2004 Workshop on Inventory-making for Intangible Cultural Heritage Management

Tokyo, Japan, 6-11 December 2004

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PREFACE

The Asia/Pacific Cultural Centre for UNESCO (ACCU) organised the 2004 ACCU Workshop on Inventory-making for Intangible Cultural Heritage Management from 6 to 11 December 2004, in Tokyo, in cooperation with Bunkacho (Agency for Cultural Affairs, Japan), the Japanese National Commission for UNESCO, and the Independent Administrative Institution, National Research Institute for Cultural Properties, Tokyo.

This workshop was organised also as one of the programmes of the 2004 Scholars and Professionals Invitation Project within the framework of the ACCU Invitation Programme for International Educational Exchange of Teachers and Professionals.

In response to the demands expressed in the 2004 Regional Meeting in Asia and the Pacific on Promotion of Safeguarding Intangible Cultural Heritage (Feb. 2004, Osaka), ACCU focused on a specific theme in the field of ICH management: inventory-making. This theme, albeit a challenging one, was also chosen, because the Convention for the Safeguarding of the Intangible Cultural Heritage which was adopted in the UNESCO General Conference in 2003 requires its Member States to prepare one or more inventories.

To experience a sample heritage which is listed in the Japanese equivalent of a national inventory, and to learn about the impact of the designation, the participants made an observation visit to Chichibu City, where the tradition of the float festival is being well-maintained with active support by the local community, as well as the national and the local governments.

We would like to express our sincere appreciation to all those who contributed to the success of the Workshop, particularly Bunkacho, National Research Institute for Cultural Properties, Tokyo, the City of Chichibu, Chichibu Shrine and people of the Festival Conservation Committee, who extended to us their kind cooperation.

NAKANISHI Koji, Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
At the Opening Ceremony
From Left: Mr. Nakanishi (Director-General, ACCU)
Mr. Inoue (Secretary-General, Japanese National Commission for UNESCO), Mr. Moreno (UNESCO)

A country report presentation

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Reviewing Group Work results at the plenary session
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Australia, Bhutan, China, Fiji, Indonesia, Malaysia, Mongolia, New Zealand, Palau, Philippines, Thailand, Viet Nam

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Workshop Overview

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1. Introduction
The Asia/Pacific Cultural Centre for UNESCO (ACCU) organised the 2004 Workshop on Inventory-making for Intangible Cultural Heritage Management, in cooperation with Bunkacho (Agency for Cultural Affairs of Japan) and National Research Institute for Cultural Properties, Tokyo. The Workshop was held in Tokyo, Japan, from 6 to 11 December 2004.

A total of fourteen participants from the twelve countries listed below, six Resource Persons, one UNESCO representative and several observers attended the Workshop.

Australia, Bhutan, China, Fiji, Indonesia, Malaysia, Mongolia, New Zealand, Palau, Philippines, Thailand and Viet Nam.

Full list of the participants is given in ANNEX.

This Workshop was organised as a part of the programmes of 2004 Scholars and Professionals Invitation Project within the framework of the ACCU Invitation Programme for International Educational Exchange of teachers and Professionals.

2. Background
The international cooperative framework for the promotion of safeguarding has been increasingly gaining momentum with the adoption of the “Convention for the Safeguarding of the Intangible Cultural Heritage.” In this context, the 2004 ACCU Regional Meeting in Asia and the Pacific was held in Osaka in February 2004 and had a forum to promote better understanding of the new legal instrument and related UNESCO programmes, as well as to gather information on needs and key common issues in Asia and the Pacific.

Based on the issues raised in the meeting, and as its follow-up initiative, ACCU will hold a regional workshop on intangible heritage management (ICH), focusing on inventory-making. ACCU chose the theme because it was demanded by the Workshop participants that the means and know-how of heritage management should be shared, and having national or local inventories is one of the bases for implementing safeguarding measures.

Also, in particular, the UNESCO Convention demands that “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. …” in Chapter III Article 12 – 1. Therefore, ACCU considers it timely to hold the Workshop on this theme.

3. Objectives
(1) to study the possible theories and methodologies for inventory-making in societies with different social and cultural backgrounds, by examining the Japanese system as an example.
(2) to share the experience of national/regional inventory-making efforts in respective participating countries.

4. Proceedings

DAY 1 (Monday, 6 December)
Chairperson: Ms. Faustina Rehuher (Palau)
Rapporteur: Mr. Ralph Regenvanu (Resource Person)

Opening Programme
Mr. SUZUKI Yoshimori, Director of Programme Department, ACCU opened the Workshop, welcoming all the participants and resource persons.

Mr. NAKANISHI Koji, Director-General of ACCU, delivered his welcome speech.

He reaffirmed the importance and support given by UNESCO and Bunkacho. He also emphasised that it is timely and urgent to share the means and know-how on ICH heritage management, especially focussing on inventory-making.

Opening speeches were also delivered by Mr. INOUE Masayuki, Secretary-General of the Japanese National Commission for UNESCO, Mr. TATSUNO Yuichi, Director-General, Cultural Properties Department, Bunkacho, as well as Mr. Cesar Moreno-Triana, from Intangible Heritage Section of UNESCO.

After the initial addresses, the participants and ACCU staff members were introduced. A group photo was taken.

Mr. Suzuki (ACCU) nominated facilitators and rapporteurs for the workshop. The nominations were approved by applause. Ms. Rehuher (Palau) took the chair.
I. Workshop Overview

Ms. Ohnuki (ACCU) presented the workshop schedule and goals: the schedule of activities, working methodology and expected outputs.

Resource Person’s Presentation(A):
Ms. Aikawa

Following the Opening session, Ms. Aikawa (resource person) introduced herself before making her presentation: “Challenges for national inventories of intangible cultural heritage”. She presented an historical background to the development of the “Convention for the Safeguarding of the Intangible Cultural Heritage” (going back to the adoption of the 1989 “Recommendation for the Safeguarding of Traditional Culture and Folklore”), a description of the elements of the Convention relating to the making of inventories and some national experiences gained in the field.

She included reference to the “unwritten principles” of the Convention and strategies to address them and distributed a handout illustrating these. As a conclusion, she recommended the compilation of examples of best practices of inventory-making on a website rather than the establishment of a standard model inventory.

Ms. McCann (New Zealand) asked why the 1989 Recommendation had become outdated.

In reply, Ms. Aikawa described the process whereby the Recommendation was re-evaluated in eight regions of the world, culminating in the 1999 global assessment in Washington D.C. It was found that the Recommendation was problematic for two main reasons: it was oriented towards the priorities of researchers and there was a total absence of practitioners in the document.

Ms. Padilla (Philippines) asked whether a database of best practices of inventory-making was therefore preferable to the establishment of a suggested list of models.

Ms. Ohnuki answered that it was unrealistic to produce one standard model. The objective is to use country reports to identify best practices, which will then be proposed as a series of models, which will be the outcome of this workshop.

Ms. Rehuher (Chair, Palau) further stated that as we currently have no basis to work from, this workshop would provide some bases for countries to begin to make inventories.

Resource Person’s Presentation(B):
Mr. Saito

Mr. Saito (resource person) then made his presentation “Protection of intangible cultural heritage in Japan”. He presented a detailed description of the administration system for the protection of the ICH in Japan, detailing the categories and criteria used in designation of protected ICH and also lists of the ICH designated as “intangible cultural properties”, “intangible folk-cultural properties” and “cultural property conservation techniques” (See Annex). He also showed videos of some of the different designated properties.

Ms. Aikawa asked, given Japan’s nominations of cultural expressions for Proclamation to date (Nogaku and Bunraku theatres), which of the two lists (representative and endangered ICH) would Japan make future nominations to (once the Convention comes into force)?

Mr. Saito answered that it would depend on the criteria for selection to the lists yet to be decided by UNESCO – once UNESCO decided on this, Japan would then have to choose which list to aim future nominations at.

Ms. Padilla (Philippines) asked whether the craft or the craft maker was designated as the important property to be protected under the Japanese system.

Mr. Saito answered that the technique (craft skill) was designated under the law as the property to be protected - the craft maker was called the National Human Treasure but not legally designated as a property for safeguarding.

Ms. Padilla then confirmed that in the Philippines, “Living Human Treasures” system (which was largely based on the Japanese model and had been very successful in promoting the ICH in her country), the craft makers themselves were designated as the important properties to be protected, rather than the craft skills or technique itself.

Ms. Watt (Australia) asked what consultation there was with individuals designated as National Human Treasures as to whether they agreed with this designation.
Mr. Saito replied that a proposal for designation was first made by a group of experts and an investigation was then carried out to confirm the suitability of the candidate. Once this was confirmed, the individual was then approached for his/her consent. There was no official consultation before that and no legal requirement for consultation either.

This concluded the morning’s discussions and there was a break for lunch.

**ACCU Presentation**

After lunch, Ms. Ohnuki made a presentation on ACCU’s activities on ICH. She first introduced the organization and highlighted the regional situation in the Asia Pacific of massive illiteracy. ACCU’s approach to ICH focuses on (i) transmission, (ii) recording and documentation and (iii) education and awareness-raising. In terms of inventory-making, the three issues were definition, methodology and whether there could be a common model. Two initiatives in this area were the “Data Bank on Traditional/folk Performing Arts in the Asia/Pacific” (which detailed criteria for selecting traditional/performing arts for inclusion in the data bank and was intended to demonstrate a sample methodology for inventory-making) and the present workshop on inventory-making.

**Resource Person’s Presentation(C): Mr. Miyata (1)**

Mr. Miyata then made a presentation on the “Designation and Selection of Intangible Folk-cultural Properties in Japan”, using specific examples from his personal experience in administering this process in the domain of folk performing arts. Mr. Miyata used to be a cultural administrator of Bunkacho (Agency for Cultural Affairs). He described the criteria and procedures for designation of (i) important intangible folk cultural properties and also (ii) folk cultural properties requiring recording, and also described the relationship between prefectural and national designation. Mr. Miyata also provided (as part of the reference materials) an example and samples of the survey sheets and reports used in this designation and selection process. He concluded by showing videos of the three designated performing arts he used as examples in his presentation.

**Resource Person’s Presentation(D): Mr. Regenvanu**

Mr. Regenvanu (resource person, Vanuatu) made his presentation on “Existing initiatives which could be developed into an inventory or inventories of the ICH in the Republic of Vanuatu”. He described six different initiatives currently being undertaken in his country which were concerned with assessing aspects of the ICH and explained how they could easily be transformed into inventories of the ICH for his country as required under the Convention. These initiatives included language documentation and cultural mapping, community-level awareness raising and research and the cataloguing of existing audiovisual archives of ICH.

**Group Work 1**

Following this presentation, the secretariat distributed a handout describing the objectives and working procedure for the group work and Ms. Takimoto (ACCU) gave a further verbal explanation. Then the meeting broke up into three groups for the group work. (See Ch.1 Appendix)

Following the group work, the Chairperson wrapped up the meeting for Day 1.

**DAY 2 (Tuesday, 7 December)**

Chairperson: Ms. Faustina Rehuher (Palau)  
Rapporteur: Ms. Cynthia McCann (New Zealand)

Chairperson Ms. Rehuher (Palau) welcomed everybody and opened the proceedings by calling all to order. First, she briefly summarised the Day 1 proceedings. She said that there seemed to be some confusion among the participants about Group Work process, in terms of sorting out the example actions for making an inventory. In order to give clearer ideas for ways to conduct the Group Work, which is to specify steps for making an inventory and sort them by phases: pre-selection, selection, and post selection, the resource persons Mr. Regenvanu and Mr. Miyata gave extra explanations, presenting the actual practices taking place in their respective countries.

Mr. Regenvanu (Vanuatu) explained that inventory-making has two components, as the Convention states: one is identifying ICH, the other is providing a definition of ICH in your country. The Convention leaves each country to do that, therefore each country needs to identify and define what ICH is in that country. An inventory is basically a list of the ICH you identify in your country.
I. Workshop Overview

He cited a video collection as an example:
Pre-selection: Video collection, ethnographic studies, collection of materials about ICH
Selection: Based on the collection, you analyse, identify and define what ICH is represented in the videos. You select domains.

Mr. Miyata passed out a table, in which his actual research work for selecting Important Intangible Folk Cultural Properties, which he spoke about on Day 1, was put into a format in three stages; pre-selection, selection, and post-selection. He explained the processes and added some elements of social background which enable this particular system of ICH management function in Japan. (See Ch. 1 Appendix)

Ms. Nguyen (Viet Nam) asked what criteria Japan uses for ICH.

Mr. Miyata asked her to refer to the reference materials he used on Day 1, “Designation and Selection of Folk Performing Arts as Cultural Properties,” in which the designation criteria for that category are stated. He added that in practice those criteria are applied rather vaguely, and sometimes subjective judgements are made, for such criteria as “distinctive regional characters.”

Ms. Rehuher requested the group reports for Group Work 1 on Day 1 be given by the rapporteurs starting with Group A and asked that members make comments where and when required by presenter.

Presentation of Group Work 1 Results
Discussion results for Group A were presented by Mr. Nemani (Fiji). He said most of the countries in his group did not have a national inventory yet, and were in the initial stages of making it. Their group decided to identify commonalities between the countries citing Thailand’s example, as they had already arrived at the post-selection stage in terms of their National Artists system. (See Group Work 1 Group A Results)

Then, Ms. Lhamo (Bhutan) reported the comments raised in Group B. The comments were recorded by country. (See Group Work 1 Group B Results)

For Group C, Ms. Padilla (Philippines) reported their group work results.

Country Report Sharing
After a short break, presentations of four Country Reports were made: Bhutan, Fiji, Malaysia and Viet Nam. They were selected to present, because they have initiated noteworthy ICH management projects at the national level, which include national inventory-making.

Ms. Lhamo (Bhutan) summarised her written report. Bhutan established the Special Commission for Cultural Affairs in 1985. The Royal Academy of Performing Arts and the Institute of Language and Cultural Studies (ILCS), which are under the Commission, are the bodies which carry out national programmes with the objective of collecting, preserving and documenting ICH. ILCS is in charge of the national project ‘Establishment of a National Inventory on Performing Arts in Bhutan,’ and Ms. Lhamo gave a brief explanation of it: selection criteria, funding sources, etc.

Mr. Nemani (Fiji) introduced their national project of « National Inventory for Traditional Knowledge and Expressions of Culture. » He shared the concrete details of their project, which is at the stage of pilot testing conducted in two locations, urban and rural. He also gave a briefing on the legal framework for the « Traditional Knowledge and Expressions of Culture », which the project is based on.

Ms. Binti Jonoh (Malaysia) presented the new initiative in her country of managing intangible and tangible heritage together under a new ministry, Ministry of Arts, Culture and Heritage, although no centralised inventory system on ICH was being done. ICH is something new to them. The ministry is now compiling relevant materials concerning ICH. She pointed out the challenges of identifying ICH in a multi-ethnic, multi-cultural society like Malaysia.

Following a coffee break, Viet Nam’s country report was presented by Ms. Nguyen. She introduced the development in her country in the field of ICH, since the Law on Cultural Heritage was adopted in 2001. She cited some examples of district level inventory-making pilot projects, which were led by the national government.

Ms. Ohnuki asked Mr. Nemani how Fiji makes a balance among different ethnic groups; Fijians, Indians and Chinese.
In reply, Mr. Nemani said that the focus of the government institutions now is first to look at the indigenous population. In terms of culture, the Indian and the Chinese population have their foundation in their original countries, so if their culture dies in Fiji, they can work from something. Whereas for Fijians, Fiji is where their culture survives. He added that the government has a different ministry called the Ministry of Multi-ethnic Affairs, which deals with other ethnic groups.

For Group Work 2, the original three groups merged into two to further the previous days discussion and to look at problems and challenges associated with selection of ICH.

At the beginning of the afternoon session, Ms. Ohnuki (ACCU) introduced Mr. Fukuhara (resource person), and Mr. Hoshin Hiroshi (observer).

Presentation of Group Work 2 results
Mr. Nemani (Fiji) reported that Group A had a very enlightening and informative discussion and listed up a number of concrete challenges according to the three phases.

For Group B, Ms. Lhamo (Bhutan) reported the challenges and problems in making inventories and documentation. It seems, she said, the group members were talking about ICH on different scales, and challenges were at different levels depending on the countries.

Mr. Hyoki Satoru, observer, spoke about the Lion dance and how they select living ICH. In the case of Japan, compared to selecting Important Intangible Properties, it is more difficult to select Intangible FOLK-cultural properties, because in this category, the assumption is that everything is of an equal value. So, selecting some lion dances out of many regional variations may cause some displeasure among those localities unselected.

Ms. Padilla (Philippines) suggested having a session to discuss the Living Treasure system.

The Chair then introduced the following sessions, which were in preparation for the field visit to Chichibu City the next 2 days.

Resource Person’s Presentation (E): Mr. Miyata (2)
In his informative presentation, Mr. Miyata explained how the Japanese government has been conducting the nationwide field study of folk cultural properties «Urgent Inquiry Into Folk Performing Arts» prefecture by prefecture since 1989. He cited concrete examples from his first-hand experiences.

Resource Person’s Presentation (F): Mr. Fukuhara
Mr. Fukuhara, specialist in Japanese folklore, provided the participants with the general background knowledge about festivals in general in Japan, and those with Yatai floats in particular. Variations of Yatai floats festivals exist all across the nation. He illustrated the historical meanings and the religious significance behind the elements of the festivals, which would help them better understand the ICH in Chichibu.

Mr. Regenvanu asked if women participate as performers.

Mr. Fukuhara replied that women’s participation has become quite marked in the last ten years or so, and their active participation helps keep the music accompaniment alive. Even today, there are regions and communities which uphold the tradition and only allow men to perform, but that has been changing very much.

In addition, carrying the portable shrines is very heavy work and sometimes they would hire people from the farms and rural areas because of the weight of the floats and difficulty in turning and lifting them. Today they have volunteers and fund-raisers to carry out this task.

Mr. Lu of China asked who is in charge of the festival as it appears a lot of people are involved and it costs a lot.

In reply, Mr. Fukuhara said that at present usually the local communities convene a preservation association. As they are considered events of religious organisations such as Shinto shrines, the government keeps a hands-off attitude except for subsidies.

After the questions and answer session, the video on the Chichibu Night Festival was shown.
I. Workshop Overview

Video show “Chichibu Night Festival”
A 30-minute-long documentary video about the festival was shown. The video focuses on the festival as a whole and is mainly targeted at tourists. Nevertheless, it gives participants ideas about the “Floats events and Kagura of the Chichibu Festival”, which is designated as a national Important Intangible Folk-cultural Property, and its surrounding aspects.

ACCU thanked Ms. Rehuher for chairing the floor for the last two days.

Day 2 was concluded.

DAY 3 (Wednesday, 8 December)
Rapporteur: Mr. Ralph Regenvanu

Field Visit to Chichibu

The workshop group travelled by train from Tokyo to Chichibu in the morning. A worksheet (a survey form) was distributed to everyone to fill in the information on the Chichibu Night Festival to be provided in Chichibu.

After lunch in Chichibu, the group was welcomed by performers and officials at the Chichibu Shrine complex lecture hall.

Mr. Sasaki Tomoaki of the Board of Education of Chichibu City welcomed the group and introduced himself as the facilitator of the session. Mr. Kaneko Takeo, Superintendent of the Board of Education, gave a speech to welcome the group.

Mr. Suzuki, Director of Programme Department for ACCU, thanked the Mayor and the Superintendent and the Board of Education for hosting the group and gave a brief summary of the purpose of the workshop and the field visit to Chichibu.

Mr. Kurihara Minoru, Mayor of Chichibu, welcomed the group on behalf of the citizens of the city. He described the cultural exchange programme the city had with other cities around the world and talked of the significant effort the city put into keeping its festival going.

Ms. Ohnuki (ACCU) then introduced each of the 14 participants, 2 resource persons, a UNESCO representative, and the ACCU staff members in turn.

Each person stood when introduced.

Mr. Sasaki introduced Mr. Sonoda Minoru the Chief Priest of the shrine, the superintendents and members of the Board of Education, other city officials and the representatives of the six districts’ preservation societies (who assembled and operated the yatai floats). The district societies constitute the Festival Conservation Committee. Each society was represented by two performers in matching kimono uniforms.

Mr. Lu (China), on behalf of all the participants, thanked the Mayor and his co-hosts for their welcome, the arrangements and for sharing their experience of safeguarding their festival which would be very helpful to the participants.

The group then went out to the front of the shrine. Here Mr. Sonoda, Chief Priest of Chichibu Shrine, introduced the shrine: features of its 350-year history, the significance of the different parts and areas of the shrine and its grounds, the deities associated with it and the sacred link with Buko Mountain. He explained that the Chichibu Night Festival was the festivity that constitutes the annual celebration of the Chichibu Shrine, and was held at night because of the belief that the day was for humans and the night for the gods.

Mr. Sonoda led a tour around the shrine and its grounds. Then the group went to the Chichibu Festival Hall museum, which is located across a street from the Shrine, and watched a film and observed a museum presentation about the festival.

After a short break, the group moved out to Kagura-den, the performance hall outside the grounds of the shrine, to observe performances.

The first performance was of Kagura (ritual dance). The Chief Priest explained aspects of the performance: there were 35 pieces/stages of the Kagura, of which two were presented to the group; there were 20 performers in the shrine’s Kagura troupe; the performers were expected to play music and dance as well; the characters in the pieces presented were all deities.

The second performance was of Kabuki (Chichibu Kabuki). Mr. Sakamoto, a member of the troupe explained aspects of the performance: there were
35 members of the troupe, both on-stage (performers) and back stage; there were many stage settings and costumes; costumes were handed down over generations; and the Chichibu Kabuki tradition was over 220 years old.

The third performance was of *Hiki-odori* dancing. Ms. Hanayagi Kazuyo, a member of the troupe, gave a short explanation before joining the other members on stage: there were three players of instruments and two 3-4 year-old little girl dancers (Ms. Hanayagi was an on-stage instructor to the girls).

After the performances, the group went back to the lecture hall. Here Mr. Sasaki facilitated a question-and-answer session with the performers.

Workshop participants were able to ask questions of Ms. Hanayagi (*Hiki-odori*), Mr. Sakamoto (Kabuki) and Mr. Sonoda (Chief Priest, Kagura).

Many questions were asked and answered. A participant asked if the governments support continuation of existing folk performing arts. The answer was that as for the ones designated as important folk-cultural properties, Bunkacho provides 50% of the necessary budget, and the rest is provided by the municipal and the prefectural governments. But, they said, the most difficult part is keeping sufficient practitioners and raising successors.

To a question as to whether the three folk performing arts were performed only at the festival, Mr. Sakamoto answered that they create other occasions and give Chichibu Kabuki performances for local people, using the local Kabuki stages, since the locals are too busy to enjoy the Kabuki on the festival days. For Kagura, Mr. Sonoda said that one of the pieces is popularly performed on a happy occasions such as wedding reception, but the others are for the festival only.

Then the workshop participants were able to ask questions to the representatives of the six districts’ preservation societies (who assembled and operated the *yatai* floats).

Many questions were asked and answered. A participant asked the meanings of the designs of their kimono uniforms, which are different from district to district. The preservation society representatives gave explanations.

Replying to a question, how often the conservation committee gets together, they answered they meet two to three times a month.

When a participant asked if there were any members under 40 years of age in the conservation committee, the representative of one of the societies said the younger members of the community take charge of other matters such as actual towing of the floats and assembling pieces of the floats, which demand physical strength. As they get older, they begin to get involved in administrating and conserving part of the community.

Ms. McCann (New Zealand), on behalf of the participants, then thanked the Mayor, the Board of Education and the performers for their hospitality and sharing of experience.

Mr. Fukui, the Chairman of the Board of Education then made some final remarks and closed the session for the day.

**DAY 4 (Thursday, 9 December)**

Rapporteur: Ms. Cynthia McCann

**Field Visit to Chichibu (continued)**

**Chichibu – Nakachika**

At Nakachika district in Chichibu City, the group was greeted by Mr. Takahashi Nobuichiro the chairman of the Kasahoko Float Preservation Society, and its members. All were male ranging from 10 years old and upward. The schoolboys were given the day off to show us their skills in music.

