-Culture

10:00-10:40 Discussion with UNESCO on the
            Convention
            Mr. Rieks Smeets, UNESCO

10:40-10:50 break

10:50-12:45 Country report sharing: case studies on
            successful projects
            (1) Heritage management
                Bhutan, Japan, Philippines
                Rep. of Korea

12:45-14:00 Lunch

14:00-  Country report sharing (continued)
            (2) Obligations & rights of state parties
                to the Convention
                Mongolia

17:30-18:00 Discussion: overview of issues common
            to Asian and the Pacific countries

28 February (Saturday) DAY 3

9:00-  Discussion & Consultation on future
            ACCU activities on ICH
            ACCU Report Presentation
            Ms. OHNUKI Misako

9:30-  (comment gathering)

9:50-10:20 tea break

10:20-10:40 Group discussion explanation [plenary]

10:45-11:35 Group discussion on tentative ACCU
            projects

11:40-12:10 Results presentation [Plenary]

13:00-13:40 Lunch at National Bunraku Theatre

14:00-  National Bunraku Theatre
            -Lecture on training Bunraku artists
            -Demonstration-explanation of narration,
              music and puppet manipulation,
            -Observation tour of backstage puppet
              maintenance studios

17:20  Leaving the theatre for hotel
29 February (Sunday) DAY 4

[Group A] Field visit: Awaji Ningyo Joruri
7:35 Meeting at hotel lobby
7:50 Leaving hotel by bus
10:00-13:00 Awaji Puppet Theatre
   “Puppet class”
   Performance
   Meeting with leading practitioners
13:00-14:00 Lunch
14:30-16:00 Nandan Junior High School
   Observing the Ningyo Joruri Club practice
18:30 Back to hotel

[Group B] Field visits: World Heritage sites and Bunraku performance
8:45 Meeting at hotel lobby
9:00 Leaving hotel by bus
10:00-12:00 World Heritage sites
   Todaiji Temple
   Kasuga Taisha Shrine
   Lunch
14:00-17:00 Bunraku Performance
   (Ikoma City, Nara)
   “Ehon Taiko-ki”, “Tsuri Onna”
18:00 Back to hotel

1 March (Monday) DAY 5

9:30- Sharing Field visits observation
   Group A: Ms. Noorsiah Sabri, Malaysia
   Group B: Mr. Sipiriano Nemani, Fiji
10:00-10:30 Country Report Presentations
   Myanmar, Pakistan
10:30-11:30 Discussion & Consultation on future ACCU activities on ICH
11:30-12:30 Final Discussion: Regional Activities for Safeguarding ICH
12:30-13:00 Closing
   Closing Remarks
   1. Ms. Beatrice Kaldun, UNESCO Bangkok
   2. Mr. Sato Kunio, ACCU

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

(1) Opening Address by Mr. SATO Kunio
Director-General, ACCU

Good morning, everybody. Welcome to Osaka. Mr. Suzuki, Councillor on Cultural Properties, Agency for Cultural Affairs, Mr. Smeets from UNESCO, Distinguish participants, Friends and colleagues,

It is my great pleasure to welcome all of you on behalf of the Asia/Pacific Cultural Centre for UNESCO, on the occasion of the opening of the 2004 ACCU Regional Meeting in the Asia and the Pacific on Promotion of Intangible Cultural Heritage. Thank you all the participants from 28 countries, coming all the way to attend this regional meeting. I should also like to express my appreciation to Resource Persons and UNESCO representatives headed by Mr. Smeets.

Let me recall 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, organised jointly by ACCU and UNESCO, to promote and disseminate the ideas and the system of the UNESCO’s Masterpieces programme in Asia. As I understand, the 2002 Workshop contributed much to the awareness raising and increased the interest in the Masterpieces programme among UNESCO Member States in the region. As we know, out of twenty eight cultural heritage proclaimed as Masterpieces in November last year, twelve were from Asia and the Pacific region. No doubt, what is important is not necessarily the Proclamation of each heritage, but awareness-raising of the importance of our intangible cultural heritage, many of which is in danger of disappearance, coupled with actions for their safeguarding.