Speeches were given by the chairman and one of the schoolboys. The participants were given neck pendants and then began asking questions. Ms. McCann (NZ) asked if the children learn to read music. They replied no and that they learn by observing and imitating the older people.

The float and all its parts were explained – even to its age, built in 1612, and the group was invited to look over the float. The float was designated as an Important Tangible Folk-cultural Property in 1962 by the central government. Furthermore it was noted that it was put together like a jigsaw and without
nails. The Kasaboko float was kept assembled especially for our group, although it was supposed to be disassembled on the Sunday immediately after the Night Festival, which was 5 December this year.

A demonstration was given and the boys got into the float, and took up positions (drumming, flute playing, and hitting a ring) creating beautiful music that enchanted us all. The beating of the drums (one big one and three small ones) was awesome. It was noted that a lot of strength was needed to play the drums but they rotated and took turns. It was very moving.

Next the men lined up, positioned poles, and rotated the float. It looked very heavy and some of us thought it was going to flip onto its side.

Ms. Rehuher (Palau) gave thanks for hosting and sang a chant of her country that referred to the relationship of culture and nurture to the children. This session closed with more gifts from the people to us.

We returned to the Chichibu Shrine lecture hall and to meet with the Chichibu City Board of Education and the Festival Safeguarding Committee. After greetings more questions were asked.

Ms. Rehuher asked what the most important element in ICH transmission was. The reply was it was not just one part but the whole thing including the floats.

Mr. Regenvanu (Vanuatu) asked if the city government plans to put the power lines underground so that the floats can go back to the old height and resume the parade with the top ornament on. The reply was that in 2005 that project will go ahead and already some lines had been buried and redirected.

Ms. Padilla (Philippines) asked about authenticity as opposed to safety, citing rubber wheels as preferable to the heavy wooden ones and wondered if this would cause cultural clashes because of using modern instead of old.

The reply was that there are ongoing repairs to floats and the community is able to cope with those.

Mr. Moreno (UNESCO) asked what the main difficulty in safeguarding the festival is.

The answer, from the Motomachi district (smallest of the six districts represented), was that human resources are the hardest to come by because they are a small community and it takes many men to manage a float. Money is also an issue as there are only 120 households.

Another reply touched on urbanisation and how the young people are leaving to go to the cities to work. This is seen as a problem also.

On behalf of all the participants, Mr. Moreno (UNESCO) thanked the people of Chichibu for their generosity and hospitality.

The group took a train back to Tokyo.

In order to sort out the information provided in Chichibu and fill the worksheet out, each group got together and worked this afternoon.
were also talking about the tangible elements within the intangible heritage. She asked whether it is possible to look at an item of heritage as a whole, rather than pulling out some items and identifying them as intangible heritage.

The Chair asked everyone to refer to Article 2, the definition of ICH, in the Convention, under which tangible elements in intangible cultural heritage are considered a part of intangible heritage.

Mr. Miyata used the floats as an example stating that, in case of Chichibu, the floats were designated by the national government as tangible heritage first, and followed by the designation of the festival and its events. But it is now always the case for designating other festivals involving floats.

Mr. Nemani (Fiji) supported Japan’s structure as it is somehow related to the situation in his country, and said that ICH can have sub-divisions of tangible and intangible heritage.

The Chair said the definition in the Convention does not exclude tangible heritage, and it just says tangible heritage is a part of intangible heritage. In cases of Japan and Fiji, they have designation system for recognising both. The question is how we are recognise this in our counties.

Mr. Moreno (UNESCO) pointed out that tangible objects are mentioned in the definition of the Convention, but it is to recognise the different elements in the living tradition, for the sake of taking appropriate safeguarding actions. The methods that the Convention intends to identify for safeguarding ICH are different from what is being applied for tangible objects. It is true that in practice we have both elements together, but for the safeguarding measures it is very important to look for different approaches between intangible and tangible aspects of the whole element.

The chair commented that his understanding of intangible heritage is: everything tangible such as a building or a written document is first of all intangible, or an idea. But something like some archaeological artefacts is tangible without intangible significance, when no one knows what the objects are or what they were used for.

Ms. Kulwadee (Thailand) said, taking a fertility custom as an example, first of all, it is spirit and soul. Then they take forms of knowledge and performance, which are intangible. When we think about preserving either tangible or intangible heritage, we must think about spirit and soul first.

Mr. Regenvanu reminded the floor that one of the phrases UNESCO uses when talking about necessary actions is ‘enabling conditions’: conditions which enable the ICH to be practised and transmitted. The conditions include tangible aspects such as physical space, instruments, etc. He also reminded everyone to think about it in terms of inventory-making. It seems obvious that tangible objects be included in inventories.

Then, the field observation from Group B was presented by Mr. Lu (China), showing moving pictures recorded in Chichibu.

Ms. Rehuher (Palau) expressed her observation that Japan is ahead in terms of government support to cultural and artistic development, compared to many participating countries in which it would take a while to convince their governments to realise its importance.

Mr. Nemani (Fiji) said he had an impression that transmission was going well in terms of performing arts involved in festivals by inviting children and encourage the parents to make them join in, but more efforts need to be made to interest young kids through school education.

Mr. Regenvanu made the comment that, in his country, one of the key issues to ensure transmission and get young people to continue to learn the traditions is to affect what is taught in schools. Now, through the school system, children do not get taught what is in their culture, but in effect the government is teaching that what is in their culture is not valuable. Students end up leaving the community to go to the city to get a paid job. In the case of Chichibu, the Board of Education is very much involved, but still they face the problem of young people are moving away to the big city. Teaching the importance of tradition in the community at school is crucial to ensure that young people recognise the value of what is in the community. He said that how they teach and incorporate local tradition and the festival in the curricula in Chichibu was not explained in detail.
Then, ideas for balancing school education and ICH teaching, or ideas for integrating ICH into school curricula were exchanged and discussed.

Ms. Prisna (Thailand) commented that Thailand just had education reform, where the curriculum consists of two parts: common national curriculum and local curriculum. So, there is more room for the schoolchildren to learn about their local culture.

Mr. Miyata explained the case of Japan. School education has been the biggest obstacle to teaching local and traditional culture. After the Meiji Restoration, Japan rushed toward Westernisation as the governmental policy. For a long time, schools totally neglected traditional music and taught only Western classical music. It is only very recently, very belatedly, that playing of traditional Japanese instruments was introduced into school curricula. In the 20th Century, especially after WWII, the first and foremost priority of Japan was the economy. Therefore, unless they were personally interested in traditional music, students did not have any chances to touch such musical instruments and they would consider it as something outside their identity.

Ms. Nantana (Thailand) raised the question of how to give an incentive to encourage people to realise the importance of ICH in their everyday life. She said they proposed the government make the status of people with local wisdom and special techniques more stable, and not just economically. She wonders what people in Chichibu do to make young people interested in learning ICH, apart from the government subsidies.

In China, Mr. Lu explained, interested children can learn traditional arts, such as painting, playing musical instruments and dance, at Sunday schools.

The relation between inventory-making and education was discussed.

Mr. Moreno (UNESCO) proposed that everyone rethink about the purpose of making an inventory for ICH. The simple answer he suggested is the need to document what we have. Inventory-making is a first step in developing other safeguarding measures. Inventories are made for several reasons: 1) to ensure legal protection to the items included, 2) to use for educational purposes to train young people.

The chair moved that participants break up into groups for Group Work 3 to find ways to link inventory-making to good practices already existing in their countries. He reminded them that the objective of the end of Day 5 was to identify the best practices from their countries and to try to use them to develop into models, which will be proposed to the Region.

The Yamato Declaration document was distributed for reference.

Ms. Watt (Australia) added that from her country’s perspective it is highly inappropriate for governments to make listings of ICH of indigenous communities. She raised the question of whether you always have to make a listing in order to safeguard ICH. The contribution from Australia could be in regard to management and maintenance of ICH without a requirement list.

Chair pointed out that that brings out the important point that the models and the best practices to come out are not necessarily only at government level. NGOs, provincial government, municipality, and other different organisations can contribute to make inventories at their respective levels. The important thing is that communities recognise their own ICH.

Mr. Nemani (Fiji) asked the UNESCO representative to clarify the difference between ‘Representative List’ and the ‘List of Endangered Heritage’ in the Convention.

Mr. Moreno (UNESCO) explained the difference between the two lists in the system as foreseen in the Convention. A representative list is one where the member states can include what they consider important for their cultural identity. It is to give a visibility of ICH at international level, in a similar way to the World Heritage for tangible heritage. The other list is for the items in danger of disappearing, which require specific and concrete action and assistance in terms of international cooperation.

The Chair directed participants to get into groups but with a few minor composition changes.

Group Work 3 was conducted by the two groups.

After a lunch break, Group Work 3 feedback was made by group.
I. Workshop Overview

Ms. Watt (Australia) presented the discussion results of Group B. She noted the principal points which came out of it: 1) do not make it harder than it needs to be, keep it simple, 2) take one step at a time, rather than creating a perfect system, 3) need for good participation of practitioners, community members, experts and all levels of governments, etc.

Group B looked at the challenges raised by the two groups on Day 2 and tried to find solutions for pre-selection, selection and post-selection stages. (see Group Work 3 Result for Group B)

For Group A, Mr. Nemani (Fiji) presented the results. Group A sorted the solution ideas and approaches to the challenges pointed out earlier into two categories: community participation and non-community participation. Group A also came up with examples of best practices and put them into model steps for inventory-making. (see Group Work 3 Result for Group A)

Ms. Watt (Australia) added that it would be more desirable if you could operate on a longer term budget, such as tri-annual, to enable planning ahead.

Mr. Regenvanu, the Chair, who facilitated Group A, said that the basic idea of the group was that the communities are the ones who decide domains and make inventories, and it is up to cultural institutions to develop methodologies and to facilitate them. He added that the community needs outside attention to some aspects of its culture before it realises it is important to safeguard and transmit them.

In response to a request, Ms. Rehuher explained what ‘community visioning’ means. It is for communities to make their strategic plan for the next five, ten years, and incorporate ICH issues into their planning process from the beginning.

The Chair agreed but asked that there be a clear, coherent way of organising all the information put up first. He suggested employing the best practices among the Group Work results made so far.

Mr. Moreno (UNESCO) said that first they should list general guidelines, and then try to identify concrete and specific actions for each country.

Then during a short break, the Chairpersons and the secretariat looked over what the two groups had come up with, and picked out six main areas of action that ideas could be put into: 1) Community inventory-making, 2) Awareness raising, 3) Cultural Mapping, 4) Use of Existing Data, 5) Development of Databases, and 6) ICH in Danger of Disappearing.

The Chair directed the discussion in such a way as to provide the best practices, examples of actions, or concrete mechanisms from their countries to these areas.

Many of the general principles of safeguarding ICH are already included in the Convention, so Mr. Regenvanu suggested not repeating those.

Ms. Nguyen of Viet Nam gave the example of organising pilot workshops to identify ICH in her country as one of Community involvement. But it left a need to raise awareness and for a methodology to make better survey questionnaire sheets to distribute, because those participants from provinces were too confused to fill out their questionnaires back in their home lands.

Ms. Watt (Australia) said that her country has a successful community project called ‘computer culture’ to support those children leaving the area to go to school. Working with the whole community, they record aspects of traditional life, then put it on the computer, so that children moving in the cities can see and stay a part of the circle of their community life.

In Viet Nam, when they are implementing ‘National Human Treasure’ projects, Ms. Nguyen said that cultural administrators from the central government give UNESCO criteria to the people in the province as a reference for setting up their own criteria to select master artists. Sometimes, they put priority on respect for old people, even if they are less capable of transmitting their arts.
Ms. Kulwadee (Thailand) said her office supports Chiang Rai University to cooperate among the community, the traditional doctors and doctors of Western medicine. They treat the same patients with the same symptoms in their respective ways and record the results. Now they have an inventory of northern traditional herb and health care.

Ms. Nantana (Thailand) gave another example from Thailand. A few years ago her office gave 100 Baht each to the provincial cultural offices in 25 provinces, to compile a book on local wisdom. They set up editorial staff and invited local people to share their knowledge. It was an example of community participation.

The Chair said an example in Vanuatu is giving an institutional status to community members. They are called ‘museum field-workers,’ and they link the community and the cultural institution.

Fiji is implementing a pilot project for developing a database for ICH. Mr. Nemani said that even though it is important to have images such as photographs and videos as well as transcribed audio recordings, public access to those data by internet is a critical issue. It is because some informants regard the information they provide to be very sacred so that it should only be accessed by the custodians themselves. In the future, they may develop a website for the sake of public access if the custodians give permission.

Mr. Lu (China) pointed out that publication is very important for a database. In China, there is a national project which gives support to institutes etc., and they plan to publish 2000 volumes of publications about local customs as a database.

UNESCO Presentation
Then, following a break. Mr. Moreno of UNESCO made a presentation from UNESCO’s perspective on ICH inventory making. He explained UNESCO’s main programmes and gave concrete examples to show what UNESCO is doing. To show some of the ICH items which were proclaimed as Masterpieces of the Oral and Intangible Heritage of Humanity, he used video footage submitted by the Member States along with the candidature files.

The Chair thanked all for participating and closed the day’s session.
are selected and recognised as important from the national point of view, rather than community. The most important duty expected from them is to transmit the art/skill to the future generation. The government supports them by making sure that they have public performance opportunities, etc.

Concluding Session
After a break, participants reviewed the draft document, the "recommended approaches to inventory-making" which had been drafted the night before, pulling together all the elements that came out in Group Work and the plenary discussion on the previous day, to make a final modification or correction as a final outcome.

Mr. Regenvanu, the Chair, urged everyone to input as much as possible to make sure the experience, models and examples from their countries were represented in the document.

Ms. Watt (Australia) said intellectual property rights (IPR) and communal moral rights should be given a section on their own. In Australia, moral rights mean rights of attribution.

Much debate about terms and wordings took place, such as ‘unique expression,’ ‘endangered,’ ‘risk of disappearance.’

Answering a question by Ms. Nantana (Thailand), Mr. Nemani (Fiji) explained that in his country ‘unique expression’ is used as a criterion, when particular aspects of ICH are something unique to the Pacific, the region or the clan, and cannot be found elsewhere.

Some participants found the word ‘unique’ vague, weak or ranking.

Mr. Miyata expressed his concerns on that word, saying it is not sure what unit you talk about when something is unique to an area or a group. He said it would be better if the word were changed for a more definite term. He suggested that a criterion ‘what identifies the community’ could be added.

Mr. Regenvanu (chair) said in English everything in ICH is an identity, so it is not appropriate to use it as a criterion.

Ms. Watt pointed out that other countries are welcome to use uniqueness as criteria if it is appropriate to their culture, but it might be difficult for a holistic group such as this to use it.

Ms. Padilla said having the terms ‘endangered’ and ‘risk of disappearance’ in one phrase is redundant.

Ms. Nantana said that ‘endangered’ is an appropriate term here, because it is broader and encompasses other risks as well, such as the risk of commercial exploitation.

Ms. McCann (New Zealand) said that the phrase ‘inventory-making needs to be facilitated by cultural institutions’ would be objected to by people in her community (Maori), as it tends to imply the community themselves cannot go ahead with their own inventory-making.

Mr. Regenvanu explained that it means the government and cultural institutions need to step back and provide support as necessary.

Ms. Rehuher (Palau) said that we need to make the government realise their responsibility and involve them.

Some more adjustments in wordings were made and the session was concluded for a break.

ACCU Medium-term Strategies
Ms. Ohnuki introduced ACCU’s draft follow-up plan of this workshop and its strategies of ICH-related programmes. (The table of the draft follow-up plan is attached in Appendix.) The draft plans include ideas for follow-up workshops, further development of Data Bank of Traditional/Folk Performing Arts in Asia and the Pacific, Education & Awareness-raising schemes and Copyright Promotion, to be implemented in the period of 2004-2006. Ms. Ohnuki invited the participants to give comments on the draft plan.

Ms. Ohnuki said that from 14-18 February 2005 (later re-scheduled to May 2005) Fiji would host a UNESCO-organised regional (the Pacific region) meeting on the Convention on Intangible Cultural Heritage, at which the heads of cultural agencies will get together. He proposed that as a follow-up to that meeting he would like Fiji to host a similar inventory-making workshop next year, in cooperation with ACCU, including the fourteen Pacific countries that are the Member States of UNESCO. ICH inventory-
I. Workshop Overview

making is a new thing to his region, but this is a prerequisite to the Convention.

Adding to his comment, Ms. Rehuher (Palau) said she hoped ACCU would attend the meeting, so that it can meet with other Pacific countries.

Ms. Prisna (Thailand) said that, in the first week of May 2005, her office would organise a regional meeting on ICH, supported by UNESCO and the Thai National Commission for UNESCO. She invited ACCU to be a part of it, as ICH is quite a new term for her region and they need resource people as well as resource materials.

Ms. Jonoh (Malaysia) said that Malaysia was now drafting up the Heritage Act, so at some point probably in 2005 there would be a need to hold an inventory-making workshop.

Ms. Prisna (Thailand) said she was also interested in ACCU’s plan for ICH education material, which she hopes will eventually be reproduced in Thai language and distributed to schools.

Ms. Rehuher requested ACCU to make a proposal at the meeting among the Pacific countries in February 2005 to hold a sub-regional inventory-making workshop, taking the Fiji’s on-going project as a case study, in Fiji toward the end of 2005.

Ms. Ohnuki asked Mr. Moreno (UNESCO) for his comments and ideas on the ACCU strategies.

In reply, Mr. Moreno said it was very good to see specific activities on inventory-making, and to do follow-up on a sub-regional basis, and he was also happy to know many countries are interested in organising this kind of meeting.

He added that, concerning information sharing, he considered databank projects very important, as UNESCO is also making efforts through its programmes, including the Proclamation programme. So, he said, it was very good to have a banner from UNESCO here in Asia and the Pacific region.

Closing Ceremony
Mr. Suzuki, Director of Programme Department, ACCU took over the chairmanship for the closing function.

Mr. Nakanishi, D-G of ACCU, thanked everybody for their active participation in the discussion. He said that he had been a little anxious, since it was probably the first workshop of this type ever held in the world and the theme was diverse and complex. But he said he was happy that it had turned out to be successful.

Mr. Moreno spoke on behalf of UNESCO and thanked the organiser, Bunkacho and the Japanese National Commission for UNESCO for having organised this timely and informative workshop. He noted that the results of the workshop would greatly contribute to the works of the future Intergovernmental Committee, which will be established once the 2003 Convention enters into force, in providing clear indications to Member States regarding identification and inventories.

He said he hoped this exchange of experiences and the results of the workshop will help respective countries and institutions to develop the most appropriate actions in management of ICH, as making national and local inventories is one of the bases for implementing safeguarding measures.

Ms. Nguyen (Viet Nam) delivered a closing remark, representing the fourteen participants. She noted that the workshop was quite timely in theme, and the issues dealt with were most relevant for addressing their need to exchange information and to learn about the best practice in inventory-making for ICH.

She extended a warm thanks to Resource Persons, ACCU staff members, and the fellow participants.

After thanking everyone involved, Mr. Suzuki announced the ending of the Workshop.
I. Workshop Overview

Recommended Approaches to Inventory-making and Some Examples of Inventory-making Programmes and Methodologies

We, the participants of the 2004 Workshop on Inventory-making for Intangible Cultural Heritage Management organized by ACCU,

1. Taking into account the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter called “the 2003 Convention”),

2. Recognizing that inventory-making is one of the measures recommended in the 2003 Convention for safeguarding the intangible cultural heritage (ICH),

3. Recalling that the 2003 Convention requires each state party to “draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory…” (Article 12.1),

4. Further recalling that much of the ICH in the Asia-Pacific region is endangered, and

5. Realizing that Member States need assistance in developing actions for inventory making,

Recommend the following approaches to inventory-making, as demonstrated by some examples of inventory-making programmes and methodologies employed in the region:

I. Community inventory-making

It is important that communities themselves define and identify their own ICH, and governments, institutions and NGOs should be ready to support and assist them in doing this.

A. Community empowerment / Community “visioning”

Communities need to be empowered to identify, define and assess their own ICH, as a prerequisite to making their own inventories.

- Ongoing training of community members in cultural documentation methods and in using appropriate technologies is important. Such training should take place both in and outside communities.

- Forums and spaces (eg, cultural centres) for communities to hold, represent, and access their ICH need to be created and supported.

B. Participatory methodology

It is important to develop participatory “bottom-up” methodologies that are able to accommodate the priorities of bearer communities for safeguarding their ICH.

- Pilot workshops on inventory-making should be conducted in bearer communities, as a way of trialling and developing appropriate “best practice” participatory methodologies and raising awareness.

- Support communities to (a) select elders as teachers/facilitators of ICH in their communities and (b) create new forums to ensure the continued transmission of ICH (eg, “Schools for living traditions”).

- Formalise relationships between institutions and bearer communities, including recognizing community members with official institutional status (eg, as “fieldworkers”).

- Ensure the integration and streamlining of the administration of ICH at all levels of government (national, provincial, prefectural, state, municipal) so that bearers’ concerns are represented in all policies.

5. Outcome

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

It is important to raise awareness about the need to safeguard ICH, and the role of inventory making in achieving this, at all levels.
- Involve students in making inventories of own culture as part of school programs and curricula.
- Utilise all forms of media to raise awareness about ICH.
- Conduct a national awareness raising campaign on ICH, which promotes the concept and the spirit of the 2003 Convention.

III. Cultural mapping

Cultural mapping, which attributes ICH to geographical locations and identifies its bearer communities, can be done using existing data. Such data, collected through scholarly research and fieldwork among other means, should also be obtained through the identification and collation of existing inventories. Cultural mapping needs to be an open-ended exercise, allowing re-evaluation of data to reflect the dynamism of ICH. Cultural mapping can assist governments in developing strategies (establishing timeframes and budgets) for engaging with communities and involving them in inventory making.

IV. Development of databases

Inventory-making requires the development of databases to organize, access and utilize information for purposes of safeguarding.
- Ensure proper tools are developed to create databases which reflect the nature of ICH by, among other measures, including audio and audiovisual materials and restricting access to certain information to respect cultural protocols.
- Recognize local community members as bearers and custodians of ICH and ensure the protection of communal intellectual and moral rights over all information collected.
- Pilot inventory-making with certain communities as a means of developing “best practice” databases.

V. Targeting endangered ICH

- Use existing documentation to identify endangered ICH so that it can be targeted for immediate safeguarding.
I. Workshop Overview

Objective: to put various inventory-making methodologies/procedures/steps on the table, and compare and study.
Activity: Each person in the group introduce the inventory-making steps that his/her country/community employ (or possibly employ), according to the three phases: prior to selection, selection and post-selection. They specify the domains and the targets of the supposed inventory, e.g. under what conditions the procedure can be applicable.

Pre-selection
- Consultation with local communities/groups; a long series of informative discussions with local groups should arranged to let them know the process.
- Prior documentation and/or research of existing ICH.
- Survey of inventory-making initiatives and/or ICH in the country concerned.
- Awareness raising for ICH.
- Assessment of the needs of the local people and/or communities.

Selection
- National Artists Selection process (e.g. Thailand)
  * Provincial cultural centres nominate candidates, and National Cultural Commission selects annually.
  - Criteria put in place for selection: (e.g. Fiji)
    * identify specificity or uniqueness of ICH in a particular locality.
    * danger of disappearance.
    * communal ownership of ICH, rather than individual
  - Classification of domains.

Post Selection
(Reference made on Thailand’s position of National Artists Selection only.)
- Run courses to facilitate selection.
- Make provisions for a monthly salary for the artist.
- Free health care for artist until death.
- Lump sum payment given to practitioner selected.
- State Funeral.

Appendix: Group Work Reports

1. Group Work 1: Listing up steps/methodologies

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<tr>
<th>Group A</th>
<th>Ms. Watt (Australia)</th>
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<td>Mr. Nemani (Fiji, Rapporteur)</td>
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<td>Ms. McCann (New Zealand)</td>
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<td>Ms. Prisna (Thailand)</td>
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<td>Mr. Regenvanu (R.P., Facilitator)</td>
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<td>Mr. Hyoki (Observer)</td>
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<td>Mr. Suzuki (ACCU)</td>
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<td>Mr. Kimura (ACCU)</td>
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<th>Group B</th>
<th>Ms. Lhamo (Bhutan, Rapporteur)</th>
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<td></td>
<td>Mr. Yundenbat (Mongolia)</td>
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<td>Ms. Rehuher (Palau, Facilitor)</td>
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<td>Ms. Nantana (Thailand)</td>
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<td>Ms. Nguyen (Viet Nam)</td>
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<td>Mr. Miyata (R.P.)</td>
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<td>Ms. Takimoto (ACCU)</td>
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<th>Group C</th>
<th>Prof. Lu (China)</th>
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<td></td>
<td>Ms. Rahayu (Indonesia)</td>
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<td>Ms. Binti Jonoh (Malaysia, Rapporteur)</td>
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<td>Ms. Padilla (Philippines, Facilitator)</td>
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<td>Ms. Aikawa (R.P.)</td>
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<td>Ms. Ohnuki (ACCU)</td>
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| Group A | Prior to selection

Vietnam: |
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<tr>
<td></td>
<td>1. Set up a board with members from different sections of the society and provinces;</td>
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<td>2. They do a comprehensive survey to create inventory sheets;</td>
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<td>3. Organize training workshop for survey and inventory making;</td>
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<td>4. The training and workshops guide people in filling up the inventory sheets, and gather information;</td>
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<td>5. The ICH workers conduct quantity and quality survey to identify ICH;</td>
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</table>
I. Workshop Overview

6. Write up reports on the situation of ICH of the districts and provinces.

**Mongolia: Performing Arts**

Has already set up domains, one of which is Performing Arts, and has an institution for ICH.

1. They have set up a law called the “Law in Culture of Mongolia” to protect the intangible cultural heritage;
2. The same law identifies the organizations and officials to protect ICH in the capital city and in the provinces;
3. Then, they have started creating inventories of ICH properties;
4. They have started producing lists and studies of ICH and its bearers;
5. Started organizing training for the transmissions and research.

**Palau:**

1. Identification of national living treasures and their associated knowledge through interview
2. Identification of the senior practitioners;
3. Set up a society of historians who record oral history;
4. Organize historians/practitioners to conduct talks on the sacredness and secretness of a particular art/practice;
5. The cultural workers also try to build confidence in the practitioners and gain their trust to record the practice that belongs/run in a particular family or clans.

**Thailand:**

1. It seems Thailand has already gathered information on ICH, what they need now is theories and methodologies to help them in their inventory-making and documentation;
2. The cultural workers also try to document and reactive the oral tradition through poetry recitation, chanting, and reading.
3. They also try to capture and record different dance movements and gestures of the traditional Thai dance and record Royal Ceremonies.

**Bhutan: Performing Arts**

Performing Arts is very popular and continue to retain their spiritual significance in the lives of our people. Moreover, these arts are passed down through oral tradition and the danger is that it might just disappear. Therefore,

1. a thorough survey is undertaken to identify and

assess previous or existing activities in the field of research and documentation;
2. through survey information is collected for different cultural practices;
3. then, followed by identification of the practitioners/performers. If they belong to the ageing group, it is considered an endangered art;
4. check the frequency of performance;
5. check if the practice has any social and spiritual values.

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**Group C**

**Prior to Selection**

- Research
- Documentation
- Publication
- Cultural Mapping already done by Indonesia, Thailand, and to some extent in the Philippines
- Institutional Networking

**Selection**

1. Identification of institutional inventories
   - Indonesia – Integrated Information System for Culture
   - Malaysia – Initiating data bank
   - Philippines – Cultural Institutions doing data banking/digitized
   - China – Data bank

2. Registering of Oral Masterpieces
   - Malaysia - Mak Yong (Malay Magical Dance Theater)
   - Indonesia – Wayang Kulit - (Shadow Puppet- 2003)
   - Keris (Malay Weapon – 2004)
   - Philippines - Hudhud Chant
   - China – 3,000 items in ICH list

3. Domains covered in registries
   - Malaysia – Performing Arts
   - Indonesia – Performing Arts
   - China – Performing Arts (Music and Dance)
   - Thailand - Folk Medicine, Performing Arts, Social Practices & Ritual
   - Philippines – Performing Arts, Oral Traditions and Practices, Craftmanship, Festival
Group Work 2: Identifying challenges at each stage

Objective: to identify major challenges/problems to the steps picked up in Group Work 1

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<td>Mr. Hyoki (Observer)</td>
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<td>Mr. Suzuki (ACCU)</td>
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<td>Mr. Kimura (ACCU)</td>
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<th>Group B</th>
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<td>Ms. Lhamo (Bhutan, Rapporteur)</td>
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<td>Ms. Takimoto (ACCU)</td>
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</table>

Relook at Day one group work*
Additional input to the list earlier made by Group A:
Pre selection
- funding
- relevant government organizations and their input [also different levels government]
- Undertake additional research to find out the validity of earlier work carried out for a certain aspect of ICH.

Challenges & problems of ICH inventory

Pre-selection:
*Huge job/task especially in the creation of comprehensive list because of the existence of varied information relating to ICH in a particular country and time [duration] with which it is to be undertaken.*

*How to capture:
- Dynamism of Intangible Cultural Heritage.
- Variety of cultures, cultural histories.
*A definition of the scope of ICH & clear definition.
Countries can adapt or improve on the scope outlined by UNESCO especially the use of the five domains proposed by UNESCO. The five domains should only act as a guide to the countries that need to ratify the convention for ICH and set up their inventories. It does not make provision for an obligation nor does it give a mandatory order for a country to comply with UNESCO’s list. Each country should develop their own.

*Is there a possibility of having one list for ICH?*
*Who will define (the setting-up and composition of a committee.= a “national committee for ICH”).*

*Can we use existing Tangible Heritage Management structures for Intangible cultural heritage?*
*Awareness and consent and involvement of bearer communities in the ICH inventory initiative.
*Community education and empowerment for the practitioners to undertake the initiatives themselves.

Selection:
- Sensitiveness of the selection and or designation an ICH artist. “Selecting the master of all master in a certain ICH”. = Ranking/privileging certain ICH practitioners over others.

How to select Living human treasure?
Selecting from many candidates for living human treasure? Who is the master?
Who to select?
What to select?
Selection may displease the local community.
- Varied hierarchies to address ICH.

Post selection:
- IPR issue. Certain aspects of ICH once listed in inventory should be protected. They may have the “sacred” element attached to it. Hence, their dissemination to the public may be an issue. Moreover, the proper recognition and probable monetary payment of the use of certain ICH for commercial purposes.

Group B
Challenges and Problems:
1. Human resource/capacity building, because everything is at a nascent stage and therefore what we need is someone who can handle
2. The talk of ICH is at a different scale. Thailand talks about ICH at a national level, while some countries talk at an institute level. Therefore, what we need is a standard form across nations to record
I. Workshop Overview

and collect. And different challenges at different stages or levels – the challenges at the govt. level maybe different from the institute level.
3. Type of inventory to focus on: representative or the endangered ones at the national/international level; and development of criteria
4. Differences in the culture across different countries. Therefore, how to build a nominating system is quite a big challenge
5. Involvement of youth in the ICH program
6. Language barrier (dialects)
7. Geographical barrier and location hinder the process of data collection and information/building network
8. Sacredness/secretness and lack of trust/confidence of the villagers in the city people
9. Convincing stakeholders/ Lack of awareness-raising in the villages and therefore the villagers are suspicious when researchers go to collect data and information. (How do we gain the confidence of the villagers? How do we convince the villagers to impart their age-old tradition? What we (city people) consider endangered is not considered endangered by the villagers because the practice is part of their everyday lives)
10. Lack of research/participatory research methodologies
11. Knowing ICH at the institution level, then to village and community level
12. Malaysia- How do the Malaysians define what is the real ICH? Because Malaysia is composed of immigrants from different countries, therefore the authenticity of ICH is questionable. So who will/ has the right to authenticate ICH?
13. How to make UNESCO guidelines user friendly/applicable/useful/feasible to all the countries?
14. Funding/financial resources within countries or from outside of country priority
15. How to select the living human treasures? (everything seems to be based on certain assumptions of the researchers, possible resentment amongst the performers and different stakeholders might crop up, so how do we resolve this problem)

Group Observation: Field visit to Chichibu City
Each member collected information and made an observation using the “Worksheet for ICH field visit in Chichibu.” After discussing by group, the information was collected and reported by group.

Grouping was the same as Group Work 2.

<table>
<thead>
<tr>
<th>Name of ICH item:</th>
<th>Chichibu Float Festival (Yomatsuri)</th>
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<table>
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<tr>
<th>Region/Locality:</th>
<th>Chichibu City, Saitama Prefecture</th>
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</thead>
<tbody>
<tr>
<td>The practitioners live in the 6 districts of the Prefecture: Miyaji, Komi-machi, Naka-machi, Moto-machi, Nakachica, Shitago.</td>
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</table>

<table>
<thead>
<tr>
<th>Time of Year and Name of the particular event in which the ICH takes place:</th>
<th>1-6 December, particularly 3 December (float parade night). Chichibu Night Festival</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Venue:</th>
<th>Chichibu City – a set route through the streets starting at the Chichibu Shrine and ending at the base of the Mountain.</th>
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</table>

Event programme, structure or formation:
The event takes place at night – the time of the gods – and passes through a number of distinct phases. These include:
· Opening ceremony at the shrine
· Procession of floats through the streets
· Performances of traditional performing arts such as kabuki, kagura and Hiki-odori dance.
· Fireworks at conclusion of float parade

What is exactly designated as the Important Intangible Cultural Property:
The Important Intangible Cultural Property is designated according to two sub-categories: the tangible and intangible. The tangible aspect of the ICH is the Yatai and Kasahoko Floats (6). The intangible aspect of the ICH is all the customs associated with the night festival. These include: dances, songs, music, drumming, and knowledge of things such as costume and stage set design and
I. Workshop Overview

construction, make up application etc, knowledge of float construction, and religious ceremony and meaning or significance.

**Who are the tradition bearers?**
All practitioners and their organizations:
- Musicians
- Float drawers
- Dancers
- Costume makers
- Trainers/teachers
- Priests
- Actors
- Backstage crews (Shouwakai)
- Volunteers

**What is the composition of the Safeguarding organization?**
- The elders or heads of each of the 6 float preservation committees
- Government representatives of Prefecture, Municipal and City Governments
- Board of Education
- Chief priest/representatives of the shrine
- Representatives from each conservation society of Kabuki, Kagura, Hiki-odori, music/drumming etc

**Roles of 1) tradition-bearers and the 2) Prefectural and 3) Municipal governments?**
1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

**Impacts of the designation upon transmission, awareness, local economy etc?**
The subsidy associated with the designation enables the physical maintenance of the tangible aspects of the ICH, and as designations at all level is a symbol of local, regional and national significance they also enhance community and practitioner pride in the ICH. This bolsters the continuation of all the arts and practices associated with the event, as well as attracting tourists to the area. This year 220,000 tourists attended the festival and more are expected next year. This would also boost the local economy and employment. The recognition that designation brings also facilitates the inclusion of ICH in school curricula, thus adding another important layer to the maintenance of the traditions.
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**Group B**

ICH FIELD VISIT IN CHICHIBU

BY

GROUP B

THE NAME OF ICH ITEM:

CHICHIBU NIGHT FESTIVAL

REGION/LOCALITY

CHICHIBU CITY

TIME OF THE YEAR OF THE PERFORMANCE

1-6 DEC. ANNUALLY. 3 DEC. IS FOR FLOAT FESTIVAL WHICH ALSO CALLED AS:

THE NIGHT FLOAT FESTIVAL OF CHICHIBU
I. Workshop Overview

VENUE

CHICHIBU CITY
FLOAT FROM DIFFERENT REGIONS COME TO CHICHIBU SHRINE, FLOATING ON THE MAIN STREET.

EVENT PROGRAMME, STRUCTURE OR FORMATION

KABUKI, YOMATSURI, NIGHT FESTIVAL, FIRE WORK

WHAT IS EXACTLY DESIGNATED AS THE IMPORTANT ICH

THE ORAL TRADITION;
THE MYTH BEHIND THE PROGRAMME;
SPIRITUAL VALUE …

WHO ARE THE TRADITION-BEARERS?
WHAT IS THE COMPOSITION OF THE SAFEGUARDING ORGANISATION?

THE LOCAL COMMUNITY, THE LOCAL ORGANISATIONS AND SENIOR CITIZENS MAKE THE TRADITION TO BE CARRIED ON.
THE GOVERNMENT BODY IN DIFFERENT LEVEL AND THE LOCAL COMMUNITY HAVE COMPOSED THE SAFEGUARDING ORGANISATION.
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ROLES OF TRADITION-BEARERS AND THE PREFECTURAL AND MUNICIPAL GOVERNMENTS RESPECTIVELY

TO PROCESS AND PROMOTE THE TRADITION;
TRANSMISSION OF ICH CONTINUOUSLY TO THE YOUNGER GENERATION;
SUPPORTING WITH HUMAN RESOURCE AND FINANCIAL RESOURCE;
ORGANIZING AND MANAGEMENT...

IMPACTS OF THE DESIGNATION UPON TRANSMISSION, AWARENESS, LOCAL ECONOMY, ETC.?

THE CHANGE OF SOCIAL STRUCTURE;
THE CHANGE OF LIFE;
REDUCING OF THE POPULATION- LIMITED OF HUMAN RESOURCE;
THE LIMITED FINANCIAL RESOURCE;
BALANCE BETWEEN PROTECTION ICH AND DEVELOPMENT OF TOURISM...

THANK YOU
Group Work 3: Finding Some Solutions to Challenges

Objectives:
To find solution ideas to the challenges identified at Group Work 2 on DAY 1, taking into account the discussion and the field work.

<table>
<thead>
<tr>
<th>Group A</th>
<th>Mr. Nemani (Fiji, Rapporteur)</th>
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<tbody>
<tr>
<td></td>
<td>Ms. Rahayu (Indonesia)</td>
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<td></td>
<td>Ms. Binti Jonoh (Malaysia)</td>
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<td>Ms. McCann (NZ)</td>
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<td></td>
<td>Ms. Padilla (Philippines)</td>
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<td>Ms. Prisna (Thailand)</td>
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<td>Mr. Regenvanu (R.P., Facilitator)</td>
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<td>Mr. Hyoki (Observer)</td>
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<tr>
<th>Group B</th>
<th>Ms. Watt (Australia, Rapporteur)</th>
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<td>Ms. Rehuher (Palau, Facilitator)</td>
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<td>Mr. Miyata (R.P.)</td>
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<td></td>
<td>Mr. Moreno (UNESCO)</td>
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<td></td>
<td>Ms. Takimoto (ACCU)</td>
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</table>

Approach by group members:
The group’s discussion focused primarily on the following issues/agendas and/or solutions to the challenges initially raised in the preceding working group. Deliberations did not follow the initial format outlined (i.e. pre-selection, selection, post selection). It was more or less a consolidation of all that were discussed in previous working groups and the development of a probable ‘best practice’ model as a guideline only and may and may not be adopted by participants for the workshop. The following outlined depicts both the former, and particularly the latter:

Community Participation

- Involvement of communities and practitioners in the decision making and implementation process.
  *Awareness raising on issues such as an elaboration on the objective of the ICH inventory-making process.
  *Involvement of youths in the project. This is important, as they are the main agents of successful transmission of ICH elements.
- Consultation & participation. These are empowerment tools. Basically, it requires involvement of local community members at all levels administration and issues.
- Create links between the practitioners and administration structure. This simply reiterates the latter.
- Establishing institutional community relationships – create trust, confidence, between the institutions and the communities.

- Mainstreaming of administration system and structures on all levels. All those involved including Govt. & NGOs should have discussions on legislation, policy-making and implementation.

  *Integration of approaches at different levels emphasizing the recognition of local community members. Members of different villages and/or communities and regions should try and become involved in the process by taking the initiative to create their own inventories.
  *Need high ranking political will to create cultural policies that are static and adhered to by all levels of government. Funding will most definitely follow if the focus of govt. is realigned.
  *There needs to be EDUCATION at all levels of the structure.

- Human resource or capacity building. An important aspect of initiating a project is to recruit the right set of people with the correct mentality whilst implementing the project.
  *Awareness/education for administrators.
  *Training of stakeholders/community members including those to be involved in the project.

- Development of a participatory bottom-up approach reflecting priority domains, important ICH for the community. Most importantly, the practitioners themselves should be involved for selection and submission. They themselves have to decide their own issues regarding their ICH.
I. Workshop Overview

*Facilitator role/process. More then often, local community members would not come forward; hence, administrators could act as the facilitator of the initiative rather then leaving it to the practitioners themselves. This involves the dissemination of researchers to investigate an ICH issue or element.

**Non-community participation**

This portion envisages the participation of non-community entities, institution in the promulgation of an inventory structure.
- Strategy to use: Cultural mapping
- Funding: Administrators need to find avenues for funding source for the project.
- Development of a database system: IPR (intellectual property rights) concerns is important especially the publication and/or dissemination of the information.
- National awareness raising campaign on ICH.
- Identification of probable criterias for ICH:
  * Unique expressions of ICH.
  * Certain ICH elements in need for identification, documentation and safeguarding. This involves those that are in danger of disappearing.
- Appointment of researchers for data collection: there needs to be collaboration or partnerships between community members and administrators with regards to the nomination of ICH investigators or researchers.

**Best Practices Model**

- Preliminary consultations between NGOs, Govt., community members, etc. This first phase serves awareness to ‘guidelines of the entire project’. This will serve as means of actually drawing up a framework for the initialization and development of the project.
- Cultural Mapping. This is the attribution of ICH to certain geographical locations, i.e. the identification of bearer communities.
- Prior research on existing documentation and research data available and those archived.
- Development of a strategy such as funding prior to approaching and engagement with local communities.
- Community-based inventory making (awareness raising, capacity building, consultations with the local community.)
- Pilot/Trial Tests: envisages the testing of inventory making methods and/or methodology of data collection in nominated pilot communities.

- **Development of a database system.** Develop an electronic storage system for the ICH elements collected from field.

**Group B**

**Pre-selection**

First step in beginning to address ICH in each country is to define the scope of what ICH means in each country, based on the definition in the Convention. This may include studying how other countries define and approach ICH, and awareness raising with policy makers of government to ensure a shared understanding of, and support for, ICH is generated.

A shift is required to accommodate the relatively new concept of ICH. For example, Thailand protects folk and cultural heritage well, but ICH is a new concept and this needs to be discussed, accommodated in national cultural agenda and ways of implementing it developed.

There is a need to recognize also that the task is large and part of the task is to develop ways and models of addressing it.

Countries wishing to advance ICH would benefit from utilizing the legal tool of the convention in their work. Ratification of the convention is important in gaining international recognition of the legitimacy of ICH and its protection. This will make the task of promoting and implementing the convention at home easier. The promotion of the spirit of the convention domestically and nationally is the key point here.

ICH needs to be promoted also to communities and community stakeholders and leaders, as well as experts and professional peoples. Many experts are still within the mindset of tangible cultural heritage, and many communities don’t perhaps recognize the uniqueness and importance of their ICH. Awareness raising is important in getting ICH moving in each country.

Lack of research methodologies is also an issue. Training is also important to fully explore and develop techniques for safeguarding. This needs to occur at more than one level – local and experts – bottom up and top down, so to speak. This will ensure
appropriate techniques/methodologies are developed for each level of community – local, state, and national. Community visioning may be a useful technique here.

Some communities, while recognizing the importance of their ICH and its safeguarding may determine that inventorising their ICH is not an appropriate step in ensuring the safeguarding of ICH and may develop other management methodologies and tools.

How to take into account the cultural diversity of a country is also a challenging issue. Some governments recognize the importance of supporting all the ICH of all ethnic groups in their country, others believe that non-Indigenous groups can rely on their home countries for ICH support.

Another task in the pre-selection phase is identifying the institutions that have responsibility for ICH, or may be of use in the process and define their roles. An inventory of institutions, so to speak.

From all this work, each country’s working definition of ICH will become clear, the scope and the priorities of the ICH domains and how they intersect.

Selection
Two key questions:
1. Selection to what? – i.e. what list/s do a country want – provincial lists, or national list. Listing everything at all levels is very expensive and does not necessarily advance the goal of safeguarding ICH. A comprehensive list is not feasible for many countries and a representative list may be more appropriate, however, this raises issues of competition between communities. How are all communities (and groups within communities) treated equitably and each group’s cultural rights are respected.

Suggestion that this be done as is appropriate to each level and that mechanisms for listing be developed appropriate to each level.

Post Selection
Development of programs for the Promotion, Protection (including IP) and Enhancement of ICH.
Model Inventory-making procedure
a representative (selective) list

<table>
<thead>
<tr>
<th>ACTIVITIES/ACTIONS (GW 1, 2)</th>
<th>CHALLENGES/PROBLEMS (GW 2)</th>
<th>SOLUTIONS (GW 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Prior to selection</td>
<td></td>
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<tr>
<td>2 Selection</td>
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<tr>
<td>3 Post Selection</td>
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### Important Intangible Folk Cultural Properties at national level in Japan

<table>
<thead>
<tr>
<th>Activities/Actions</th>
<th>Notes</th>
<th>Social background:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior to selection</td>
<td></td>
<td>one national language &amp; scripture</td>
</tr>
<tr>
<td>Academic research</td>
<td>Prerequisite</td>
<td>high degree of traditional cultural similarity throughout the country</td>
</tr>
<tr>
<td>Folklore, ethnology, anthropology, ethnomusicology</td>
<td></td>
<td>Ethnically almost uniform. (Minority groups such as Ainu, Ethnic Korean Japanese residents, overseas Chinese, and other foreigners do live in Japan.)</td>
</tr>
<tr>
<td>Selection and designation at prefectural level</td>
<td>Not prerequisite, but often served as a source</td>
<td>high literacy rate</td>
</tr>
<tr>
<td>Selection</td>
<td></td>
<td></td>
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<tr>
<td>Conducting on-spot research (by Performing Arts section, Bunkacho)</td>
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<tr>
<td>Drafting proposal (by Performing Arts Sec., Bunkacho)</td>
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<tr>
<td>Obtaining approvals within the agency (section chief, division manager, councilor, deputy commissioner, commissioner)</td>
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<tr>
<td>Approval by the Deputy Ministers, Ministry of Education, Culture, Sports, Science &amp; Technology (MEXT)</td>
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<tr>
<td>Approved by parliamentary vice-minister and vice-minister</td>
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<tr>
<td>Minister of MEXT requests the Council for Cultural Affairs to review the proposal (Subdivision on Cultural Properties)</td>
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<td>...</td>
<td></td>
<td></td>
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<tr>
<td>The designation is announced in the government newsletter (INSCRIBE IN THE LIST OF THE IMPORTANT CULTURAL PROPERTIES)</td>
<td>Official date of designation</td>
<td></td>
</tr>
<tr>
<td>Post Selection</td>
<td>Issue the designation certificate</td>
<td>Implement assistance programmes as necessity arises</td>
</tr>
<tr>
<td>Role of intangible bearers and the protection and conservation of cultural heritage respectively?</td>
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<tr>
<td>Impact of the designation upon transmission, awareness, local economy, etc.?</td>
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Worksheet for ICH field visit in Chichibu:

<table>
<thead>
<tr>
<th>Region/Locality (Area where the practitioners live)</th>
<th>Time of the year when the event takes place</th>
<th>Event programme (structure of formation)</th>
</tr>
</thead>
</table>

Social aspects:
Who are the intangible bearers? What is the composition of the safeguarding organisation?
Chapter 2

Presentations

1. Resoruce Persons’ Presentations
2. UNESCO Presentation
3. ACCU Presentation
1. Resource persons’ Presentations

(A) Challenges for national inventories of Intangible Cultural Heritage

Ms. AIKAWA Noriko
Advisor for the Assistant Director-General for Culture, UNESCO

Introduction

The UNESCO 2003 Convention for the safeguarding of the Intangible cultural heritage stipulates in its Chapter III (related to the duties of States Parties), Article 11 (b) (as one of the two roles of States Parties):

Among the safeguarding measures referred to in article 2 para. 3 (concerning the definition of the term safeguarding) 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 organization.

Article 12 – Inventories specifies how inventories should be prepared and up-dated.

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.