Following the latest movements of UNESCO, especially the adoption of the Convention of Safeguarding Intangible Cultural Heritage last October, ACCU considers it is quite opportune for us to meet again, to make a stocktaking of measures of safeguarding intangible cultural heritage, and discuss future strategies in the region. ACCU would also like to benefit by your advice on how our future regional activities, while taking into considerations past joint programmes in the field of intangible cultural heritage.

During this meeting, you will have a field visit either to Todaiji temple, one of the oldest temples in the world on the World Heritage site, plus Bunraku puppet performance, a Masterpiece in Ikoma, or to a traditional puppet theatre to meet a living national treasure at Awaji Island. Needless to mention, all of you will visit and see how the Bunraku puppet theatre is managed for its performance and its conservation.

At last, I would like to express our sincere thanks to our co-organiser, Agency for Cultural Affairs and the Japanese National Commission for UNESCO, for their generous support in organising this meeting. ACCU will try our best to make your stay as pleasant and conformable as possible. If you happen to have anything inconvenient, please let us know. We will try to solve your problem or issue as soon as possible to satisfy your stay. Let’s have friendly, fruitful discussions during coming days. Thank you very much.

(2) Opening Address by Mr. Rieks Smeets
Chief, Intangible Heritage Section
UNESCO

I am grateful, Mr. Sato, Mr. Suzuki, to have been invited to represent UNESCO in this meeting. I am happy to be on this occasion in this region of the World, which is very important for us, both in view of its richness in intangible heritage and in its long-standing experiences in dealing with it. However, before going on, I would like to extend to you the greetings, and their wishes for success, of UNESCO’s Director-General Mr Koichiro Matsuura and of the Assistant Director-General for Culture, Mr Mounir Bouchenaki.

I also want to express my appreciation for this important initiative to the Asia/Pacific Cultural Centre for UNESCO. Although I am relatively new to UNESCO – I was appointed only in April last year– I am well aware of the active role that ACCU has played in developing a network of policy-makers concerned with UNESCO activities in the Asia-Pacific region. Your work, ACCU, and also all of your work, ladies and gentlemen, is most relevant.
for our Organisation. So, I thank you for having this meeting and for having invited me.

Now that the Convention for the Safeguarding of the Intangible Cultural Heritage, the 2003 Convention, has been adopted, our section is faced with a multitude of important new tasks. And what we need now is your input and that of other regions, as your experiences and your questions are especially important for preparing the implementation of the Convention. Therefore, in the first place, I am here to learn from you.

I would also like to take this opportunity to thank the Japanese authorities for their continuous support to our activities, in particular for the generous financial support we receive through the Japan Funds-in-Trust. I must say that almost three quarters of what we are able to do from Headquarters in the framework of the Masterpieces Programme is financed by the Japan Funds-in-Trust. But we are also grateful for the ongoing interest and moral support, equally important, with which Japan always has been encouraging us. I know that Japan’s warm support for UNESCO in the field of intangible cultural heritage is rooted in the country’s long history of safeguarding intangible cultural heritage and in a deep appreciation for traditional cultural expressions and manifestations which have been preserved under so many different forms in Japan. This is my first visit to Japan, and I hope to discover various aspects of Japanese traditional living culture and this country’s cultural policies. I plan to visit many specialists and specialised institutions. Upon my arrival yesterday, I already had the opportunity to visit the ancient capital of Kyoto and I was impressed to see the local Noh theatre, to meet an artist who is a master in the production and reconstruction of textile treasures, and to enjoy at the end of the day a tremendous traditional Japanese dinner.

I know that ACCU organized an intensive meeting similar to this one two years ago, which my predecessor Ms Noriko Aikawa and my colleague César Moreno attended. I heard from them that they had a good time and that they had precious opportunities to directly exchange views with regional experts. Since then as you know, remarkable progresses have been made in the field of the safeguarding of intangible cultural heritage. In the autumn of last year we saw not only the adoption of the 2003 Convention, but also the Second Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. Asia, which already had been successful at the first Proclamation, now even improved on that result.