Once the Convention enters into force, an intergovernmental Committee composed with 18 members of governmental experts will be established. One of the major tasks of this Committee is to draft an Operational Guidelines to be submitted for approval to the General Assembly of States Parties. Therefore detailed indications regarding identification and inventories will be addressed in the forthcoming Operational Guidelines.

Historical Background

A number of compilations of folktales, folk songs and folk crafts have been already made by folklorists in some of the European countries since as early as 19th century. Among the most famous examples are the works of Grimm brothers, German writers who initiated folklore study at the beginning of the 19th century and works of Bartok and Kodaly, Hungarian music composers, who collected numerous pieces of folk music at the beginning of 20th centuries.

UNESCO, in the 1980s, made an ambitious attempt to establish an International Directory of Non-physical Cultural Heritage. As a first phase of this undertaking it was felt necessary to elaborate a Universal standard typology and to create a Universal classification system. After more than five years of controversial theoretical discussions among experts on the standard typology, debates came to a deadlock. “Folklorists” and “anthropologists” could not reach an agreement because their approaches are fundamentally different. Anthropologists examine all aspects of the traditional cultures, from structures of kinship till means of support. Folklorists study the forms in which these cultures are expressed (for example dances and facial make-up). In short anthropologists study systems and folklorists study forms and behaviour patterns. Therefore this noble attempt of UNESCO finally failed.

The UNESCO “Recommendation for the Safeguarding of Traditional Culture and Folklore” (1989) considered “identification” as one of the six measures (Identification, Conservation, Preservation, Dissemination, Protection and International Cooperation) to be taken for the safeguarding of the traditional cultures and folklore. It is evident that these six measures were inspired by the Article 4 of the 1972 World Heritage Convention concerning the duty of each State Party. (Identification, protection, conservation, presentation and transmission.)

1989 Recommendation specifies that: Folklore, as a form of cultural expression, must be safeguarded by and for the group (familial, occupational, national, regional, religious, ethnic, etc.) whose identity it expresses. To this end, Member States should encourage appropriate survey research on national, regional and international levels with the aim to:

(a) develop a national inventory of institutions concerned with folklore with a view to its inclusion
II. Presentations

in regional and global registers of folklore institutions;

(b) create identification and recording systems (collection, cataloguing, transcription) or develop those that already exist by way of handbooks, collecting guides, model catalogues, etc., in -view of the need to coordinate the classification systems used by different institutions;

(c) stimulate the creation of a standard typology of folklore by way of:

(i) a general outline of folklore for global use;
(ii) a comprehensive register of folklore; and
(iii) regional classification of folklore, especially field-work pilot projects.

As you note, in spite of the unfortunate UNESCO experiences in the 1980s, the Recommendation still insisted upon the creation of a regional classification of folklore. Today many elements of the 1989 Recommendation including aforementioned one are considered to be outdated.

2003 Convention

The 2003 Convention, instead of taking standardizing or universal approach, chose a decentralized approach while providing a general guidelines. Responsibilities are given as much as possible to States Parties. Each State Party is therefore requested to undertake identification by means of one or more inventories in a manner geared to its own situation. “Exchange of information and experience, and joint initiatives” (Article 19) are encouraged as international cooperation activities.

The major challenge for States Parties in implementing the Article 12 of the 2003 Convention could be how to reflect the underpinning principles of the Convention in the strategies for developing one or more inventories. These principles are:

i) Fostering of cultural identity and cultural diversity,

ii) Respecting international Human Rights instruments,

iii) Ensuring the participation of communities, groups of practitioners, creators and artists of the concerned heritage and relevant non-governmental organizations (Article 11 (b), iv, and Article 15),

iv) Respecting the non-static characteristics (recreated permanently) of this heritage,

v) Adopting a flexible and decentralizing approach for the identification of intangible cultural heritage at national level bearing in mind the specificity of different cultures. This principle of flexibility and decentralization was strongly emphasized at the crucial international expert meeting of Rio in January 2002 to discuss the Priority Domains for the future Intangible Cultural Heritage Convention. The meeting underscored that in view of the need to safeguard intangible cultural heritage at a national level, each State will determine, consulting with non-governmental organizations and concerned communities, and following criteria that it judges appropriate, the domains for protection, being free to review them periodically or as deemed necessary.” This principle had persisted throughout the drafting process of the Convention and is reflected in its different Articles (Article 11 (b) and Article 12-(1)).

vi) Respecting equity approach is also another significant principle which had been repeatedly emphasized by both governmental and non-governmental experts throughout the preparatory meetings. It implies to avoid creation of a hierarchy among different expressions of intangible cultural heritage both at national and international levels. This is why in 2003 Convention there is no mention of value qualification such as outstanding universal value as specified in the Article 1 and 2 (definition of cultural and natural heritage) of the 1972 World Heritage Convention. Holding two lists in parallel: Representative List and List of Intangible Cultural Heritage in Need of urgent safeguarding. (Article 16 and 17) in the same Convention shows the willingness of the fair treatment.

vii) Guaranteeing accessibility (Article 13, d-ii and iii) to the intangible cultural heritage as well as to its documentation except for those which are kept secret according to the customary practices of the practitioners community.

A nationwide identification and inventory making of Intangible Cultural Heritage is a real stocktaking activity of cultural assets. We might consider the following steps for the design of strategies in developing inventories.

i) Define, within the general framework given in the Article 2 of the Convention, the scope of intangible cultural heritage to be included in the inventories, the selection criteria for the entry in the inventories and the scope of information required for the inventories.
ii) Set up scientific and technical methods suitable for the drawing up of inventories,

iii) Create legal, administrative and financial mechanism for both central and decentralized administrations with a view to develop inventories including coordination mechanism,

iv) Set up the training facilities of inventory making agents,

v) Establish dissemination mechanism to facilitate access of not only practitioners, creators or artists but also general public to the inventories,

vi) Ensure the intellectual property right protection of the contents of the inventories,

vii) Create an assessment and updating mechanism of established inventories.

While elaborating the strategies for inventory making of intangible cultural heritage, each State Party is required to take into consideration of all of the aforementioned principles.

The strategies should also encompass a clear definition as to how the inventories will be used in addition to the safeguarding purposes of the intangible cultural heritage.

In the Convention “safeguarding” means, as mentioned in the Article 2, para.(3), identification, documentation, research, preservation, protection, promotion, enhancement, transmission particularly through formal and non-formal education, as well as the revitalization of various aspects of this heritage.

Inventories can certainly be useful as a basic document to apply new legal protection measures such as “Intellectual Property Rights related to traditional cultures and knowledge” (currently under preparation by WIPO) or “Cultural Rights” when their normative instruments will be established. Also they can be used as educational tools to train young artists as well as basic documentation for revitalization activities as Cambodian inventories prescribes. It can also contribute to the activities linked with community development or environmental protection programmes as practiced in Brazil. When the inventory is made available in line, subject to the intellectual property right protection, the inventory of intangible cultural heritage will be for contemporary artists/creators a tremendous source of creative inspiration.

### Experiences gained

The results of UNESCO 1999 survey showed that nearly 45% of the countries which replied to the questionnaire had undertaken the identification of folklore but most of the works done were far from being systematic or comprehensive inventories.

Today there are yet only a few countries which have been undertaking nationwide Registries Inventories. Japan, Republic of Korea, Brazil, Philippines and Cambodia can be cited. Some of them are summary inventories. Each one of them has different methods of grouping intangible cultural heritage present on its territory.

In Japan, for example, intangible cultural property consists of two domains: **performing arts** and the **production technique of applied art**. In addition there is a separate category called **folk cultural property**.

In Brazil, where multi-cultural groups are continuously creating hybrid cultural expressions, four domains were created for the National Registry: **knowledge, celebrations, forms of expression and places**.

In the Republic of Korea, intangible cultural property comprises several domains on a par: **music, drama, dance, games, ceremonies, martial arts, and other related arts and crafts, as well as the production techniques for food and other kinds of daily needs**.

The Philippines set up five domains after the manner of UNESCO Convention (the Article 2): **oral traditions and expressions; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; performing arts and traditional craftsmanship**.

Cambodia created three domains: **performing arts** (classical dance, folk and popular dance, drama, music and circus), **oral cultural heritage** (languages, oral folklore, oral literature), and **artisan skills** (silk weaving, silver smith, pagoda painting, mask making handicrafts, kite-making-flying).

UNESCO has already assisted some countries, for example Lithuania, Mongolia, and Bhutan (performing arts) to develop electronic inventory of intangible cultural heritage. Some of the countries of which oral and intangible cultural heritage was proclaimed as...
masterpieces also received financial assistance from UNESCO for inventory making.

UNESCO is currently preparing several handbooks designed to help Member States to safeguard their intangible cultural heritage as requested at the last Intergovernmental Expert Meeting for drafting the 2003 Convention (June 2003).

A number of countries are just about to begin the work of identification of intangible cultural heritage. But let us not forget that the Definition given in the Convention provides a general framework and it is up to each State Party to “identify and define the variety of elements of the intangible cultural heritage present in its territory” (Article 11 (b)) and to “draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory” (Article 12 para. 1).

Conclusion
None of the cultures in their immense variety bears the same feature. Each country has different scientific approaches and methods in dealing with intangible cultural heritage. Also there are wide gaps in administrative, technical, financial and human resource capacities. An attempt to establish a standard model for the drawing up of an inventory seems to be unrealistic. Let us not forget the unfortunate UNESCO experiences in the 1980s.

Instead, it seems more judicious to compile the examples of Best Practices of Intangible Cultural Heritage Inventories which will be continuously increased and updated and made available worldwide through website. Member States can be thus inspired by some of the ongoing experiences. This sharing experience activity through the networking is perfectly in line with the provision of the 2003 Convention concerning the international cooperation (article 19).

A CCU, which has started already in 1998 a networking activities in the field of Intangible cultural heritage throughout Asia and Pacific countries, could extend further their activities in compiling an electronic Book of Best Practices of Intangible Cultural Heritage Inventories, the first and utmost significant undertaking for the safeguarding of Intangible Cultural heritage.
Challenges for national inventories of Intangible Cultural Heritage

Principles underpinning 2003 Convention

i) Cultural identity and Cultural diversity

ii) Human Rights

iii) Participation of communities

iv) Non-static characteristics

v) Flexible and decentralizing approach

vi) Equity

vii) Accessibility

Strategies

i) Define the scope of intangible cultural heritage, the selection criteria and the scope of information

ii) Set up scientific and technical methods

iii) Create legal, administrative and financial mechanism, including coordination mechanism

iv) Set up training facilities of inventory making agents

v) Establish dissemination mechanism to facilitate access to the inventories

vi) Ensure the intellectual property right protection of the contents of inventories

vii) Create an assessment and updating mechanism

viii) Define how the inventories be used in addition to the safeguarding purposes
II. Presentations

Challenges for national inventories for Intangible Cultural Heritage

Presentation by
Noriko Aïkawa,
Advisor for the Assistant Director-General for Culture, UNESCO

Chapter III: 2003 Convention: Duties of State Parties

Article 11 b
Among the safeguarding measures....
(Art. 2) IDENTIFY and DEFINE the various elements of the ICH present in its territory, with the participation of communities, groups and relevant NGO's.

Article 12 - 2003 Convention

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.

Intergovernmental Committee composed with 18 members

One of the major tasks of this Committee is to draft an Operational Guidelines

Detailed indications regarding Identification and inventories
II. Presentaions

1. Historical background

- **19th Century:** Number of compilations of folktales, folksongs and craft made by folklorists of European countries

- **1980’s:** UNESCO attempt to establish an:
  - International Directory of Non-Physical Heritage
  - An universal standard typologie
  - Universal classification system

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1989 Recommandation

- The Recommandation insisted upon the creation of a regional classification of folklore

All these measures failed and the 1989 Recommandation is now considered as outdated

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2. The 2003 Convention

- **DECENTRALIZED APPROACH**
- **RESPONSABILITIES ARE GIVEN TO MEMBER STATES**

- Each State Party is requested to undertake identification by means of one or more inventories in a manner geared to its own situation

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7 PRINCIPLES FOR INVENTORY-MAKING

- Fostering of cultural identity and cultural diversity
- Respecting International Human rights instruments
- Ensuring the participation of communities...
- Respecting the non-static characteristics of ICH
- Adopting a flexible and decentralized approach
- Respecting equity approach
- Guaranteeing accessibility
II. Presentations

Steps for the design of strategies (1)

1. Define the scope of intangible cultural heritage, the selection criteria and the scope of information.
2. Set up scientific and technical methods
3. Create legal, administrative and financial mechanisms, including coordination mechanism
4. Set up the training facilities of inventory making agents

Steps for the design of strategies (2)

5. Establish dissemination mechanism to facilitate access to the inventories
6. Ensure the intellectual property right protection of the contents of the inventories
7. Create an assessment and updating mechanism
8. Define how the inventories be used in addition to the safeguarding purposes.

Safeguarding under the 2003 Convention

Inventories can be used as:

- BASIC DOCUMENT TO APPLY NEW LEGAL PROTECTION
- EDUCATIONAL TOOLS TO TRAIN YOUNG ARTISTS
- FEW COUNTRIES HAVE UNDERTAKEN NATION-WIDE INVENTORIES
- JAPAN
- A separate category called folk cultural property

3. Experience gained

Results of UNESCO 1999 survey Showed that most of the works were Far from being systematic

FEW COUNTRIES HAVE UNDERTAKEN NATION-WIDE INVENTORIES

Each of them has different methods of grouping intangible cultural heritage

Intangible Cultural Properties: two domains

- Performing arts
- Production of applied techniques

A separate category called folk cultural property
II. Presentations

Brazil

Four domains where created for the National Registry

- Knowledge
- Celebrations
- Forms of expression
- Places

Republic of Korea

Several domains

- Music, drama, dance
- Production techniques
- Other arts and crafts
- Games, ceremonies

The Philippines

Five domains – UNESCO 2003 Convention

- Oral traditions
- Social practices
- Knowledge about nature
- Performing arts
- Traditional craftsmanship

Cambodia

Three domains

- Performing arts
- Oral cultural heritage
- Artisan skills

UNESCO already assists Member States

- Bhutan, Lithuania Mongolia
- Assistance within the framework of the Proclamation
- Preparation of Handbooks on ITH

Definition of Identification of ICH - Convention

- General framework provided by the Convention
- It is up to each State to identify and define (Article 11)
- Draw up, in a manner geared to its own situation one or more inventories (Article 12)
II. Presentations

Conclusion (1)

1. Each country has specific methods and approaches
2. Wide gap in administrative, technical, financial and human resources capacities
3. An attempt to establish a standard model is unrealistic

Conclusion (2)

Proposals for the future

1. Compile the examples of best practices of Intangible Cultural Heritage Inventories
2. Sharing experiences through networking
3. ACCU could extend further their activities in compiling an electronic Book of best practices of ICH inventories
II. Presentations

(B) System and Historical Development of the ICH Administration in Japan
Mr. SAIITO Hirotsugu
Specialist for Cultural Properties, Traditional Culture Division, Cultural Properties Department, Bunkacho

In Japan, we have the Law for the Protection of Cultural Properties, based on which we cultural administrators conduct our activities. I would like to introduce our system as a reference sample for you, with particular focus on how the Japanese inventories of Intangible Cultural Heritage were developed.

Introduction
It was decided to make a partial amendment to the Law at the National Diet early in 2004. It will come into effect from April 2005. But for now, I base my discussion on the existing version of the law.

What I can explain to you, as what may be considered as the “Japanese inventories,” is the three kinds of lists we have:
1. List of Important Intangible Cultural Properties
2. List of Important Intangible Folk-Cultural Properties; and
3. List of Holders of Selected Conservation Techniques.

Under the law, cultural properties are classified into five categories:
1. Tangible Cultural Properties
2. Intangible Cultural Properties
3. Folk-cultural Properties
4. Monuments
5. Groups of historic buildings.

In addition, the law designates some traditional techniques for cultural properties conservation, which themselves are not cultural properties. Among them, “Intangible cultural properties,” “Intangible folk-cultural properties,” and “the conservation techniques” are the ones which fit the definition of Intangible Cultural Heritage in the 2003 Convention by UNESCO.

“Intangible Cultural Properties” are defined as “cultural properties that do not have the concrete forms such as art, theatre, music and craft techniques that have high historical or artistic value for Japan.” Performing arts and craft techniques are selected and included.

Meanwhile, “Folk-cultural properties” are what “represents changes in the people’s modes of life.”

That takes forms of “folk traditions and practices, as well as folk performing arts, related to food, clothing, and housing, way of life, religious beliefs, annual festivities and events, etc.” Clothing, equipment and buildings used for such performing arts are subjects for protection, as “tangible folk-cultural properties.”

According to the definition in the UNESCO Convention, intangible cultural heritage includes not only transmission but also the equipment, materials and cultural space related to it. But in Japan, “folk-cultural properties” are divided into two categories: tangible and intangible, so far.

The third category in the Intangible Cultural Heritage in Japan is the “Traditional Techniques for Conserving Cultural Properties.”

These three inventories are for you to have general understanding of our system, so there are only the names of the designated cultural properties and holders’ names listed. You may have the impression that these are too simple, but these lists show only the essence of the information we have. We have detailed lists including their dates of birth, length of their practice, addresses, and such, and the members of the skill holding groups, in case of group designation.

List of Important Intangible Cultural Properties
“Important Intangible Cultural Properties” encompasses traditional performing arts and craft techniques which have high historical and artistic values. It is a rather abstract concept, as we designate especially significant intangible cultural heritage as Important Intangible Cultural Heritage, and simultaneously recognise the individuals or groups who have excellent capacity to exemplify the art as the holders of those cultural properties. If a recognition-holder passes away, he/she is eliminated from the list and that means the skill/art is also off the list. In selecting who to designate as holders, we need to constantly check and confirm the current status of the arts by checking stages, gathering information from various sources.

All the recognition holders are professionals: those who make a living out of their skills/art. You may
think that the art and skills must be always well-maintained, because they practice as their profession. However, sometimes, the performers or the craftsmen tend to cater to the needs and preference of their audience or purchasers, because it is difficult for them to keep performing or producing something no one wants to see or buy, for example. Therefore, I think that the skills/art practiced professionally too face the danger of disappearance or transfiguration. That is the very reason why we consider the government should designate even the ones done commercially as Important Intangible Cultural Properties and safeguard them.

The term “National Human Treasure” is very often used in Japan for the designation holders of the Important Intangible Cultural Properties. This term, however, is not an official name used in the Law, but a term popularly used in mass media. I would like to point out again that, under the system, it is the skills that are the subject for designation, not individual artists or performers themselves. So, many people misunderstand that the individual themselves are the designated important persons to be praised. But the popularity of the term “National Human Treasure” among the public helped people become aware of the existence and the importance of the Important Intangible Cultural Heritage.

**List of Important Intangible Folk-cultural Properties**
The list indicates the name of the item, location, name of conservation group, date of designation etc. We disclose only minimum information on the designated items to the public, and we have the more detailed version at our government office.

The list encompasses folk performing arts and ‘customs and folklores.’

You may wonder why some performing arts fall into the category of “Intangible Cultural Property” and some into “Intangible Folk-cultural Property,” when all are Japanese performing arts.

The government considers that the performing arts in “Intangible Cultural Property” have been passed down by the Japanese people collectively, whereas those in “Intangible Folk-cultural Property” are strongly connected to people living in particular regions. The latter are performed at such places as a local shrine on a local festival day. People who perform are often limited to the locals. The reason why they perform is for such a thing as wishing for a good harvest. The way to support Intangible Cultural Properties and Intangible Folk-cultural properties is different as well.

According to academic researchers, there are around 30,000 folk-cultural properties in Japan, and some of them seem very similar to each other. For instance, there are many kinds of Shishimai, or lion dance, and foreigners may think they can be grouped into one category. But, folk-culture which is related to the region has different meanings each other. Focusing on this point, we try to urge the local people to transmit their heritage locally.

**List of Holders of Selected Conservation Techniques**
The techniques listed here are the ones necessary for the performing arts to continue to be actively performed, such as techniques of making or repairing musical instruments or stage sets for Kabuki theatre. Unlike the craft techniques listed as Important Intangible Cultural Properties, these techniques are chosen not based on the artistic or historic value, but the indispensability of the products for the performers to express the important cultural properties. Therefore, we created a new field of the conservation technique as a subject for safeguarding.

**Historical Background of the Law for Protection of Cultural Properties**
In Japan, since the 19th Century, there have been three major cultural reformations.

First, the Meiji Restoration in 1868 was a great event in Japanese history. Before that, Japan closed in principle its door to the outside world for almost three centuries. During that period, tangible and intangible cultural properties were protected by feudal lords, court nobles and temples/shrines individually. But after the Meiji Restoration, we experienced an influx of Western cultures coming in to Japan, including the calendar and clothing. At that time, there was a tendency for the traditional, Japanese things or arts to be neglected in the society. Under the government policy, some Buddhist temples were destroyed and precious Buddhist statues and paintings were taken abroad.

Then the then government realised the significance of losing such important traditional culture, and started to set up protection measures for tangible cultural heritage, by introducing some laws.

Looking at intangible cultural heritage, the traditional
performing arts have changed their image, and become regarded as artistic expressions in the Western sense. The Meiji government re-evaluated them as arts.

The next major change in Japanese cultural environment was the impact of World War II. As Japan was a defeated nation, many cultural properties faced a big crisis. The performers evacuated to all over Japan, and the theatres for Kabuki and Noh were burnt down. Therefore, no one was sure when they would be able to resume performing, so continuation of those performing arts was very much threatened.

Just after World War II, incidentally, a very important Buddhist temple built in the 8th Century, called Horyu-ji, was burned in a fire. With this accident as a turning point, the Law for the Protection of Cultural Properties was established in 1950. The basic idea or philosophy of this Law was to protect tangible cultural heritage, and it was applied to safeguarding of intangible cultural heritage.

The third social change which had a big impact on the cultural environment was the period of high economic growth in Japan during the 1960s and ’70s. Many people migrated from rural areas to cities, and the lifestyle of the Japanese dramatically changed: people started having electric appliances at home and living in collective houses. You can say this change still continues even today. As a result of such a shift, many of the local festivities and folk performing arts ceased to be performed or changed in number of performers or programmes, etc. In 1975, the Law was amended and folk-cultural properties were defined and added.

I think that people realised that, in the period where big socio-cultural changes occur, safeguarding such intangible folk-cultural properties makes people re-recognise their identity and it is indispensable for the country’s future. This corresponds to what is stated in the UNESCO 2003 Convention.

Conclusion
As you see, the system we employ in Japan has been developed according to the history of Japan. Therefore, when you develop an inventory in your country, you would need to take your cultural and historical backgrounds into consideration. I do hope my presentation will be of some reference to your work.

(C) Some Examples of Designation and Selection of Intangible Folk-Cultural Properties in Japan - In the Case of Folk Performing Arts
Mr. MIYATA Shigeyuki
Director, Folk Performing Arts Section, Department of Performing Arts, National Research Institute for Cultural Properties

Intangible folk-cultural properties are events or performing arts that have been passed down through the generations in each area by the local people, and they are generally considered to be irreplaceable to their community of origin and essentially of equal value.

In reality, however, they must be prioritized for effective management of protection due to limited budgets and human resources. At the national level, this prioritization takes the form of designation as an Important Intangible Folk-Cultural Property and selection as an Intangible Folk-Cultural Property Requiring Measures to Produce Recordings and Documentation.

Today I will use examples from actual studies in which I have been involved to describe the procedures for designation and selection by the national government of intangible folk-cultural properties in Japan. Before I do so, however, I would like to mention a few important points.

1. Local Designation and National Designation and Selection

In Japan, the preservation of cultural properties at the national level is conducted according to the Law for the Protection of Cultural Properties. At the same time, each of the 47 prefectures and the vast majority of cities, towns and villages (more than 95%) have established their own ordinances governing protection and are implementing local policies for preservation. In the case of intangible cultural properties in particular, until the national government established the system for designation
in 1976, designation by local public organizations was the most basic means of protection. Accordingly, in most cases cultural properties being considered for designation or selection by the national government have already been designated at the village, town, city or prefectural level and cases in which the cultural property has not previously been designated for protection are very unusual. In other words, designation and selection by the national government means determining whether a cultural property that has already undergone basic studies and received recognition at the local or regional level can withstand scrutiny at the national level.

Number of Cultural Properties Designated or Selected by villages, towns and cities, and by prefecture As of 1 May 2003

<table>
<thead>
<tr>
<th>Type</th>
<th>Prefecture</th>
<th>Cities, towns, Villages (Designated Core Cities)</th>
<th>Cities, towns, Villages (Excluding Designated Core Cities)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intangible Cultural Properties</td>
<td>164</td>
<td>38</td>
<td>790</td>
</tr>
<tr>
<td>Folk-Cultural Properties</td>
<td>1,672</td>
<td>299</td>
<td>5,433</td>
</tr>
<tr>
<td>Tangible</td>
<td>653</td>
<td>234</td>
<td>5,224</td>
</tr>
</tbody>
</table>

2. Studies Based on the Premise of Data from Previous Studies

As I have already mentioned, intangible folk-cultural properties that have been designated as cultural properties at the regional level have already undergone a specific form of assessment before they undergo evaluation at the national level. Although there are individual discrepancies, in most cases field survey reports, visual recordings, research papers and books on the cultural property already exist and evaluation at the national level involves a new survey based on the results of previous research. Therefore, the field survey conducted by the officer from the national government involved in designation tends by nature to be a study to confirm existing conditions on the basis of previous research data.

Within the Agency for Cultural Affairs, the Specialists for Cultural Properties (a research position) are responsible for conducting surveys and preparing documents from an expert’s perspective for the designation and selection of cultural properties. There are, however, only three such officers responsible for folk-performing arts and their area of jurisdiction also includes classic performing arts such as Noh, Kabuki and Bunraku. Accordingly, it is impossible for them to conduct surveys at the initial, basic stage. Rather, their job is to grasp the information obtained by previous research and on the basis of past survey results conduct the final survey to confirm their conclusions and decide whether or not to designate the folk performing art as a cultural property.

Having explained these points, I will now describe the actual work involved in the designation and selection of intangible folk-cultural properties (folk performing arts) in Japan using the attached materials.
Designation and Selection of Folk Performing Arts as Cultural Properties

Designation of Important Intangible Folk-Cultural Properties

I. Criteria for Designation (Ministry of Education Notice No. 156, Nov. 20, 1975)

1. Customs and practices that fall under one of the following categories and are considered to be particularly important:
   - 1-1 A custom or practice that is representative of the basic lifestyle and culture of the Japanese people in its content, origins, etc.,
   - 1-2 A custom or practice conducted at annual events, festivals, religious services, or other occasions that forms the foundation of certain performing arts.

2. Folk Performing arts that fall under one of the following categories and are particularly important:
   - 2-1 A performing art that represents the origin or formation of other performing arts
   - 2-2 A performing art that demonstrates the evolution of other performing arts in Japan
   - 2-3 A performing art that has distinctive regional characteristics

II. Procedures for Designation

Screening of candidates for designation (from previously selected candidates and prefecturally designated candidates) — Field survey (Performing Arts Division, Traditional Culture Section) — Commissioner’s Secretariat prepares proposal (Performing Arts Division, Traditional Culture Section) — A approved within the Agency of Cultural Affairs (section chief, division manager, councilor, deputy commissioner, commissioner) — A approved by deputy commissioner

— A approved by parliamentary vice-minister and vice-minister, Ministry of Education, Science and Culture requests the Council for Cultural Affairs to review the proposal (Subdivision on Cultural Properties)

— The Council for Cultural Affairs refers it to the 5th advisory council for deliberation — The advisory council reports the results of its deliberations to the Council for Cultural Affairs — The Council for Cultural Affairs reports its findings to the Minister of Education, Science and Culture — The designation is announced in the government newsletter (official date of designation and approval) — Certificate of designation issued

Selection of Intangible Folk-Cultural Properties Requiring Recording

The Commissioner for Cultural Affairs can select intangible folk cultural properties that require recording or other measures of documentation other than those already designated as Important Intangible Folk-Cultural Properties.

I. Selection criteria (Revised Agency for Cultural Affairs Notice No. 17, Nov. 20, 1975)

1. Customs and practices that fall under one of the following categories and are important:
   - 1-1 A custom or practice that is representative of the basic lifestyle and culture of the Japanese people in its content, origins, etc.,
   - 1-2 A custom or practice conducted at annual events, festivals, religious services, or other occasions that forms the foundation of performing arts

2. Performing arts that fall under one of the following categories and are particularly important:
   - 2-1 A performing art that represents the origin or formation of other performing arts
   - 2-2 A performing art that demonstrates the evolution of other performing arts in Japan
   - 2-3 A performing art that has distinctive regional characteristics

3. An intangible folk-cultural property that, although it does not fall under category 1 or 2 above, is necessary for understanding the nature of an important tangible folk-cultural property

4. An intangible folk-cultural property under one of the above 3 items that is related to another ethnic group or nation and is considered particularly important in its relation to the lifestyle and culture of Japan and its people

II. Procedures for Selection

Screening of candidates for selection (from prefecturally designated candidates, etc.) — Field survey (Performing Arts Division, Traditional Culture Section) — Commissioner’s Secretariat prepares proposal (Performing Arts Division, Traditional Culture Section) — A approved within the Agency of Cultural Affairs (section chief, division manager, councilor, deputy commissioner, commissioner) — A approved by deputy commissioner

— A approved by parliamentary vice-minister and vice-minister, Ministry of Education, Science and Culture requests the Council for Cultural Affairs to review the proposal

— The Council for Cultural Affairs refers it to the 5th advisory council for deliberation

— The advisory council reports the results of its deliberations to the Council for Cultural Affairs

— The Council for Cultural Affairs submits its findings to the Commissioner for Cultural Affairs — A certificate of selection is issued (official date of selection)
II. Field Survey, Secretariat’s Proposal

“Concerning the Designation and Selection of Important Intangible Folk-Cultural Properties (Folk Performing Arts)”

1. Basic Categories and Number Designated or Selected

<table>
<thead>
<tr>
<th>Category</th>
<th>Total No. of Folk Performing Arts</th>
<th>Designated</th>
<th>Selected</th>
</tr>
</thead>
<tbody>
<tr>
<td>⚭ Kagura</td>
<td>30,000 (Furyu accounts for about 50% of the total)</td>
<td>25</td>
<td>56</td>
</tr>
<tr>
<td>⚭ Dengaku</td>
<td></td>
<td>20</td>
<td>43</td>
</tr>
<tr>
<td>⚭ Furyu</td>
<td></td>
<td>20</td>
<td>110</td>
</tr>
<tr>
<td>⚭ Katarimono, Shukufuku-gei</td>
<td></td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>⚭ Ennen, Okonai</td>
<td></td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>⚭ Torai-gei, Butai-gei</td>
<td></td>
<td>27</td>
<td>70</td>
</tr>
<tr>
<td>⚭ Other</td>
<td></td>
<td>15</td>
<td>30</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>118</strong></td>
<td><strong>Total 328</strong></td>
<td></td>
</tr>
</tbody>
</table>

- Estimated from the Urgent Survey of Folk Performing Arts currently being undertaken.

2. Concerning Future Designation and Selection Policy

1) Designation of Important Intangible Folk-Cultural Properties

Candidates for designation as Intangible Folk-Cultural Properties are selected by first identifying important customs and practices primarily from those that have been previously designated or selected as Intangible Folk-Cultural Properties (including in some cases prefecturally designated Intangible Folk-Cultural Properties) on the basis that they are particularly important from a national perspective as representative of the origin or formation of a performing art or its evolution or as having distinctive regional features (refer to table showing Classification of Candidates for Designation and Selection, 1993 to 1997) and then conducting field surveys, identifying the current state of transmission, specifying the location or organization responsible for preservation (in cases where there are multiple locations or organizations), etc. to determine suitability as a candidate.

2) Selection of Intangible Folk-Cultural Properties Requiring Recording or Other Documentation

Candidates for Intangible Folk-Cultural Properties Requiring Recording or Other Documentation are selected by first identifying important customs or practices from prefecturally designated Intangible Folk-Cultural Properties, the “Japan Folk Performing Arts Encyclopedia” (compiled under the supervision of the Agency for Cultural Affairs) or from the suggestions of experts (refer to table of Classification of Candidates for Designation and Selection, 1991 to 1995), and then conducting field surveys or reviews of field survey reports, other documents or visual recordings to determine suitability as a candidate.

The differences between the principles for designation versus those for selection are as follows:

i) Compared to candidates for designation, candidates for selection can be chosen even if they do not have clear proof of antiquity or genealogy, as many distinctive local characteristics or as much variety in their repertoire, etc.

ii) Compared to candidates for designation, candidates for selection can be chosen even if field research is insufficient or the value of the candidate is not nationally known as long as they are considered to have definite value.

iii) Candidates for selection that are preserved in multiple locations or by multiple organizations can be chosen without these being as strictly specified as candidates for designation as long as they are considered to have definite value.
II. Presentations

Survey Sheet (Example)

Date:

Name and address of reporter
Address
Name (organization and title)
Tel ( ) Fax ( )

1. Name of intangible folk-cultural property (include common name and any variants as well as the date and type of designation or selection by town, city or prefecture, if any.)

2. Location, dates performed, places surveyed
   (1) Location of tradition bearers. (If those involved in transmitting the intangible folk-cultural property live in more than one place, record each place separately.)
   (2) Date(s) of event
      i) For regular events (include period or cycle, for example, annual, once every 4 years, etc.)
      ii) For irregular events
      iii) If any change has occurred in recent years, record changes in order of occurrence
   (3) Place where event is held (record concrete details such as whether it is held inside a shrine or temple, on a temporary stage, in the street, etc.)

3. Organization responsible for preservation
   (1) Name
   (2) Location
   (3) Name, address, phone and fax number of representative
   (4) Number of members

4. Other
Documents indicating the origins, content, event program, organization, etc. (If you wish to have any of these documents returned, please state so clearly.)
   (1) Written documents (survey report, essays or treatises, statutes of the organization for preservation, etc.)
   (2) Photographs (4 or 5 color photographs clearly showing the intangible folk-cultural property)
   (3) Video recording (a video clearly showing the intangible folk-cultural property)

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Sample Summary of a Field Survey of a Candidate for Designation as an Important Intangible Folk-Cultural Property

<table>
<thead>
<tr>
<th>Name</th>
<th>Hirado no Jangara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Custom/practice, performing art</td>
<td>Folk performing art</td>
</tr>
<tr>
<td>Name of organization, name of representative, location</td>
<td>Hirado Jangara Nenbutsu Preservation Society Representative: ※※ ※※ ※※ Hirado city, Nagasaki prefecture</td>
</tr>
<tr>
<td>Criteria used for designation</td>
<td>2-2 A performing art that demonstrates the evolution of performing arts in Japan 2-3 A performing art that demonstrates regional characteristics</td>
</tr>
<tr>
<td>Regional level designation if any, date</td>
<td>Designated by Nagasaki Prefecture: 1962 Selection: 1971</td>
</tr>
<tr>
<td>Dates performed</td>
<td>August 14-18</td>
</tr>
<tr>
<td>Content and reason for designation</td>
<td>This Nenbutsu Odori is traditional to Hirado city in Nagasaki prefecture the history of which dates back to before the Sengoku (Warring States) period, if not earlier. During the Edo period, it was carefully preserved by the Matsunaga family, the rulers of Hirado, and it continues to be popularly performed during the Ooba festival as a memorial to the deceased and as a supplication for bountiful harvests. Dancers consist of Nakaodori (center dancers) and Sobaodori (outer circle dancers). They beat on shimetaiko drums hung from their chests and dance in time to Kaseuchi no Uta (gong-beating song). The features of Nenbutsu Odori from the early Edo period, such as entering and exiting to the accompaniment of Irima and Kudariha-bayashi, are well preserved and it is therefore important to the history of the performing arts.</td>
</tr>
<tr>
<td>Field survey, if any, name of researcher, date of survey</td>
<td>Field survey completed Shigeyuki Miyata August 17, 18, 1997</td>
</tr>
<tr>
<td>Candidates for designation of the same type</td>
<td>※Ayado no Yonenbutsu &amp; Bonodori (Asuke town, Aichi pref.). ※Omiya Odori (Yatsuka-mura, Kawakami-mura, Okayama).※Kemani no Bonodori (Kazuno city, Akita pref.).※Dainosaka (Harimouchi town, Niigata pref.).※Nino no Bonodori (Annan town, Nagano pref.).※Uoto/Hirosato no Bonodori (Shizuoka city, Shizuoka pref.) ※Candidate for designation this year</td>
</tr>
<tr>
<td>Subsidy program, if any; comments</td>
<td>Received an Intangible Folk-Cultural Property grant in 1971 (for performance in the locality of origin) Project cost: 400,000 yen. Grant: 200,000 yen</td>
</tr>
<tr>
<td>Problems, items under consideration</td>
<td>None</td>
</tr>
</tbody>
</table>
**Sample 1: Summary of Field Survey Report on Candidate for Selection as an Intangible Folk-Cultural Property Requiring Recording or Other Documentation**

**Field Survey Leader:** Shigeyuki Miyata

<table>
<thead>
<tr>
<th>Name</th>
<th>Tsushima Izuhara no Bonodori</th>
</tr>
</thead>
<tbody>
<tr>
<td>Custom/practice, folk performing art</td>
<td>Performing art</td>
</tr>
<tr>
<td>Name of organization, name of representative, location</td>
<td>Izuhara Bonodori Preservation Society, Izuhara town, Nagasaki prefecture (Izuhara Town Board of Education)</td>
</tr>
</tbody>
</table>
| Criteria used for selection | 2-2 A performing art that demonstrates the evolution of performing arts in Japan  
2-3 A performing art that demonstrates regional characteristics |
| Regional level designation if any, date | None |
| Dates performed | Aug. 14-17 |
| Content and reason for selection | Are, Kunehama ・ Nain ・ Uchiyama ・ Magari, all five communities that comprise Izuhara town in Nagasaki prefecture traditionally perform this bonodori and it has been passed down since the early Edo period. The Izuhara bonodori, which consists a few specified dancers moving from one place to another as they dance, is important for understanding the evolution of performing arts because it reflects the origins of Furyu Odori and also retains the style of “solictation” that became the vogue in the latter part of the Edo period. Although it has features that are specific to this region, such as limiting the dancers to the eldest son of each household, it has not been introduced much outside off-island and therefore it is necessary to record or otherwise document it in order to determine its national value. |
| Field survey, if any, name of researcher, date of survey | Field survey completed Shigeyuki Miyata Aug. 14-16, 1997 |
| Candidates for selection of the same type | Kamihabuto no Tendo Nenbutsu Odori (Nishigo town, Fukushima prefecture), dep dep (dep dep) |
| Subsidy program, if any; content | None |
| Problems, items under consideration | None |
Sample 2: Summary of Field Survey Report on Candidate for Selection as an Intangible Folk-Cultural Property Requiring Recording or Other Documentation

Field Survey Leader: Shigeyuki Miyata

<table>
<thead>
<tr>
<th>Name</th>
<th>Kuromori Kabuki</th>
</tr>
</thead>
<tbody>
<tr>
<td>Custom/practice, folk performing art</td>
<td>Folk performing art</td>
</tr>
</tbody>
</table>
| Name of organization, name of representative, location | Kuromori Kabuki Tsumado Group representative; 都立秋田市立伝統文化会館
Oaza Kuromori, Sakata city, Yamagata prefecture |
| Criteria used for selection | 2-2 A performing art that demonstrates the evolution of performing arts in Japan
2-3 A performing art that demonstrates regional characteristics |
| Regional level designation if any, date | Designated by Yamagata prefecture, 1973 |
| Dates performed | February 15, 17 |
| Content and reason for selection | This Nozoku Kabuki is a tradition of Sakata city, Yamagata prefecture and is performed annually on February 15 and 17 as part of the Hie Shrine festival. Its origin is said to date back at least 200 years. Such distinctive features as the rules governing selection of the program and performers makes it important for understanding the process by which the performing art of Kabuki took root in farm villages as Noson Kabuki.
Noson Kabuki, which was also known as Jishibai or Jikyogen (rural theater, rural kabuki), became very popular from the close of the Edo period and continued to be transmitted in many areas despite numerous bans on performances, reaching its peak in the Meiji period. Subsequently, it declined sharply due to the diversification of entertainment and the depopulation of rural areas. Kuromori Kabuki retains the form of the art when it was at its height and as such it is a valuable tradition that requires recording or other documentation measures. |
| Field survey, if any, name of researcher, date of survey | Field survey completed
By Shigeyuki Miyata February 15, 1996 |
| Selected performing arts of the same type | Oshika Kabuki (Oshika village, Nagano prefecture 1996) |
| Candidates for selection of the same type | Candidate for Selection: 都立秋田市立伝統文化会館 |
| Subsidy program, if any; content | None |
| Problems, items under consideration | None |
III. Preparation of Materials for the Council

A traditional art passed down in nine areas of Hirado city, Nagasaki prefecture, this Nenbutsu Odori is performed from August 14 to 18 in each area as a memorial to the ancestors and a supplication for a bountiful harvest. Its origins are not clear, but according to tradition it was first performed by Kanda Ryomin of Shijiki Shrine at shrines and Buddhist temples as a prayer for good harvests. Records from the office of English merchants in Hirado and the Hirado feudal domain indicate that it has been performed since at least before Sengoku (Warring States) period. The word Jangara is reportedly derived from the sound of the gong and drum used in the dance as evidenced by the following quotation from number 16 of the 3rd volume of “Koshi Yawa” (Koshi Bedtime Stories) written by Seizan Matsuura, lord of Hirado domain.

“The name of this dance is Jangara. When asked why it is called this, I was told that Janto is the sound of the gong and Gwarato is the sound of the drum … the drum makes a ‘garagara’ sound and therefore it came to be called by this name.”

During the Edo period, it was carefully protected as one of the Hirado domain’s important annual events. Three groups, Joka-gumi, Shimo-gumi and Oshita-gumi were formed and they performed it annually on July 18 according to the lunar calendar before the lord in Hirado castle and subsequently in each area of the castle town. Today it is performed in 9 areas of Hirado city (Hirado, Nakano, E Hoki, Himosashi, Neshiko, Tsuyoshi, Nakaura, Ohjiki, Noko) as a memorial for the ancestors, a raindance and a supplication for bountiful harvests. Locations for the performances include shrines and temples as well as in front of company or government offices.

Although there are some differences in each area, the dance basically has 2 dancers known as Nakaochiri who dance in the center and are surrounded by the musicians accompanying them, including Taiko (about 10 drummers also known as Sobauchi or Mawariuchi), Fue (pipes, about 5 pipers) and Kane (gongs, 2 people). They are also accompanied by flag bearers or representatives.

The dancers enter to a musical accompaniment called Iriha and at a signal of the gongs, the Nakaochiri begin to dance vigorously while beating the drums hung around their necks. The surrounding Sobauchi drummers also beat their drums. At the end, the dancers exit to a musical accompaniment known as Kudariha. This is almost identical to descriptions of this performing art recorded in materials from the Edo period, showing that it has been well preserved and transmitted to successive generations since that time. The words of the song sung by the Nakaochiri and the Sobauchi, “Honago, Homide” are commonly interpreted to be a supplication for a good harvest but scholars believe that the words are a greatly altered version of the Nenbutsu song.

As can be seen from the above description, Hirado no Jangara has historical importance as a performing art that has been well preserved and transmitted since the Edo period and is also important for its distinctive regional characteristics.

Tsushima Izuhara no Bonodori

Location: Shimoagata District, Izuhara town, Nagasaki prefecture
Organization: Izuhara Bonodori Preservation Society
Dates performed: August 14-17

All five communities (Are, Kunehama, Nain, Uchiyama and Magari) that comprise Izuhara town in Nagasaki prefecture traditionally perform this bonodori and it has been passed down since the early Edo period. Unlike many Bonodori throughout Japan, instead of a large group dancing in a circle, the dancers in the Izuhara Bonodori are restricted to a few specific men in each community who dance in rows and it is performed in households where there has been a death in the family that year or at designated spots in the village.

The programme encompasses a great variety of dances including ceremonial dances such as Shukugen (wedding ceremony) and Taiko Odori (drum dance), Furyu style dances in which the dancers hold gorgeous props in their hands such as the Kasa Odori (bamboo hat dance) and Aya Odori (twilled cloth dance), Teodori (dances with synchronized hand gestures) accompanied by odori kudoki (songs sung in accompaniment), and entertaining dances that reflect the influence of Kabuki in the Edo period. Therefore, it is considered to be an important reflection of different aspects of Bonodori from the Edo period.

In addition, the dancers are youth in their teens and twenties and in the past this role was tightly restricted to the eldest son of the main households in each village and the vestiges of this custom can still be seen in some villages where participation continues to be restricted to eldest sons.
As can be seen from the above, Tsushima Izuhara no Bonodori is important in its demonstration of the evolution of a performing art and also for its distinctive regional features.

**Kuromori Kabuki**

Location: Oaza Kuromori, Sakata city, Yamagata prefecture

Organization: Kuromori Kabuki  Tsumado Group

Dates performed: February 15, 17

Kuromori Kabuki is a form of Jishibai (local theatre play) that has been passed down in Kuromori area, Sakata city, Yamagata prefecture. It dates back at least 200 years and is currently performed annually on February 15 and 17 on a permanent stage located in the grounds of Hie Shrine.

There are about 50 programs, primarily Gidayu Kyogen, that have been passed down over the generations, and some aspects of the performances and masks differ from those of Centre stream Kabuki, indicating the transmission of distinctive regional characteristics over a long period of time. The program that will be performed in any given year is determined by drawing lots in a ritual called Tayu Furumai which takes place in March and a variety of other ceremonies take place throughout the year in preparation for the performance, clearly demonstrating the process by which Kabuki took root in the community through its connection with village festivals.

Although it is now performed on the permanent Kuromori Kabuki stage within the Hie Shrine grounds, until 1963 the entire village collaborated in building a temporary stage every year and the performances were an important village event.

The Tsumado Group, which is responsible for its preservation, forms a theatrical troupe that performs the play and also takes care of documents and property related to it.

As can be seen from the above, Kuromori Kabuki is important because it still retains the form of Jishibai that was popular throughout Japan from the end of the Tokugawa shogunate to the early 20th century and because it has many distinctive regional features.
II. Presentations

(D) Existing initiatives which could be developed into a national inventory or inventories of intangible cultural heritage in the Republic of Vanuatu

Mr. Ralph Regenvanu  
Director, Vanuatu Cultural Centre

I am honoured to have been invited to be a resource person at this workshop, despite the fact that I have no personal experience in making an official inventory of intangible cultural heritage (ICH) and my country - Vanuatu - has no official inventory of the ICH. Vanuatu falls into the second category of countries at this meeting: "those countries which do not have any official inventory, but have some inventory-making initiatives or projects". However, what I hope I can offer in this presentation is some ideas as to how those countries that are in the same situation as my own can begin to develop or move towards making such an inventory, utilizing what expertise, resources and experience they already have.

The formal inventory-making approach described in the 2003 UNESCO Convention and implemented in a most exemplary fashion by Japan is one that for many countries may seem difficult to achieve, given the normal institutional constraints we all face in terms of funding, staff and infrastructure. In addition, countries in the Asia Pacific region have very different historical backgrounds, very different cultural heritage situations and very different stages of development and approaches to cultural heritage management, particularly in this newest field of intangible cultural heritage. It is encouraging to us, therefore, that the Convention recognizes that it is not a case of "one size fits all" in terms of every country having to have a certain form of national inventory. Rather, Article 12 of the Convention clearly says that "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" (my emphasis).

As the Convention recognizes that inventory-making can take different forms in different countries, I strongly believe that it should not be too difficult for each country to develop certain of its existing programs and initiatives into such an inventory. In this presentation I will be using my country as an example of this. I will talk about a few of the programs we have that are concerned with the identification and assessment of aspects of the ICH and also how these programs could be developed quite easily into an official national inventory or inventories of the ICH.

In my presentation, there are two important basic principles which I want to get across, which I believe should underpin our thinking - both in this workshop and more generally - about the exercise of making national inventories of the ICH. Firstly, it is always a good general rule to build on your existing strengths and capacities in developing strategies to meet new objectives or in new areas. Countries which do not yet have any official ICH inventory or inventory-making program need to recognize those initiatives and programs which they do already have in place which can be developed into an official inventory or inventory-making program. In this regard, I think we will find that all countries attending this workshop do have some inventory-making experiences and that none in fact fall into the third category of countries having no experience at all in this field. It will be important for countries to use whatever experience they do have in the assessment of ICH as a base upon which to develop their own approach to making national inventories.