The Convention was adopted two years before schedule; we were quite happy with that as we can now continue our work in another gear, by embarking upon the preparation of its implementation. I would like to thank your countries for the warm support we received in the period when the experts prepared the draft of this Convention. Without the knowledgeable and convincing support of the Asia and the Pacific countries, things would have been more difficult. There is still much work ahead and in my contribution, later on, I will raise some thematic questions that still have to be worked out. I am looking forward to your first reactions on these subjects. I will also be happy to get to know all of you personally to establish contacts for the future. Maybe, in certain cases, that future will not be too far ahead: in order to promote this Convention and to encourage Member States to adhere to it, we are going to organise eight regional meetings within the coming twelve months. One of these meetings, the one for Asia, will be held in New Delhi, and most probably there will be a separate meeting for the Pacific region. As you are aware, it is stipulated in the Convention that it will come into force after the deposit of the thirtieth instrument of ratification, acceptance or approval. We aim at realising that goal within two years.

I would like to inform you that we already got good news from Algeria. Algeria became the first country to sign and ratify the Convention for the Safeguarding of the Intangible Cultural Heritage. We know about five to six other countries that are already far in the preparation of the ratification process. In addition to the regional meetings, we will also organise activities at Headquarters in Paris to see to it that we have the required number of thirty States ratifying this Convention as soon as possible. My colleagues and myself are also working hard on laying a sound foundation for the future implementation of the Convention. Fortunately, we already have quite some experience with different types of activities, programmes and projects in the field of the safeguarding of elements of intangible cultural heritage. The main source of our experiences, of course, is the programme of the Proclamation of the Masterpieces of the Oral and Intangible Heritage of
Humanity. In NGOs and in the Proclamation’s Jury many discussions and evaluations have already taken place in relation to this programme. But lots of questions are left to be worked out, be it on a preliminary basis only. We already receive questions from Member States asking what will be their obligations and their rights, once they become a party to this Convention. Therefore we are working on the production of a series of a manuals, in which experts of different regions and backgrounds will try to explain the working of this Convention. There will be a general manual presenting and analysing the text of the Convention, providing definitions and also giving the historical background and the raison d’être of the Convention. The various domains of the intangible cultural heritage and different methods of safeguarding will be explained by giving examples and good practices. There will also be specialised manuals, at least one on oral traditions and expressions, one on performing arts such as dance, music, traditional theatre, and probably also one on rituals, social events and festivities.

I already briefly mentioned the Second Proclamation of Masterpieces in which your region was particularly successful. As you know, there will be a third Proclamation in July 2005. The circular letter announcing this was sent in the beginning of January to the Member States and a letter confirming this will soon be sent to the National Commissions for UNESCO, Permanent Delegations in Paris and to all UNESCO field offices. We hope, although this may sound strange, that the Third Proclamation will be the last one: as soon as the 2003 Convention will enter into force, the Proclamation programme will cease to exist, though not without leaving a major trace. All elements already proclaimed a Masterpiece before the entry into force of the 2003 Convention will be incorporated in the Representative List of the Intangible Cultural Heritage of Humanity, which is foreseen under article 16 of the Convention. If you would ask me how exactly that incorporation is going to take place, I am afraid I will not be able to answer your question to your satisfaction. You will have to wait for detailed answers. The State Parties to this Convention together will form its General Assembly; that Assembly will organise elections and create a Committee, officially an Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, of – at least in the beginning – 18 members. It will be the task of that Committee to elaborate proposals for the implementation of the Convention. One of their proposals will concern the insertion of the Masterpieces into the Representative List and another but related one is a proposal that the Committee will have to draw up, and to submit to the General Assembly for approval, a set of criteria for the establishment, updating and publication of that Representative List.

As you may know, besides the Convention, in UNESCO’s intangible heritage section we have gained experiences in other programmes n the field on intangible cultural heritage, which we will also be made profitable for the 2003 Convention: As you can imagine we have to use this expression, intangible cultural heritate, very, very often. Personally I would have preferred ‘living heritage’ or ‘living cultural heritage, which is shorter, makes things more clear and is a more positive term. We have the programme of the Living Human Treasures System. We started the biennium with seven countries having this kind of systems, and we try to double that number before the end of the biennium.