Secondly, it is very important to recognize - as the Convention does - that the people who are best placed to identify the ich ("the experts" in terms of inventory-making) are in fact the bearers and practitioners of the ich themselves. As decision-makers in the cultural heritage management field in our respective countries, we need to facilitate the participation of the tradition-bearing communities themselves in identifying what the ICH is in their own cultures. By involving the bearers in the inventory-making initiative, not only will we make our own work easier and at the same time much more effective, but we will automatically address some of the other requirements of the Convention, such as awareness-raising, promotion, enhancement, transmission, revitalisation and ultimately the safeguarding of the ich itself.

So now I will describe five initiatives to assess aspects of the ICH that we are undertaking in my country as an example which may be useful to some of you.
A) Language documentation
The cultures of Vanuatu are non-literate and it was not until the late 1800s that the first Christian missionaries to Vanuatu began writing some of the languages down in order to produce the gospel and hymn books in vernacular languages. Ever since then, linguists in collaboration with local community members have been documenting the languages of Vanuatu - producing alphabets and spelling systems, writing down words and phrases and recording people talking. By the early 1990s, this research and documentation had progressed to the stage where 113 distinct languages had been identified in the country and a map had been produced which showed the rough geographic distribution of the communities speaking the different languages throughout the national territory. However, still fewer than 10 out of these over 100 languages have been actually "properly described" (to use the linguists' term) and we are actively engaged, using professional linguists as well as trained community members, in this documentation work.

While the work of ascribing alphabets and spelling systems to a language is one that only trained linguists can properly do, we have since the 1970s been giving basic training to community-based fieldworkers of the national Cultural Centre to allow them to also document their own language from a more ethnographic perspective. That is, these fieldworkers develop written word lists which list all vernacular language words about a particular topic - for example, all words related to fish, including all species of fish but also words concerning knowledge about fish habits and behaviour, methods of catching fish, types of fishing gear, relationships between fish and other species, and so on. These word lists are collected and copies made and deposited for preservation in the Cultural Centre, along with tape recordings made by the fieldworkers of people speaking the language.

Now, as the primary way humans express themselves, language is in fact the most basic but also the most all-encompassing manifestation of the ICH: a language expresses a particular worldview, therefore each language is an expression of a unique culture and therefore a language/linguistic community is a cultural community. Each different cultural community has its own cultural repertoire and therefore a distinct "set" of ICH to inventorise. From this perspective, the documenting of language - and especially the documentation of language from an ethnographic perspective such as through the compilation of word lists on specific spheres of experience - is a way of making an inventory of that culture: an inventory of its concepts, an inventory of its knowledge and an inventory of its world view.

What we need to do in Vanuatu is to go through these collected word lists - in collaboration with the language speakers who compiled them - and identify the particular elements that could be considered to be the important aspects of the culture of that community. This could then form the basis of an inventory of the ICH for that particular culture.

B) Map and database of the languages of the country
This is essentially an initiative to assist the Government's Ministry of Education to implement its policy of introducing a system whereby children learn literacy in their own vernacular language before switching to either English or French (the two official languages of Vanuatu) - rather than learning both a new foreign language and to read and write at the same time right from the first year of schooling. In order to facilitate the effective implementation of this policy, we had to have a clear idea of the degree to which the different languages of the country had been documented, the amount of literature materials already existing in those languages and the extent to which the languages were still used and viable in the community. For this purpose, a national database of our languages has been developed which records all this information. The database also has to match the physical location of schools with the languages spoken in different areas, so the database also incorporates the map developed earlier by linguists showing the location of the communities speaking each language.

We have been able to use this map as a basis for identifying the number of different cultural communities in Vanuatu (using the assumption that a language is equivalent to a culture). Establishing the number of cultures present in Vanuatu is a crucial step in developing an inventory of ICH as - as I have stated earlier - each different culture has its own cultural repertoire and therefore its own distinct "set" of expressions of ICH. In addition, we have been able to "overlay" this language map with information collected by anthropologists, ethnographers and our community fieldworkers that shows that there are geographic areas encompassing a number of different language/cultures that share common cultural characteristics, based on the environmental resources at hand and traditions of...
interchange between them. The largest common cultural area is in fact the whole of Vanuatu itself, which can then be divided into three regions based on certain shared cultural characteristics, and then down to regions encompassing a limited number of language/culture groups sharing certain ritual language and then down to each individual language/culture. Using this methodology, we were able to broadly identify certain sets of ICH that could be linked to certain cultural communities and the geographic areas they inhabited (this links with the notion of “cultural mapping” which is another initiative UNESCO is engaged in with member states). So already, on the basis of essentially a “literature review” of linguistics and ethnography and our own general knowledge, we have the first elements of an inventory. In addition, with the database of languages itself we have an inventory of languages in Vanuatu, which is in fact one national inventory of ICH already.

An important step which we took only this year was to hold a workshop of our community fieldworkers - themselves representatives of at least 60 of these different cultural communities - to provide their own perspectives as bearers of the languages on the map of languages produced by academics. This has resulted in some changes to the map: some communities speaking different dialects of the same language consider themselves to be culturally distinct; boundaries between language groups have been more precisely located; and new names have been given to certain languages reflecting the perspectives of the bearers about how they classify their languages and relate them to each other.

C) The community fieldworkers workshop on aspects of the ICH

In Vanuatu we have developed a program for involving practitioner communities in the management of their own living intangible cultural heritage that we call the “community fieldworkers program”. 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.

The main objective of the annual workshops, however, is for each fieldworker to present the findings of their research in their own cultural community on a particular topic identified for that year’s workshop, as well as learning of the corresponding findings of other fieldworkers from other cultures and areas of Vanuatu. By talking with elders in their own communities, the fieldworkers find out and compile the customary knowledge about the topic in question. Topics covered to date (from the first workshop in 1982) include: houses and house-building, families and kinship relations, music, forms of social status, gardens and gardening, marriage, death, customary justice, childhood and growing up, forms of environmental management and conservation, and so on. The fieldworkers’ research over the period of one year allows them to collect important knowledge from their elders and to cover many aspects of the topic in significant detail. At the annual workshop, each fieldworker makes a talk presenting the findings of their research. These talks are recorded on audio tape and these recordings are archived at the Cultural Centre and also transcribed into books in Bislama. This is the main way the Cultural Centre “preserves” traditional customary knowledge from throughout Vanuatu. In some years, these recordings are not published due to the restricted or “tabu” nature of the topic being discussed.

From the perspective of inventory making, what we need to do now is to go through these recordings from over 22 years - once again in collaboration with the fieldworkers who made the presentations or representatives of their cultural group - and identify the particular elements that could be considered to be the important aspects of the intangible culture of each community. Given the extensive amount of data collected - on over twenty different aspects of the ICH from almost all of Vanuatu’s cultures - this exercise would essentially create a very detailed and representative national inventory of ICH.

D) The ‘Craft Inventory Workshop’ model for making inventories at community level

This is an approach we have not yet tried in Vanuatu, although we regularly undertake audio and video documentation of traditional cultural events and practices in communities in a similar fashion and with similar (although not as focused) outputs. This approach has been used by a colleague (Chris Delaney) from New Zealand/Aotearoa in two places in the Solomon Islands and in one place in the Kingdom of Tonga with remarkable results, and we are planning to begin this
program in Vanuatu as soon as we can obtain funding for it.

A workshop facilitated by an outsider to the community begins on a general level by discussing concepts of “culture” and “cultural heritage”: what is it, what is it comprised of, how it is linked to environmental resources and spiritual well-being and how it has been influenced over time (an historical cultural mapping of the community). Wall charts are used to record the main points of the discussion. Eventually discussions turn to craft in particular as a subset of culture: once people recognize and are proud of the crafts produced in their cultural community, an exercise in making an inventory of all crafts and craft skills in the community’s cultural repertoire is initiated. The inventory is begun in the workshop but is kept open-ended overnight to allow for people to gradually recognize and remember other crafts and craft skills. Every member of the community is involved to try and obtain as near complete a list as possible and to assess the extent of the knowledge about - and, more importantly, the ability and skills to actually make - the crafts.

The craft skills are then categorized, sub sectioned and rated in a participatory style, each skill ranked to indicate how many people in the community know how to do it, how old they are and - importantly - how many people can actually “do” the skill as opposed to those who say they know how to do it (the way to establish this is to ask people to actually make the craft in question). Through this process community members discover and acknowledge how endangered and vulnerable many of these skills are and how urgent it is to ensure their transmission to younger generations. In some instances, people decide that certain skills need not be revitalized, but in many instances the participants in the workshop actually devise strategies to revitalize endangered skills. This workshop process then leads into (and in fact provides the essential prerequisite awareness for) strategies to commercially market certain crafts. Meanwhile the inventory of craft skills is kept in the community to be reassessed every two years to see if the ranking of skills classed as “endangered” has been lifted from that category - or if there are any other skills “dying out”.

While this is not a national-level inventory-making initiative, it can contribute to one, especially an inventory in the specific domain of craft skills.

E) Cataloguing of audiovisual archives

The Cultural Centre has been recording important rituals, practices and aspects of traditional knowledge in Vanuatu since the 1970s. The huge archive of audio, audiovisual and photographic material that has resulted – almost all of which records ICH - is only now beginning to be comprehensively catalogued. In the process of cataloguing the hours and hours of recorded performances, oral traditions, practice and skills we will essentially be putting together an “official inventory” of the ICH in Vanuatu. The transformation of this audiovisual archive database into an ICH inventory will be facilitated simply by creating additional fields in the database that use a keyword list of specified domains of the ICH (eg, dances, music, games, etc) and a keyword list of specific cultural expressions already identified as important elements of the ICH (eg, sand drawing, which has been proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO). Once again, this process is being done in collaboration with bearer communities through their fieldworkers, to deal appropriately with issues of traditional copyright over some recorded materials. But this last initiative - because it can be done in the office with data already at hand - is in fact the one that will probably most quickly produce the first contents of a national inventory of the ICH in Vanuatu. It is also one that I imagine would be readily available to most countries who already have existing catalogues of recordings of oral traditions.

As this presentation has shown, although Vanuatu does not currently have a national inventory of the ICH, there are already a number of initiatives and resources available which we could very easily transform into such an inventory or inventories of selected domains or aspects of the ICH. I hope this case study will stimulate participants in this workshop to think about those programs and resources they have in their own countries that can already provide a basis for the development of their own national inventories.
Various people have estimated that between 30,000 and 50,000 folk performing arts in Japan have been preserved along with festivals and events. However, this was only an estimate made by scholars and others in the field and an exhaustive, nationwide study had never been conducted to determine the actual number or how they were transmitted.

At the same time, the tremendous social and economic changes that occurred in recent times had a profound effect on folk performing arts that had been protected and passed down for generations by the local people. The transformation of traditional rural society was particularly noticeable from the 1960s when Japan began undergoing rapid economic growth. As a result, there was increasing concern that many folk performing arts would be lost.

The Agency for Cultural Affairs therefore began implementing a state subsidy program for “Urgent inquiry of Folk Performing Arts” in 1989 for all 47 prefectures in Japan.

Originally, the plan was to implement studies in all prefectures within a ten-year period. Due to the steady decline in Japan’s economic situation, however, studies have been completed in only 38 prefectures with one prefecture still in process as of November 2004.

Although insufficient as a national survey, I hope that by conveying the knowledge obtained through implementing these comprehensive nationwide studies using standardized methods will be useful to you when conducting basic studies for the protection of intangible cultural heritages in your own countries. I will be using the Guidelines on Implementing Urgent inquiry on Folk Performing Arts, copies of which have already been handed out to you, to explain the concrete details of such studies but first let me clarify some important points concerning the nature of the project.

Prefectural Level Subsidy Program

As I have already mentioned, Urgent inquiry on Folk Performing Arts are implemented by the prefectural government with a subsidy from the national government and in accordance with specific criteria and the results are compiled in a report. This structure in which the prefecture is the implementer of the study and the national government grasps the overall situation at the end through a report on the results is a very common approach to nationwide government-implemented studies in Japan.

In the case of folk performing arts, however, the implementation of studies by each prefecture has further significance. Many folk performing arts in Japan originated during the Edo period, in which government had much more local autonomy than today, and it is not unusual for similar traditions to be characterized by Edo period administrative boundaries such as the han (feudal domain) or kuni (province). The territories of the majority of prefectures today are still based on these older boundaries and it is therefore rational to use the prefecture as the unit for conducting surveys. In addition, folklorists who are carrying out research within that prefecture are potential members of the survey committees, which are organized to carry out such surveys.

At the same time, there are some drawbacks to implementing the subsidy program at the prefectural level. One disadvantage is that discrepancies will inevitably arise in the precision of each study. As will be seen later, in order to unify the projects into a nationwide survey the national government has provided the basic criteria for the studies in its Handbook on Implementing Urgent inquiry on Folk Performing Arts and the official in charge attends the survey committee meetings to explain. Despite this, it is impossible to avoid some differences in details.

In addition, due to the nature of the subsidy program (50% borne by the national government, 50% by the prefecture), the decision of whether or not to implement a study and from what time rests with the prefecture. Up until the 1980s, when Japan’s economy was steadily growing, it was possible to smoothly implement such projects under this system.
But with the recession in the 1990s and the rapid deterioration of the local financial situation, the pace of project implementation has been much slower than that originally forecast by the government. This is the main reason why the project has still not been completed more than fifteen years after it began.

At the level of each prefecture, the project has resulted in the accumulation of basic data for the preservation of folk performing arts and has been useful for subsequent support of protection activities. Unfortunately, however, due to the passage of more than fifteen years since the start of the project, it has not resulted in uniform study conditions at the national level.

Finally, the period of implementation for the project in each prefecture is, as a rule, two years with an annual budget of 3 million yen. From the perspective of the national government, which sees each prefecture as equal in rank, this approach makes sense but in reality there is considerable variation in the size and population of each prefecture and consequently, while these conditions were comfortably attainable for some prefectures, others struggled under an extremely tight schedule and budget. This was another cause of the discrepancies in study results.

Having outlined some of the problems with the project, I will now describe the study itself. I hope that this information will be useful to all of you.
II. Presentations

REFERENCE

GUIDELINES FOR URGENT INQUIRY INTO FOLK PERFORMING ARTS

1. Inquiry Objective
Folk performing arts are vital intangible folk cultural properties, passed down from generation to generation through local festivals and events taking place in various areas nationwide, and many of them have great historical value.

However, under countless changes brought about with modern times, these folk performing arts have been affected—whether it concerns performance schedule, venue, how the performance takes place, or other factors—in one way or another. In some cases, folk properties face the danger of completely dying out as a result of decreasing population in their relevant places of origin. For this reason, an inquiry shall be conducted meticulously, covering every single prefecture in Japan into folk performance arts, their whereabouts, and present situation.

Detailed research/recordings will especially be made of those arts with no known documentation, or those close to disappearing or facing [extreme] change, through a selection of those still with some remnants of their ancient (original) art form. The results attained will be used in respective localities, to be handed down through the generations as part of a lifelong education, as well as in the standard educational arena of schools. The results will be used by experts, researchers and specialists, and will inevitably become an aid in the conservation of Japan’s traditional culture for posterity.

2. Subject of Inquiry
(1) Subject region
Every single prefecture, town/city, and village is subject to the study. Furthermore, towns/cities/villages which have been merged for administrative purpose are subject to the inquiry of each of the municipalities prior to their mergers.

(2) Folk performing arts strongly recommended for study
All performing arts traditionally carried out in any given region, such as Kagura, Dengaku, Furyu, Katarimono/Shufuku-gei and Ennen, as well as performing arts performed within or during festivals or year-round event(s). (Please refer to p. 7 in “Types of Folk Cultural Performance Arts” for specific details of the different arts).

3. Content of Inquiry
(1) Thorough/meticulous inquiry
Folk performance arts traditionally found in each prefecture/region nationwide will be subject to thorough study ("Meticulous Inquiry": Inquiry Items; p. 8).

(2) Detailed Inquiry
Upon reference to the results attained in the thorough inquiry of (1) given above, further research will be made in a "Detailed Survey": Survey Items (p. 10-11) of selected arts which have no known documentation, face dying out completely, are in danger from the consequences of change, or still have historical remnants of their ancient origins, etc..

*Use video, audiotape, photographs, etc., when conducting an inquiry. Moreover, when after making videotape recordings, organize, edit, and preserve as a conservation resource.

4. Inquiry System
Each prefectural board of education will establish an inquiry committee consisting of specialists/experts. The overall planning, execution of studies, etc., will take place under such committees, which will deploy researchers to each relevant town or village area for hands-on fieldwork. The prefectural inquiry committee and each district school board will keep in close contact to conduct thorough studies.

5. Length [time span] of inquiry and the drawing up of reports
A period of approximately two years will be given to each prefecture/region, wherein "Emergency Inquiry Report on the Folk Performing Arts of XX Prefecture" (refer to p. 12; "Emergency Folk Inquiry Report") reports are to be drawn up in the second year.

Content of "Emergency Inquiry Report on the Folk Performing Arts of XX Prefecture":
(1) List of all folk performance arts throughout the entire prefecture, their present status and localities.
(2) Detailed documented studies (As many necessary listings as possible are recommended).

*Include necessary photographs, maps, etc.
“TYPES OF FOLK PERFORMANCE ARTS” (EXAMPLE LIST)

N.B.: Study subjects are the arts passed down before the Second World War.

(1) Kagura (Performing arts to invoke the gods)
   1. Miko (Shrine Maiden) Kagura: Miko-mai (Shrine Maiden Dance), Yaatome-mai (young girl dance), Daikagura-mai (Large Kagura Dance), Shou K agura-mai (Small Kagura Dance), etc.
   2. Izumo type Kagura: Iwado Kagura, Jindai Kagura, Daidai Kagura, Ho in K agura, Hairyu K agura, Sato K agura, Juniza K agura, Nicho goza K agura, Kami-mai (god dance), etc.
   3. Ise type Kagura: Yudate K agura, Yubana K agura, Shimotsuki (November) K agura, Shimotsuki M atsuri (November Festival), Fuyu M atsuri (Winter Festival), Hana M atsuri (Flower Festival), Okiyome M atsuri (Purification Festival), Toyama M atsuri (Toyama Festival), etc.
   4. Shishi (Lion) Kagura: a. Yamabushi (mountain priest) K agura, Gongen-mai (Gongen Dance), Bangaku, Shishi-mai (Lion Dance), Noh-mai (Noh Dance); b. Dai K agura

(2) Dengaku (Performing arts often related to rice cultivation)
   1. Ta-asobi: Ta-asobi, Mutsuki Shinji, Haru (Spring) ta-uchi, Ta-uchi-mai (Ta-uchi Dance), Ta-ue-mai (Rice-seedling Planting Dance), Zashiki Ta-ue, Enburi, etc.
   2. Ta-ue Shinji: Onda, Ota-ue M atsuri (Rice seedling-planting Festival), etc.
   3. Ta-hayashi (rice paddy musical accompaniment): Hayashi-da, Ta-ue Hayashi, Hana ta-ue (Flower-seed planting), Ushi-kuyo (bull memorial service), etc.
   4. Dengaku-odori (Dengaku Dance).

(3) Furyu (group dance performances)
   1. Taiko-odori (Drum Dance): K akko-odori (K akko Dance), Kanko-odori (Kanko Dance), U suda taiko-odori (U suda Drum Dance), Hoka, K amakura-odori (K amakura Dance), A magoi-odori (Rain begging Dance), Zazaka-odori, Gaku (music), Gaku-uchi (drum-beating), Hanakasa-odori (woven hat dance), Hyakugoku-odori (Hyakugoku Dance), Nanjo-odori (Nanjo Dance), Namute-odori, K o-odori (Small Dance), etc.
   Hitoridachi Shishi-mai (One Person Lion Dance): Sanbiki Shishi-mai (Three Lions Dance), Y atsujika-mai (Eight Deer Dance), Shika-odori (Deer Dance), Shikako-odori (Deer and fawn dance), K o-odori (Small Dance), etc.
   2. Nenbutsu-odori (Buddhist Invocation Dance): K uya Nenbutsu, Tendo Nenbutsu, Hyakudo Nenbutsu, Rokusai Nenbutsu, Y o Nenbutsu, O dori Nenbutsu, Y uzu Nenbutsu, D ai Nenbutsu, J angara Nenbutsu, D aimoku-odori (D aimoku Dance), K en-bai (Sword Dance), Tori-mai (Bird Dance), M itama-odori (Spirit Dance), M angama, etc.
   Bon-odori (B on Dance): Sansa-odori (Sansa Dance), Haneso-odori (Haneso Dance), Heike-odori (Heike Dance), Shiraishi-odori (Shiraishi Dance), Omiya-odori (Omiya Dance), J ink-odori (J ink Dance), Eisa, etc.
   3. K outa-odori (Tune Dance): A yakoma (A yako Dance), K ashima-odori (K ashima Dance), H iyu-odori (H iyu Dance), O kina no H ata-odori (Okinawan H ata Dance), O -odori (Great Dance), Shinohara-odori (Shinohara Dance), M inachi-odori (M inachi-Dance), H ana-odori (Flower Dance), Chakkirako, M iruku-odori (M iruku Dance), H achigatu-odori (A august Dance), K uicha-odori (K uicha Dance), G annin-odori (wisher’s dance), etc.
   A ya-odori (A ya Dance): N aginata-odori (Pole Sword Dance), Tachi-odori (Sword Dance), B o-odori (stick dance), A yabo-odori (A ya-stick dance), K ai-odori (O ar Dance), etc.
   Y akko-odori (Y akko Dance): Y akko-mai (Y akko Dance), A ra-odori (crude dance), etc.
   4. Tsukurimono (concocted) Furyu: H oko (halberd), Y ama (festival float), D ashi (float), D anjiri, Y ata( (float), J i-bashiri, G ion, D aigaku, Y amakasa, T aiko-dai (drum platform), K udaribane, etc.
   M atsuri-hayashi (Festival musical accompaniment): G ion-hayashi, Y atai-hayashi, A wa-hayashi, H ikahayashi, K awa-Furyu, K ane-Furyu.
   5. Gyoretsu Furyu: K odo (Procession), Sentei-sai (Sentei Festival), H ata M atsuri (H ata Festival), M ushi-
II. Presentations

- okuri (insect ridding), Men-gyoretsu (mask procession), Hyakubutsu-zoroe, Daimyo-gyoretsu (Daimyo Procession), etc.
- Kaso (costume) Furyu: Sagi-mai (Heron Dance), Koma-mai (Horse Dance), Ho-ou-mai (Chinese Phoenix Dance), Usagi no Shinji (ritual of the rabbit), K aeru-tobi (leap-frogging), Hyakubutsu-zoroe, M en-furyu, etc.

6. Taiko-gei (Drum performances): Y atake Taiko (Y atake Drum), Onbiko, Gojinjo Taiko (Gojinjo Drum), Osuwa Taiko (Osuwa Drum), etc.

4. Katarimono (singsong storytelling) / Shukufuku-gei (celebration performances)
   1. Katarimono: Heikyoku, Sekkyo-bushi (preaching tones), Bunya-bushi, Matsuri-bun, Goze-uta (Blind Woman's Song), Joruri, Ko ji Bi wa (Japanese lute), Kowaka-mai (youngsters’ dance), Daimokudate, etc.
   2. Shukufuku-gei: Manzai, Harukoma, Shichifuku-jin (Seven Deities of Good Fortune), Daikoku-mai (Daikoku Dance), Ebisu-mai (Ebisu Dance), Namahage (ogre), M ayun ganashi, A k a-mata K uro-mata, etc.

5. Ennen/Okonai (Grand Performances): M otsu-ennen, Obasama-ennen, Nagatatsu-ennen, Futokoroyama no Okonai, Ni ni Y uki M atsuri (Niino Snow Festival), etc.

6. Torai-gei / Butai-gei (performing arts originally from ancient China)
   1. Gigaku style: Ninindachi Shishi-mai (Two-person Lion Dance), Nijugobatsu-kaigo-kai, K irai-go (Demon Dance), H otoke no M ai (Dance of the Dead), M en-gyoretsu (Mask Procession), etc.
   2. Bugaku type: Bugaku, Chigo-bugaku (Children’s Bungaku), Chigo-mai (Children’s Dance), O no M ai (King’s Dance), K arako-mai (Chinese children’s dance), etc.
   3. Sangaku style: K umo-mai (Spider Dance), Tsuku-mai (frog dance), Sao-nobori (pole climbing), Hashigo-nobori (ladder climbing), K an-to, Tsuno-nori, K yoku-gei (acrobatic stunts), T ejina (magic), K ijutsu (magic), etc.
   4. Noh / K yogen: K urokawa Noh, Nougou-Noh, Shikisanba, Okina-mai (Old man Dance), Sanbasa, M ibu K yogen, K awahara K yogen, etc.
   5. Ningyo-geki (Puppet Theater): K ara, Ebisu-mawashi, Oshira-asobi, Dekumawashi, Dashi Ningyo (Float Dolls), Karakuri Ningyo (windup doll), Toro Ningyo, Tenzushi Ningyo, H inkoko, Fukusa Ningyo, K ushi Ningyo, Iotsuri (marionette), Ningyo Shibai (Puppet Theater), etc.
   6. Kabuki: H ikiyama K abuki, Y atai-shibai (stall play), Ji-shibai (ji play), M ansaku-shibai (M ansaku play, etc.
   7. Others: N iwaka, S un-geki (skit), S okkyo-shibai (on-the-spot play), etc.

7. Daido-gei (Street Performances) / M isemono: Saru-mawashi (trained monkey act), G ama no A bura-uri (toad oil merchant), Onna-zumo (female Sumo Wrestling), Saikumono, etc.

8. Others: Those assorted performance arts which are known unilaterally as a festival or event, and others.
METICULOUS INQUIRY (INQUIRY ITEMS)

1. Name

2. Region / Locality (Area where the performers live)

3. The time of year the performance (art) takes place, and the name of that particular festival or event in which it is performed.

4. Venue

5. Event Programme, structure or formation, programme and the outline or summary of the performing arts, etc.

6. Performing arts conservation groups / organizations, and their present status
   (1) Groups / organizations [passing down the art]
       Name
       Address (contact phone number)
       Name of group representative
   (2) Status (whether or not changes have occurred; whether or not there’s a risk of the art dying out; whether or not there’s a chance of reviving an extinct art; etc.)

7. Recording Materials
   (1) Written / script materials: Scriptures, book of songs, play script, Katatsuke choreography score, music score, performance logs, etc.—their whereabouts and the individual(s) to whom they belong.
   (2) Visual recordings: Film, video— their whereabouts and the individual(s) to whom they belong.
   (3) Audio recordings: audiotape, records, CD— their whereabouts and the individual(s) to whom they belong.
   (4) Reference resources: local historical papers, survey reports, books and magazines on folk-culture, etc.
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DETAILED INQUIRY (INQUIRY ITEMS)

N.B.: State as much as possible, not only about the present status of each item below, but also its past status.
N.B.: Use terms referred to specially in the respective area/region.

1. Name (inc. popular name, unofficial)

2. Region / Locality (inc. past town/village names not presently used)
   *Wherever a shrine or temple is concerned, clearly state the name.

3. Performance time of year and venue
   (1) Performance opportunity: Shrine festivals, Buddhist memorial services, year-round events, etc.
   (2) Span/dates of performance, etc.: Periodical (annually, biennially, every four years, other time cycles); Irregular intervals, other time cycles.
   (3) Venue: Within temple/shrine grounds, Kagarue stage, ad hoc stage, open street, private parlor, [private] garden, on large or small floats, etc.

4. Event Programme, Structure/formation and Programme of the performance, other performance arts
   (1) The order of performance, including overall line of events such as prayer rituals, etc.; structure/formation of performance and program: Music numbers (inc. interrupted or dead pieces, etc).
   (2) Facility/Equipment: costume expenses, Imidake mourning flags, Shime-nawa sacred rope, Shirabuta, Kiri-kusa, Mai-maku, Hata, Yatai, floats, boats, stage sets, props, etc.
   (3) Role/Character names, costumes, musical instruments, etc.
      Role name: Names of the Mai-bito (dancer), Odori-ko (dancer), Hayashikata (musician), Utaitte (singer), the number of performers, including persons involved indirectly in related events, such as lantern-bearers, guardsmen and women, etc.
      Character costumes: Make-up, headwear, masks, robes, footwear, Nusasashimono, props, etc.
      Musical Instruments: Names of the instruments, number of players, etc.
   (4) Song lyrics, verse, etc.: The lyrics, chants, verse of each programme/song
   (5) Performing Arts: Common structure/formation per performance, each of the ways to dance, move hands, pose, sing, speak, play instruments, etc.
      *Give as much detail as possible by including photographs, Katatsuke choreography score, music scores, etc.

5. Systemization, and other aspects
   (1) Administration system of overall event: Miyaza-sei, Toya-sei, XX-ko, Wakamono-gumi (youth group), one village, multiple villages, individuals, etc.
   (2) Certification of performers, careers, means of teaching / succession of skills
      Certification: gender, age, patrimonial requisite (or not), exclusive to first-born male or not, fasting/purification rituals, other changes, etc.
      Career: Shinto priest, Buddhist monk, Dengaku-shu, Shinji-mai Tayu, Yakusha-mura, etc.
      Teaching / succession of skills
      Instructor
      Time
      Age when taking lessons begins
   (3) Expenses: all expenses concerning the instructing / teaching of skills, public performances, their subsidization.
   (4) Conservation/Preservation Groups: Name, address, contact number (phone), name of representative, structure, rules, etc.
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6. Origins [of the performing art]: Historical path of origin, reason and aim of the art, folklore/beliefs concerning taboos, etc.

7. Clarification of whether similar art forms exist nearby.

1. Documentation Materials
   (1) Written / script materials: Scriptures, book of songs, play script, choreography score, music score, performance logs, etc.—their whereabouts and the individual(s) to whom they belong.
   (2) Visual recordings: Film, video— their whereabouts and the individual(s) to whom they belong.
   (3) Audio recordings: audiotape, records, CD— their whereabouts and the individual(s) to whom they belong.
   (4) Reference resources: local historical papers, survey reports, books and magazines on folk-culture, etc.

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EMERGENCY FOLK INQUIRY

1. Reports are to be drawn up on size “A4” paper and written vertically.

2. Reports will contain the following information:

   (1) Outline of folk performance arts within the prefecture: Type/classification of art, distribution within prefecture, relation to local environment and customs, historical background, etc.

   (2) Individual stating of recordings / documentation from detailed survey research.

   (3) Entire list of meticulous survey research (Complete list):
       Name [of art], address/locality, conservation group, date and cause of opportunity to perform, recorded materials such as printed matter/film recordings, etc..

   (4) Recorded materials up till now:
       Names classified by type of art, standard, publishing company (publisher), year of publication, place of preservation for ancient writings/film/audio recordings, etc.

   To be included with the above: explanatory notes, photographs/illustrations (frontispiece/in text), table of contents, colophon, etc.
II. Presentations

(F) Festivals of Floats in Japan  
Mr. FUKUHARA Toshio  
Professor, Japan Women's University

1. Festivals of Japan  
As in many other countries, there are many festivals in Japan that involve the family, village, region, or nation. The word matsuri ‘festival’ encompasses a wide range of events, from those with regional differences as in bon or New Year’s festivities, to newer secular events that developed in modern times.

The origin of the word matsuri is the ancient verb matsurou, meaning to serve and to obey. This word refers to the invitation of a god or a supernatural phenomenon, attending to it and entertaining it with food and drink as if it were human, and satisfying its demands by dedicating of performing arts to it, and serving it the best food of the season.

The festival participants, the bearers, were originally local villagers. Festivals took place during the mysterious nighttime with no outside visitors who came solely to observe. The English word feast and festival, and the Spanish word fiesta, are derived from the Latin festa. These words refer to a religious occasion with food and drink (i.e. an event out of the ordinary) that centres upon enjoyment. The complete picture of the festival is formed by two opposing aspects: enjoyment of the feast and the fast, a period of abstinence and temperance.

Japanese festivals also have a feast called naorai which is for both the gods and people, following a period of abstinence or seclusion. The abstinence period in the preparation stage of a festival is its ‘negative’ aspect wherein one should not do certain things. In some instances, the festival would possibly not be complete if abstinence was not kept.

As Japanese society became more secular in the modern period, the abstinence and temperance aspect was simplified, while the events of the festival itself and the feast was emphasized and enlarged upon. This development can be seen as taking the ‘positive’, and exaggerating the actions beyond ordinary bounds. Such tendencies are most pronounced in large-scale urban festivals. The participation of many outsiders as observers is a much later development. Thus, festivals with strong tourist and amusement tendencies emerged.

2. Devices to invite the gods  
During a festival, one sets up a stage and a vessel (yorishiro), a destination for the deity to descend upon. More specifically, the main concept is that the deity temporarily dwells in a material object such as a piece of wood, something tangible and visible. And then, intangible heritage like ceremonies or performances are held.

The field of folklore has explored the expression of an invisible deity based on a material object or act. Specific objects that deities descend upon can be classified into several categories.

1. Natural objects:  
   Mountains, trees, rocks, animals

2. Man-made objects  
   2.1 Changed natural objects  
   gohei (stick with paper strips; used in purification), hatajirushi (flag), bochu (pillar), mikoshi (portable shrine), yatai, dashi (both are terms for floats: ornamental display on a moveable platform), dolls, masks

   2.2 Household items  
   brooms, mortar (millstone), wooden mallet , farming tools

3. Humans  
   Shamans

   Yatai are included in ‘2.1 Man-made items made from natural objects.’ It was believed that the god resided in yatai during the festival. Since the folklorist ORIKUCHI Shinobu put forth his theory, the idea that ‘a yatai is a vessel for the deity’ has become common. The top decoration of hoko in the Gion Festival in Kyoto is called dashi. Orikuchi interpreted this use of the word dashi as originating from the fact that the top of the hoko sticks out (dashi meaning ‘out’), serving as a noticeable mark for the deity’s descent.

3. Yatai Festival  
In many urban festivals, there are a variety of ornamental festival floats with names such as yatai, dashi, hikiyama,
In the modern era, the term yatai, a regional term used in the Tokyo area, has begun to be used as a collective term; but it is still a regional folk term. Today, I will use the term yatai, as used in Chichibu. In the Chichibu case, there are four yatai and two kasa hoko; Kyoto’s Gion Festival has 32 hoko (3 varieties, yama, hoko, kasa hoko) participating. On the other hand, there are festivals in which only one float participates. The hoko appears in Gion Festival records from the fourteenth century onward. The hoko form is rarely seen in Japan, but is seen in Asian countries like India or Nepal. The figure shows a yatai in Nepal. Whether the hoko format developed independently or has Asian influences is a topic of further research.

After the Onin War (1467-1477) in Kyoto, daimyo (warlords) built, in their respective territories, cities modeled on Kyoto called ‘Little Kyoto’. They also invited the Gion company from Kyoto and began localized Gion festivals, leading to the development of various hoko in regional medieval Gion festivals.

There is, however, a disjuncture between the medieval hoko and the origins of the present-day yatai. Almost all the yatai that we see today developed during the early modern to the modern era. Chichibu in the mid-Edo period had a thriving silk trade (traded in the silk market called kinu-no-takamachi). Based on the wealth from silk, yatai were built to compete for extravagance. Nationwide, yatai with local colour evolved due to the accumulated wealth of the area and improvement in craftsmanship. Artisans competed with each other their skills in woodwork, metal work and lacquer painting to decorate yatai. All of these craftsmen contributed their skills to create moving theatres on their floats. From the early 18th century, this kind of competition of gorgeous floats continued through the late 19th century in many local areas of Japan.

Modern urban festivals take the form of the mikoshi traveling to and from the shrine and otabisho (a temporary stopping place for the deity) by way of the shrine’s district. In the Edo period, there were more than 300 castle towns in Japan. In a castle town, the mikoshi togyo (float offered by the shrine or temple), yatai (float offered by the town congregation), and an offering from the provincial lord comprise the festival procession. Otabisho are set up around the castle and the lord might view the procession when he was in the province. Usually the lord had to stay in the capital, Edo, and his domain alternately every year. Mikoshi togyo is usually considered the main festival and yatai as an additional festival. However, mikoshi togyo are more religious and fairly uniform and standard throughout the country, while yatai, which are citizen-oriented, reflect regional and period differences.

Yatai in early summer urban festivals were formerly built as a means to appease the deities. New ones were built every year and were decorated in the manner of the latest trends. Due to the accumulation of wealth by townspeople and development of technology, theyatai became showcases for craftsmanship. Their nature gradually changed from having variable form to having fixed form.

4. Hayashi (musical accompaniment)
The 1300 cases of yatai have been classified many times, but UEKI Yuki nobu classified them on the basis of hayashi (Yama Hoko Yatai no Matsuri: Hakusuisha 2001). Hayashi are the instrumental and vocal music which accompany and guide the floats.

The vertical hook, the horizontal yama, or the peak yatai inherits the form of its origins as a vessel (yorishiro). It is an object that is performed to, and is equivalent to kasa hoko in Chichibu. At the Chichibu Night Festival, the deity comes to dwell upon it. They use two kasa hoko and four yatai in this festival. According to the old report, these two kasa hoko are considered to be male and other four yatai are female and at the climax of the festival on 3rd of December, as soon as these six floats arrive at Otabisho in Chichibu Shrine, the male deity of Mt. Buko comes down, targeting the kasa hoko and then meets the yatai, the goddess dwelling upon the yatai. So this festival is considered as the annual tryst of the male and the female deities according to the local legend that was recorded forty years ago.

In Chichibu, the hayashi is performed to the yatai.
The music moves the vessel throughout the town. The yatai of Chichibu is not only a movable stage upon which kabuki is performed, but also a place for performing the Chichibu yatai hayashi. As the yatai became fixed in form, there was little room for enjoying the variety. The lack of variation is augmented by performing arts such as hayashi and kabuki.
2. UNESCO Presentation

Mr. Cesar Moreno-Triana
Programme Specialist
Intangible Heritage Section, UNESCO

Introduction

In my presentation, I will first briefly overview the UNESCO’s “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” programme. Then, I will recall the main provisions concerning inventory-making that can be found in the new Convention for the Safeguarding of the Intangible Cultural Heritage, was adopted by the General Conference in October 2003. In the third part of my presentation, I will present an example of a national inventory for the intangible heritage in order to share with you the insights and experiences that have already been made by some Member States. With these experiences presented, I will then, in the last part, present the most important elements that should be taken into account in the process of inventory-making.

I. The Proclamation programme

I assume that most of you are already well-informed about the Proclamation of Masterpieces of the Oral and Intangible Heritage Programme. Therefore, I will only focus on those aspects of the programme that are linked to inventory-making and that could be useful for the tasks of our meeting.

The main objectives of the Proclamation programmes are to:

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

The Proclamation encourages governments, non-governmental organisations (NGOs) and local communities to identify, safeguard, revitalize and promote their oral and intangible heritage. Thanks to the experience which UNESCO has gained over the last four years with the preparation and holding of the First Proclamation which took place in May 2001 and the Second Proclamation which took place in November 2003, UNESCO, and particularly the Intangible Heritage Section, was able to collect extremely useful experience.

We now have 47 proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity”, with 21 Masterpieces alone from Asian and Pacific countries.

As part of the candidature files that are submitted in view of the Proclamation, Member States are also asked to set up a “tentative list” which should contain five examples of cultural expressions that the national authorities wish to safeguard in the coming years. Thus, the establishment of such a tentative list is often the initial step for the Member States to become aware of the various manifestations of intangible heritage in their territory which might qualify for - and often urgently need- safeguarding.

Many Member States have already compiled intangible heritage in their archives or museums but only a few have already established inventories that are especially dedicated to the intangible heritage. This situation will change considerably in the next future because UNESCO has been informed by many Member States that they are very much interested in creating these inventories- be it under the 2003 Convention or as an enterprise which will be started even before the ratification of the Convention.

II. The 2003 Convention on Inventories

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage intends to safeguard living intangible cultural heritage, that is, those cultural expressions and practices that have been transmitted for a long time from generation to generation, that are liable to change at every manifestation and that provide a sense of identity to those groups and individuals who practice them.
This means that the Convention cannot be used for the protection of decontextualised, frozen or staged forms of intangible heritage. This orientation of the Convention also implies that preference will be given to safeguarding measures in situ, that is, within the habitat of the communities concerned, rather than to representations outside the context of the community of the traditional enactors.

There are two Articles in the Convention which explicitly focus on inventory-making. In fact, the task of inventory-making is the only activity to which States Parties to the Convention are obliged. In Article 11, paragraph (b) of the Convention, which describes the role of State parties, it is stated that:

Each State Party shall:

(b) (... ) 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.”

This gives a clear mandate to national authorities and other relevant bodies to engage in the identification of intangible heritage present in the State’s territory and in the establishment of one or more inventories of the intangible heritage.

Article 12 of the Convention is dedicated to inventories. Here, it is stated that States have the responsibility to, I quote:

“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.”

In Article 12, it is thus made very clear that the major tasks of States Parties to this Convention are the collection, typification and compilation of information regarding traditional cultural expressions of various forms as well as the continuous up-dating and reporting towards UNESCO.

The principles to be taken into account when elaborating national inventories on intangible cultural heritage are provided in the specific provisions and in the spirit of the 2003 Convention:

i) Foster cultural identity and cultural diversity;

ii) Respect international Human Rights instruments;

iii) Ensure the participation of communities, groups of practitioners, creators and artists of the concerned heritage and relevant non-governmental organizations (Article 11.b(iv) and Article 15);

iv) Respect the non-static characteristics of this heritage;

v) Adopt a flexible and decentralizing approach for the identification of intangible cultural heritage at national level, bearing in mind the specificity of different cultures;

vi) Respect an equity approach towards the various forms of intangible heritage. This significant principle has been repeatedly emphasized by both governmental and non-governmental experts throughout the preparatory meetings. It implies avoiding creation of a hierarchy among different expressions of intangible cultural heritage both at national and international levels.

vii) Guarantee accessibility (Article 13.d(ii) and (iii)) to the intangible cultural heritage as well as to its documentation, except for those forms which are kept secret according to the customary practices of the custodian communities.

viii) The objectives for the establishment of these inventories should be clearly defined.

Member States will be supported by UNESCO in their task of setting up national inventories. According to Article 20 of the Convention, international assistance may be granted for, among others, “the preparation of inventories in the sense of Articles 11 and 12 (see Article 20 (b)).

III. National experiences in inventory-making: The example of Brazil

Now, the question is how to make the provisions of the 2003 Convention practical. What types of inventories are needed? What sort of information should they contain? How can these inventories be established? Is there any existing methodology which could be useful and how can it be adapted to our needs? I will try to
offer some answers and would be happy to discuss them with you in detail after my presentation.

In general, let me remind you that we have only just started gaining experience in the establishment of national inventories. Therefore, it is helpful to see what experience has already been made by others and what can be learned from it. I would like to present you the experience with inventory-making which has already been made by Brazil and shows one possible approach in a vast field of possible other approaches, as illustrated by Ms Aikawa with reference to Japan, the Philippines and Cambodia.

In August 2000, the President of Brazil decreed the establishment of a “Registry of cultural assets of an intangible nature that are part of the Brazilian cultural heritage” and a “National Programme for the Intangible Heritage”.

This “National Programme for the Intangible Heritage” is placed within the Ministry of Culture and aims at the implementation of specific policies for the establishment and administration of an inventory and related activities as well as for the promotion of intangible heritage in general.

This registry contains the following:
- a “Registry of Knowledge and modi faciendi” deeply rooted in everyday life;
- a “Registry of Celebrations, Rituals and Festivities” celebrating certain aspects of collective life, work, religiosity, entertainment and other practices of social life;
- a “Registry of Forms of Expression”, i.e., literary, musical, scenic and playful manifestations;
- a “Registry of Sites”, such as market places, fairs, squares and sanctuaries where collective cultural practices take place

The inscription in one of the Registries is based on the historical continuity of the respective cultural expression and its relevance for the national memory and identity of Brazilian society. Other registries for the inscription of cultural assets of an intangible nature that do not fit within the already defined categories for registers may also be created.

The following institutions are allowed to initiate the process of registration:
- Ministry of Culture;
- Institutions linked to the Ministry of Culture;
- State, Municipal and Federal District Secretariats;
- Civil societies or associations.

Proposals for the registration, accompanied by technical documentation, are addressed to the Institute for the National Historical and Artistic Heritage (IPHAN) who then submit them to the Advisory Council for the Cultural Heritage. The collection of information on cultural expressions that may qualify for the registry is supervised by IPHAN.

For registration it is necessary to provide a detailed description accompanied by corresponding documents of the cultural expression. This procedure of collecting and compiling information may be carried out by IPHAN, by other bodies within the Ministry of Culture or by public or private bodies having specific knowledge on the matter, in compliance with the regulations enacted by the Advisory Council for the Cultural Heritage.

Once this procedure is completed, IPHAN issues a “technical opinion” on the proposal and refers it to the Advisory Council for the Cultural Heritage for further deliberations. This “technical opinion” is then published in the Official Register of the Union, for possible comments on the Registry, which should be submitted to the Advisory Council for the Cultural Heritage within thirty days.

The completed and possibly commented cases will then be referred to the Advisory Council for Cultural Heritage for decision. In case of a favorable decision by the Advisory Council for the Cultural Heritage, the cultural expression is inscribed in the corresponding registry and receives recognition as “Cultural Heritage of Brazil”.

The Advisory Council for the Cultural Heritage is also responsible for determining the initiation, when appropriate, of a new registry. The Ministry of Culture is responsible for documentation, broad publicity and promotion of the designated “Cultural Heritage of Brazil”.

IPHAN administers a database where the material produced during the information-gathering phase is kept for each case. At least every ten years, these registered manifestations of “Cultural Heritage of Brazil” are reassessed by IPHAN which then refers their reassessments to the Advisory Council for the Cultural

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II. Presentations

Heritage who checks whether the title of “Cultural Heritage of Brazil” can still be kept.

As I already said, this example of Brazil is only one way of approaching the task of inventory-making.

IV. Inventory-making: Selected questions

a) How to make an inventory?
First of all, the objective to set up such an inventory should be clearly defined by each Member State. Is the purpose rather to gain a general overview on all existing manifestations of intangible heritage or to deepen existing knowledge? What sort of information will be collected and compiled in the inventory? Will it be an entirely new establishment or rather a regrouping of already existing data? These questions should be answered first.

Secondly, we should be reminded that the specific characteristics of intangible cultural heritage require that a very careful approach towards its identification and documentation be used. In this process of identification and documentation, it is essential to involve as closely as possible the custodian communities and individual practitioners as they are the main actors and bearers of intangible cultural heritage. It should be up to them to decide whether they want their cultural expressions to be listed in such an inventory or not. In the case that custodian communities and individual tradition bearers generally agree to have their cultural expressions listed in such an inventory, they should still be able to decide if they wish to include information on all aspects of their practices and expressions or only some, while others should be withheld from the inventory due to their secrecy.

In order to obtain the support of the relevant communities in this process, it will be decisive to clearly explain the objectives of this inventory to them and to take their views and needs into account as well. Inventory-making should be a process in which both levels - the national level as well as the community level - have a say.

b) The question of criteria: What to take in?
The 2003 Convention provides a high degree of flexibility: according to the text of the Convention, Member States are those who should define, according to their own situation, their own scope and criteria for the selection of cultural expressions to be listed in their inventories. In this framework, the Intergovernmental Committee to be established under the Convention will provide guidelines for the establishment of such inventories.

The Proclamation programme operates with six selection criteria which might be also be useful to examine when it comes to making inventories. These are:

- Its roots in the cultural tradition or cultural history of the community concerned;
- Its role as a means of affirming the cultural identity of the peoples and communities concerned;
- Its value as unique testimony of a living cultural tradition;
- The excellence, that means, a certain mastership in the application of the skill and technical qualities displayed;
- The risk of its disappearing;
- The outstanding value of a certain cultural expression.