We have a programme on Endangered Languages, which for the first time received a fair amount of money within the regular budget of UNESCO for this biennium. Several activities are being developed, of which quite some projects have been decentralised under this programme. We had an expert meeting of mainly socio-linguists resulting in a set of recommendations that we will publish soon. We will focus in the first place on Africa as the problems there are very large. And we will try to contrast the situation in Africa with the situation in the Pacific where sometimes, with very small amount of money, miracles can be performed in the field of safeguarding endangered languages. We would like to try to transfer part of that experience to Africa and other parts of the world.

Then we have a programme in traditional music. As you know, some 35 years ago, UNESCO started a compilation of traditional music that now became a CD series. However, these series will soon disappear as such due to the current market forces. Today UNESCO, once a pioneer, is not by far the only player in this - crumbling - market. CDs will also be produced in the future but probably on a more incidental basis: we will try to make this part of our implementation programme of the Convention. And we consider bringing out in the future CDs to especially highlight elements that will be the object...
UNESCO has played a major role in protecting tangible cultural and natural heritage through its World Heritage Programme. This is very widely acknowledged. For the intangible cultural heritage, from 2001, UNESCO initiated the programme of the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity. This indeed has played a spearheading and significant role in the protection and transmission of the diversified intangible cultural heritage of the world. In this project, already 47 items have been proclaimed as Masterpieces and this has made these intangible heritage items well known throughout the world. This has indeed encouraged those who have been involved with intangible cultural heritage worldwide.

As for Japan, with the First Proclamation Nohgaku was listed and with the Second Proclamation, Ningyo Joruri Bunraku was listed. This means that the efforts of the people involved in these intangible cultural heritage items in Japan was highly acclaimed. At the same time, we can say that the long years of efforts we have imposed on ourselves for the protection of cultural heritage finally bore fruit. Furthermore, after repeated discussions at the UNESCO General Conference that was held in November 2004, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted.

So here in Japan we have been earnestly involved with the protection of intangible cultural heritage and we have to aim for the early ratification of the Convention in Japan. We have been making domestic adjustments. As a result of that, tomorrow on 27 February, this will be the agenda at the Cabinet meeting and it will be discussed at the Japanese Diet. I thought I would just like to report this to you.

In every country I understand that there are actions towards the ratification of the Convention and I earnestly hope that it will go into effect as early as possible. We indeed hope that this meeting will serve as the catalyst for the further understanding of the Proclamation of Masterpieces in every country and that action will go ahead for the early coming into effect of the convention and this would also facilitate the efforts towards protection of intangible cultural heritage throughout the world, headed by UNESCO.

Lastly but not least I would like to pay my deep respects to UNESCO and ACCU and all the others involved. Thank you very much for your attention.
4. List of Participants

I. Participants (29)

1. Australia
   Ms. Karen Gosling  
   Special Adviser  
   Collections and Governance,  
   Department of Communications, Information Technology and The Arts
   
2. Bangladesh
   Ms. Shaheen Akhtar  
   Senior Assistant Secretary  
   Assistant Private Secretary to the State Minister for Cultural Affairs  
   Ministry of Cultural Affairs, Bangladesh Secretariat, Dhaka
   
3. Bhutan
   Mr. Lungten Gyatso  
   Principal  
   Institute for Language and Culture Studies (ILCS), Ministry of Education  
   Semtokha, Thimphu
   
4. Cambodia
   Prof. Hang Soth  
   Director-General of Techniques  
   Ministry of Culture and Fine Arts
   
5. China (2)
   Ms. Sun Lingping  
   Director, Traditional & Folk Culture  
   Department of Social Culture and Libraries, Ministry of Culture
   
   Ms. Zhao Weiying  
   Second Secretary, Bureau for External Cultural Relations  
   Ministry of Culture
   
6. Fiji
   Mr. Sipiriano Ranuku Nemani  
   Project Officer, Institute of Fijian Language & Culture, Ministry of Fijian Affairs, Culture & Heritage
   
7. India
   Dr. Sudha Gopalakrishnan  
   Mission Director, National Mission for Manuscripts, Department of Culture, Government of India
   
8. Indonesia
   Dr. Meutia Farida Hatta Swasono  
   Deputy Minister of Culture and Tourism  
   Ministry of Culture and Tourism Republic of Indonesia for Culture Preservation and Development
9. Iran
Ms. Fatemeh Farahani
Academic Member and Director of the Department of Culture
Iranian National Commission for UNESCO

10. Japan (2)
Mr. Higuchi Kazuhiro
Specialist for Cultural Properties
Bunkacho (Agency for Cultural Affairs of Japan)

11. Kyrgyzstan
Ms. Aziza Okeyeva
Specialist for Culture
National Commission of the Kyrgyz Republic for UNESCO

12. Lao P.D.R.
Mr. Thongbay Phothisane
Director and Editor, Vannasin Magazine
Ministry of Information and Culture

13. Malaysia
Ms. Noorsiah Sabri
Director, National Arts Academy
Ministry of Culture, Arts and Tourism

14. Mongolia
Dr. Norov Urtnasan
Secretary-General
Mongolian National Commission for UNESCO

15. Myanmar
Ms. Khin Hla Htay
Pro-Rector, University of Culture
Aung Zeya Road, No.26, Quarter South Dagon Myothit Township, Yangon

16. Nepal
Mr. Shanker Prasad Koirala
Joint-Secretary, Head of Division
Culture Preservation and Promotion Division
Ministry of Culture, Tourism and Civil Aviation

17. New Zealand
Mr. Brian Thomas Pauling
Director, Media Policy Research Centre, New Zealand Broadcasting School, Christchurch Polytechnic Institute of Technology
Annex 2

18. Pakistan
Mr. Muhammad Ayub Baluch
Secretary, Department of Culture, Information & Information Technology
Government of Baluchistan, Quetta

19. Palau
Mr. Howard Charles
Chair, Music Department
Palau Community College

20. Philippines
Dr. Jesus T. Peralta
Consultant
National Commission for Culture and Arts (NCCA)

21. Republic of Korea
Dr. Sangmee Bak
Associate Professor, Graduate School of International Area Studies
Hankuk University of Foreign Studies

22. Sri Lanka
Ms. R. W. G. Waidyawathie
Senior Lecturer, Institute of Aesthetic Studies
University of Kelaniya, Department of Dancing

23. Tajikistan
Ms. Munzifakhon Babadjanova
Secretary-General
Tajikistan National Commission for UNESCO
Ministry of Foreign Affairs

24. Thailand
Dr. Somtrakool Kla
Deputy Permanent Secretary for Culture
Ministry of Culture

25. Tonga
Ms. Tupou 'Ulu'ave Taufa
Deputy Director of Education
Primary, Ministry of Education

26. Uzbekistan
Prof. Rustambek Abdullaev
Head of Department for Ethnography and Contemporary Music
Fine Arts Institute of the Academy of Arts of Uzbekistan

27. Viet Nam
Dr. To Ngoc Thanh
President
Association of Vietnamese Folklorists
II. Resource Persons (2)

1. Japan
   Dr. Yamaguti Osamu
   Professor Emritus, Osaka University

2. Vanuatu (Member of International Jury)
   Mr. Ralph Regenvanu
   Director, Vanuatu Cultural Centre

III. Bunkacho (1)
   Mr. Suzuki Norio
   Councilor on Cultural Properties
   Bunkacho (Agency for Cultural Affairs)

III. UNESCO (3)

1. UNESCO Headquarters (2)
   Mr. Rieks Smeets
   Director, Intangible Cultural Heritage Section
   UNESCO

2. UNESCO Bangkok Office
   Ms. Beatrice Kaldun
   Consultant for Culture
   UNESCO Bangkok Office

IV. ACCU

Asia/Pacific Cultural Centre for UNESCO (ACCU)
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

Mr. SATO Kunio
Director-General
E-mail: general@accu.or.jp

Mr. SUZUKI Yoshimori
Director, Programme Department
E-mail: ysuzuki@accu.or.jp

Ms. OHNUKI Misako
Director, Culture Division
E-mail: ohnuki@accu.or.jp

Ms. TAKIMOTO Megumi
Programme Specialist, Culture Division
E-mail: takimoto@accu.or.jp

Ms. DOI Midori
Programme Specialist (Editor), Culture Division
E-mail: doi@accu.or.jp

Ms. Mayuko Sano
Associate Expert, Intangible Cultural Heritage Section
UNESCO

Mr. HARAIKAWA Keisuke
Specialist, General Affairs Division
E-mail: haraikawa@accu.or.jp

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