It should, however, also be mentioned that one of these criteria has already proved to be quite difficult to apply, that is: the criterion of “outstanding value” because it is very difficult to establish a sound methodology of comparing the value of one cultural expression with another one. There will always be the question: value for whom exactly? The question needs to be carefully answered. The Intergovernmental experts who prepared the draft of the 2003 Convention agreed that one cannot and should not make, within the field of the intangible cultural heritage, distinctions between more and less outstanding, or between outstanding and not outstanding items. The term “outstanding” can thus be considered inequitable for other cultural expressions which have not been listed in the inventory but are equally crucial for the identity of groups and communities.

For the inventory, the selection criteria problem is possibly not as difficult because an inventory does not need to be regarded as a system of special recognition but rather as a more or less neutral way of documenting as many cultural expressions as possible without entering into questions of value.

Furthermore, one should also bear in mind that “inventory” does not necessarily mean an inventory open to the general public. During the debate on the 2003 Convention, some experts repeatedly expressed their concern that inventories which contain, for instance,
information on traditional medicine and botanical knowledge, could be misused and exploited by the commercial interests of pharmaceutical companies in search of traditional medical knowledge.

c) The question of location: Where to look?
It has often been claimed that all tangible heritage - be it buildings or landscapes - is associated with intangible elements and that vice versa all intangible heritage is linked to tangible heritage. However, many, if not most manifestations of the intangible cultural heritage do not depend on tangible heritage for their enactment. This applies for instance to the performance of music, the narration of oral traditions or the practice of traditional know-how.

The prototypical absence of a specific location for the enactment of elements of the intangible cultural heritage follows directly from a major difference between tangible and intangible heritage: the intangible cultural heritage is human-borne and can therefore also be highly mobile and ephemeral. Thus, inventories should take into account the practices rather than the location where these cultural expressions take place.

Furthermore, the inventories of manifestations of intangible heritage that can be found on the territory of more than one country ask for specific approaches, including particular arrangements between the States concerned. It will therefore be necessary to seek and strengthen also the co-operation among States and trans-border communities when it comes to trans-border entries in national inventories.

d) The question of character: The evolving nature of intangible heritage: How to describe it?
It should be kept in mind that expressions of the intangible cultural heritage are not static but constantly evolving and repeatedly enacted, never exactly in the same way. Not two manifestations of a specific element of the intangible cultural heritage are totally identical. Furthermore, improvisation is often particularly encouraged in its performance. The changes are often not only due to human creativity but also to changes in the social context and the habitat of the tradition bearers. Both form and function of intangible heritage manifestations may change, ultimately such manifestations may change beyond recognition.

It might therefore become difficult to determine what the specific "core" of particular cultural expressions and practices is which, despite all changes, has been maintained over generations. Each description of a certain expression of intangible heritage will have to take this changing character into account and introduce a system in which, for instance, descriptions are updated regularly, in order to adequately follow the process of change, adaptation, improvisation and recreation.

Conclusion

To conclude, I would like to remind you that identification and inventory-making should be regarded as just one step and necessary tool in the entire process of safeguarding. Not one manifestation of the intangible heritage will be safeguarded just because it has been inventoried. On the contrary, one has to very careful that the act of inventorying does not lead to a single-edged fixation on the written documentation and thus memory of these manifestations. Therefore, inventory-making should go hand in hand with the strengthening of still existing ways of transmitting the knowledge and the skills that are necessary to maintain this heritage.

Finally, when the transmission of intangible cultural heritage is in danger, due to sharp changes in social conditions, documentation may be instrumental in finding new ways of transmission.
II. Presentations

2004 Workshop on Inventory making for Intangible Cultural Heritage Management

Inventories and ITH: Selected questions

Cesar Moreno-Triana
Intangible Heritage Section
UNESCO

Vanuatu Sand Drawings

ACCU-2004 Workshop on Inventory making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)

7 GUIDELINES - PRINCIPLES

- Fostering of cultural identity and cultural diversity
- Respecting International HR instruments
- Ensuring the participation of communities...
- Respecting the non-static characteristics of ICH
- Adopting a flexible and decentralized approach
- Respecting equity approach
- Guaranteeing accessibility

ACCU-2004 Workshop on Inventory making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)

Presentation

I. PROCLAMATION: SHORT OVERVIEW

II. PRINCIPLES CONVENTION 2003

III. BRAZIL EXAMPLE

- Implication of the communities
- Criteria – What to take in?
- Where to look for?
- How to describe?

IV. SELECTED QUESTIONS

I. The Proclamation Programme

First and Second Proclamation

ACCU-2004 Workshop on Inventory making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)

Objectives

- raise awareness on ICH
- evaluate and take stock of the world’s oral and intangible heritage
- encourage countries to establish national inventories
- promote the participation of local practitioners and traditional artists in identifying and revitalizing ICH

ACCU-2004 Workshop on Inventory making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)
II. Presentations

47 Masterpieces proclaimed

- 21 from Asia and the Pacific
- Vanuatu Sand Drawings
- Andean Cosmovision Kallawaya: Bolivia

ACCU - 2004 Workshop on Inventory-making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)

I. Compatibility with Human rights instruments

- The candidature files must:
  
  - Be compatible with UNESCO’s ideals
  
  - Universal Declaration of Human rights 1948

ACCU - 2004 Workshop on Inventory-making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)

Preparation of candidature files

- NATIONAL COMMITTEES
  
  - Artists
  - Representatives of the communities
  - Administrators
  - Policy-makers
  - Representatives of NGO’s
  - Other partners involved at the local level

Identifying appropriate institutions

Indicative Lists

- UNESCO’s assistance
- Preliminary inventories
- 5 potential submissions

Identifying appropriate selection systems

II. Articles 2003 Convention

The Convention intends to safeguard LIVING TRADITIONS. Therefore the Convention cannot be called upon for the protection of decontextualized, frozen or staged forms of ICH.

ACCU - 2004 Workshop on Inventory-making for Intangible Cultural Heritage Management in Asia and the Pacific (6-11 December 2004, Tokyo, Japan)
II. Presentations

Obligations of Member States

Article 12
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.

Information on inventories

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.

International cooperation and assistance

Article 20: Purposes of international assistance

International assistance may be granted for the following purposes:

a) the safeguarding of the heritage inscribed in the List of Intangible Heritage in Need of urgent safeguarding

b) The preparation of inventories in the sense of Articles 11 and 12

General principles

DECENTRALIZED APPROACH

RESPONSABILITIES ARE GIVEN TO MEMBER STATES

IDENTIFICATION BY MEANS OF ONE OR MORE INVENTORIES IN A MANNER GEARED TO ITS OWN SITUATION

III. National experiences in inventory-making:

The example of Brazil

Which types of inventories are needed?

What sort of information should they contain?

How can these inventories be established?

Is there any existing methodology which could be useful and how can it be adapted to the needs of each country?

By presenting one example of national experiences in inventory-making, it shows one possible approach in a vast field of possible other approaches.
II. Presentations

The President of Brazil decreed in August 2000 the establishment of a "Registry of cultural assets of an intangible nature that are part of the Brazilian cultural heritage".

### REGISTRY CONTENT

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<td>knowledge and modi faciendi deeply rooted in everyday life</td>
<td>celebrations - rituals and festivities celebrating certain aspects of collective life, work, religiosity, entertainment and other practices</td>
<td>oral forms of expression - literary, musical, scenic and playful manifestations</td>
<td>sites - market places, fairs, squares and sanctuaries where collective cultural practices take place</td>
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It refers to the **historical continuity** of the asset and to its **national relevance for the memory and the identity of Brazilian society**.

Other registries may be created for the inscription of cultural assets of an intangible nature and that do not fit within the registers already defined.

### Procedure of inscription

- Proposals for the registry are submitted to the Advisory Council for the Cultural Heritage.
- The information and data background concerning cases for the registry will be supervised by IPHAN.
- It will include a detailed description of the asset to be registered, accompanied by the corresponding documentation.

Once the procedure is completed, IPHAN will issue a "technical opinion" that will be published in the Official Register of the Union. It will then be submitted to the Advisory Council for the Cultural Heritage within thirty days.

Registered cases

Advisory Council for Cultural Heritage

Favorable decision

Asset will be inscribed in the corresponding registry and will receive the title of "Cultural Heritage of Brazil".

### Advisory Council for the Cultural Heritage

- Will also be responsible for determining the initiation, when appropriate of a new registry.
- Re-assessments of the registered cultural assets at least every ten years, and new reference to the Advisory Council for the Cultural Heritage for decision in order to revalidate the title.

### IV. Inventory-making: selected questions

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

IV. Inventories – Selected questions

a) The question of methodology: participation of communities and tradition bearers

- a careful documentation and research
- the groups, communities and - in some cases - the individuals who are the bearers of that part of the heritage will have to be involved to decide whether they want their cultural expressions to be listed in such an inventory.
- They should still be able to decide what kind of information they wish to include there.

In order to obtain the support of the relevant communities, clearly explain the objectives of this inventory to them.

It should be a process in which both levels - the national level as well as the community level - have a say.

"Inventory" does not necessarily mean a inventory open to the general public. Inventories might also be only partly open for the public and could also contain secluded sections or refrain at all from including detailed descriptions of this sort of "exploitable" knowledge.

b) The question of the criteria: Respecting equity approach. What to take in?

- Flexibility

2003 Convention: Member States should define the scope and their own criteria for the selection of ICH items to be included in the inventories

The Proclamation programme operates with six selection criteria which might also be useful to examine when it comes to inventory-making:

1. outstanding value
2. Give the evidence of their roots in the cultural tradition
3. Demonstrate their role as a means of affirming the cultural identity
4. Provide proof of excellence in the application of the skill and technical qualities
5. Affirm their value as unique testimonies of living cultural traditions
6. Be at risk of disappearing due either to a lack of means for safeguarding and protecting them, or to processes of rapid change, urbanization, or acculturation.

One of these criteria has already proved NOT TO BE APPROPRIATE: the outstanding value

It is very difficult to establish a sound methodology of comparing the value of one cultural expression with another one.
One of these criteria has already proved to be not appropriate: outstanding value.

*One cannot and should not make, in the field of the intangible cultural heritage, distinctions between more and less outstanding, or between outstanding and not outstanding items. *

*The term was considered discriminatory for other elements of the intangible cultural heritage that are not proclaimed Masterpieces but are equally crucial for the identity of groups and communities.*

Selection criteria is maybe not as difficult because an inventory does not need to be a system of recognition but rather as a -more or less neutral- way of documenting as many cultural expressions as possible without entering into questions of value.

**Flexibility** 2003 Convention: each Member State should define its own criteria for the selection, the scope and the domains.

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**c) The question of location: where to look for?**

- Most of the manifestation of the intangible heritage do not depend for their enactment of a specific building

- Major difference between tangible and intangible heritage: ICH is human borne and, therefore, mobile and ephemeral

- ICH can be found in vast territories, including several States: there is a need of a specific approach and international cooperation

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**c) The question of character: how to describe?**

The evolving character of ICH

- The expressions of living heritage can be enacted again and again.

- The changes of ICH are not only due to human creativity, but also changes in the social context and the habitat of traditions bearers

- Each description will have to take into account and introduce a system in which for instance, descriptions are made every ten years, in order to adequately follow the process of change.

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**CONCLUSION**

Diagram:

- Identification
- Documentation
- Transmission
- Reinforcement
- Promotion
- Formal education
- Non-formal

Need for inter-relation between identification and other safeguarding measures.

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

3. ACCU Activities on Intangible Cultural Heritage in Asia and the Pacific
Ms. OHNUKI Misako
Director, Culture Division, ACCU

**Introduction**

Nobody denies that Asia and the Pacific is one of the world’s most culturally diverse regions. How could we contribute to the preservation and promotion of cultural pluralism and identity through community-based activities and programmes in this region? There are so many hurdles, which are deeply and crucially rooted in issues like eradication of illiteracy, enhancement of basic education, poverty, discrimination against women and minority people, and so on. There are over 621 million people who cannot read and write in this region. Women comprise two-thirds of the region’s illiterate population. Those people are likely to be socially, culturally, politically, and economically disadvantaged and oppressed. On the other hand, traditional bearers or practitioners are often the most important target for awareness-raising activities as they themselves are directly responsible for ensuring that transmission is actually taking place. In such a situation, the safeguarding of programmes involving intangible cultural heritage is closely related to the empowerment of the people, which could motivate the local people living under various circumstances to preserve, maintain and revitalize it. So we must overview this reality of Asia and the Pacific in order to plan and promote effective ways of safeguarding ICH programmes in this region.

One of the most effective ways is to focus on the interplay between education and culture in a manner particularly designed to stimulate educational decision-makers in the region and practitioners in their attempts to maximize the contribution of education to cultural development in the target places or people. Therefore, involvement of local experts, experts on literacy education, or editors/producers who are well versed in arrangements of oral traditions or material development are also very effective for reinforcement of the programme.

ACCU has been implementing programmes on the safeguarding of tangible and intangible cultural heritage, jointly with Asian/Pacific UNESCO Member States since its inception in 1971, through various kinds of programmes, such as training courses for those who work in the field of culture and book development, concours for artists, and, production and promotion of educational materials in indigenous languages. (*ACCU pamphlet) To safeguard ICH we have three categorized approaches in implementing programmes; Transmission, Recording & Documentation, Education & Awareness Raising. (*ACCU leaflet)

1. **Inventory-making and UNESCO ICH Convention**

It is one of the crucial and urgent issues to study and develop possible theories and methodologies for inventory-making of Intangible Cultural Heritage in countries on the basis of varying factors depending on historical and social conditions of cultures. The UNESCO Convention demands that “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. …” in Chapter III, Article 12-1. This article is supported by the Article 11-2, “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.”

Inventory making is one of the means of safeguarding ICH. Then what is the definition of inventory? It can be interpreted in many different ways, so people have different notions of it: a list of known items; list of items to be urgently documented; list of selected items; sets of detailed data on all the ICH items, etc. The Convention leaves it to respective Member States. Where can we start? What is the appropriate methodology in the countries of diverse ethnic minorities, of former inhabitants, immigrants, and newcomers? Is there any common model which can suit those countries? ACCU is now trying to respond to these needs in order to implement various programmes.
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2. Current situation of ICH inventory making in Asia/Pacific

In the ACCU Regional Meeting in Asia and the Pacific on promotion of Safeguarding Intangible Cultural Heritage (Osaka, 26 February-1March 2004), we were happy to find out that several countries, namely, Bhutan, Indonesia and Mongolia, have initiated projects for inventory making in a different manner for different objectives. On the other hand, several countries like New Zealand and Australia are sensitive about adopting this system as one of their approaches for safeguarding ICH.

Bhutan started a project on establishment of a national inventory implemented by ILCS (Institute of Language and Cultural Studies) in 2001, supported by Japan Fund-in-Trust/UNESCO-Intangible Cultural Heritage Unit. Fiji has also started to implement national inventory-making under the project “National Inventory of Traditional Knowledge and Expressions of Culture” on the initiatives of the Institute of Fijian Language and Culture and the Department of Culture Fiji. It is a project to make a database by collecting tangible and intangible heritage and thereby facilitate the people’s identification of existing traditional knowledge and expressions of culture and their customary owners within the 14 provinces of Fiji. Indonesia, not having begun to implement inventory making yet, the Ministry of Culture and Tourism and the National Secretariat of Indonesian Wayang (SENA WANGI) conducted a five-month research on Wayang in 2002 in preparation for making the candidature file for the 2nd Proclamation list of Masterpieces of UNESCO. Through this process they found 100 types of wayang could be represented by 5 types of wayang from 6 regions, which was a big step forward in starting inventory-making. Mongolia produced a database of video records of 220 hours and audio records of 87 hours including the repertoire of more than 480 folklorists and a national list of inheritors of intangible cultural heritage, including players of the Morin Khuur. Australia and New Zealand, having a different background from other Member States, reported that use of inventories as a way of safeguarding ICH needs a great deal of consultation with communities, as it is a sensitive issue for them. Approaches to inventory-making are closely related to the issue of traditional knowledge which should be concealed from outsiders. We must admit that in such conditions this approach can be accepted, as municipal intervention in the communities could invite unexpected problems.

3. ACCU’s approaches to inventory-making as a part of heritage management (1) Organizing a Workshop on inventory-making

Against these backgrounds, ACCU adopted two approaches as measures to safeguard ICH. One is to hold a workshop on inventory-making for those who need to implement it, and to study the possible theories and methodologies for inventory-making in societies with different social and cultural backgrounds, by examining the Japanese system and several other examples. The other one is to develop archives on traditional folk performing arts in cooperation with Member States in Asia and the Pacific.

The inventory-making workshop, organized from 6-11 December 2004, aims to study the possible theories and methodologies for inventory-making in societies with different social and cultural backgrounds, by examining the Japanese designation system of Intangible Folk Cultural Properties as an example, and to draw up a common model discerning and recognizing varying factors depending on historical and social conditions of cultures, and to draw up a possible inventory-making process depending on the purposes of the inventory, such as endangered heritage list, representative list, and comprehensive list.

(2) “Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific” as one of the examples of inventory-making with different countries

Based on the strong recommendation expressed by the participants of the Regional Seminar for Cultural Personnel in Asia and the Pacific, which ACCU organized in 1998, ACCU developed the Data Bank on Traditional/Folk Performing Arts in 2000, followed by the digital version in March 2002. This data bank, the first trial version of its kind, is intended to demonstrate a possible methodology for archiving information on this theme, for future productions of this kind on a regional basis.

This Data Bank consists of three main parts: 1) Traditional/Folk Performing Arts, 2) Institutions/Organizations involved in their Preservation and Promotion, and 3) Country Background. This data was collected from 18 countries by sending out data sheets prepared by ACCU, and it was compiled by ACCU. Listed items of each country were selected by the decision of respective Member States. This databank
II. Presentations

includes the following contents.

i) traditional/folk performing arts from 18 countries

ii) organizations / institutions engaged in preservation and / or promotion of such arts, from 19 countries

iii) National backgrounds of 17 countries

Although the Data Bank includes only a sample of 153 Traditional/folk performing arts existing in each country, ACCU intends to develop it to serve as a Data Bank of Intangible Cultural Heritage in 2005.

At the same time, ACCU hopes that the introduction and sharing of expertise in the implementing process will help the Member States by providing them with a very brief methodology of inventory-making.

(3) Brief Methodology of Producing ACCU Data Bank

ACCU prepared, as a first step toward data collection, “Prospectus for Production of the Data Bank”, “Production Guide of the Data Bank” and “Data Sheet” in cooperation with Member States in the region. (Data Bank, p357)

It was essential to clarify and indicate the role of participating countries and selection/production procedure in the production guide of the Data Bank, so that people in charge could identify criteria for selection and what kind of data should be prepared for submission. Selection and Production Procedure consists of two parts, selection of traditional/folk performing arts and of institutions/organizations. (Data Bank, p359)

For example, subjects included in the Data Sheet for Section I for Traditional/Performing Arts were as follows:

1. Objectives
2. A Criteria for Selecting Performing Arts
3. Brief instruction for filling in the Data Sheet
4. Name of Country
5. Section I: Traditional/Performing Arts
   i) Name of traditional/folk performing art
   ii) Location: particular geographical area where it is performed
   iii) Brief explanation of the performing art: elements and explanation
   iv) Photographs
   v) More detailed explanation of the performing art
   vi) Information on documentation and preservation effort in the form of, Publication, textual documentation/
    audio documentation/visual/
    documentation/institution/organization
    involved in preservation, and
    promotion.
    vii) Data Provider
6. Note and agreement on the management of the data

After the editorial work by ACCU, the data provided in the Data Sheets became a part of the directory. ACCU intends to develop this data bank in the next three years, by inserting moving pictures in 30-40 seconds especially edited for the Data Bank, in cooperation with NHK (Japan Broadcasting Co.) and other broadcasting companies in Asia and the Pacific, as well as seeking possibilities to use a part of ACCU audiovisual resources by thorough identification of materials available. ACCU’s also intends to develop a new page on education to provide contents of educational material from ACCU materials for young people such as, “Intangible Cultural Heritage Around Us” (to be published in 2005).
II. Presentations

ACCUs Strategies for Digital Archives and Inventory Making of Intangible Cultural Heritage in Asia and the Pacific

Misako Ohnuki
Asia/Pacific Cultural Centre for UNESCO (ACCU)

What is ACCU?

- Non-profit, semi-governmental organization
- Established in 1971
- Working for the promotion of mutual understanding and cultural cooperation among people in the region
- In line with the principles of UNESCO
- "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed..."
- ACCU "Culture Division" started in 2002

Funds of ACCU

- International organizations-44%
- National subsidy-29.1%
- Local government subsidy- 10.4%
- Supporting membership fee- 2.1%
- Donations- 1.9%
- Others- 12.1%

Culture Division

Programmes for Safeguarding of ICH
Programmes for Copyright Promotion

CULTURE

BOOK DEVELOPMENT

Republication Programme (AACP)
Quarterly Magazine (ABRI)
NOMA Concours

Illiterate population

- 880 million (World)
- 621 million (Asia and the Pacific)
- 410 million (Female, A/P)
- 113 million (Out-of-school children, World)

(EFA statistical document and UNESCO)

Illiterate population in Asia (1995-2015)
II. Presentations

WHO OWNS ICH IN YOUR COUNTRY?

ACCU's approach towards ICH
- Transmission
- Recording & Documentation
- Education & Awareness-raising

ICH programmes: ACCU's approaches

UNESCO ICH Convention
"to ensure identification with a view to safeguarding, each State Party shall work up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. ...” in Chapter III, Article 12-1.

Inventory-making
- Definition?
- Methodology?
- Common model?

ACCU Approaches
- Inventory-making Workshop (6-11 December 2004, Tokyo)
- Data Bank on Traditional/Folk Performing Arts in Asia/Pacific
  - 153 traditional/folk performing arts
  - 62 organizations & institutions
  - National background of 17 countries
Inventory-making Workshop

- 6-11 December 2001, Tokyo
- Inviting 14 countries in Asia/Pacific
- Study the possible theories and methodologies for inventory-making
- Share the experience of national/regional inventory-making, including Japanese designation system of Intangible Folk Cultural Properties at national, prefectural, community levels
- To make some models of inventory making procedure and criteria

Data Bank

1. Prospectus for Production of the Data Bank
2. Production Guide of the Data Bank
3. Data Sheets on:
   - Traditional/Folk Performing Arts
   - Institute/Organization
   - Country Background

Data Sheet on Traditional/Folk Performing Arts

1. Objectives
2. Criteria for selecting performing arts
3. Brief instruction for filling in the data sheet
4. Name of country
5. Name of the traditional/performing arts, and institutions
6. Note and agreement on the management of the data

Selection of traditional/folk performing arts

- Each participating country will choose ten...
- The performing art chosen must be native to the country and must be highly valued therein for its unique and distinctive textures
- In addition, the particular traditional/folk performing art has to meet all the following criteria:
  - It is recognized to be on the verge of extinction
  - It is generally considered as a target of a social and or national policy for preservation and revitalization because of its cultural values.
  - It is considered to deserve more national and international recognition.

ACCU Data Bank

Future strategies (2004-2006)

- Develop it to "Data Bank on Intangible Cultural Heritage in Asia and the Pacific" by adding domains of ICH in line with UNESCO ICH Convention
- Insert moving pictures in 30-40 seconds especially edited for the Data Bank, in cooperation with NHK (Japan Broadcasting Co.) and other broadcasting companies in Asia.
- Develop a new page on education to provide contents of educational material of ACCU for young people such as "Intangible Cultural Heritage Around Us" (to be published in 2005).
- Review and identify totally revised version of Data Bank in 2007 by Member States and draw a plan of next stage for further improvement.
### A Draft Follow-up Plan of 2004 Regional Meeting and Workshop under the ACCU strategy to safeguard intangible Cultural Heritage (2004-2006)

<table>
<thead>
<tr>
<th>Programmes</th>
<th>FY2004</th>
<th>FY2005 (tentative)</th>
<th>FY2006 (tentative)</th>
<th>FY2006 (tentative)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workshop on Heritage Management</strong></td>
<td>ICH inventory-making workshop</td>
<td>sub-regional/national workshop on inventory making ?</td>
<td>Sub-regional/national workshops</td>
<td>Regional Meeting for evaluating ACCU ICH programmes (2004-2007) and to set up new strategies</td>
</tr>
<tr>
<td><strong>Data Bank</strong></td>
<td>☐Provide revised and updated information</td>
<td>☐Develop a new page on education to provide contents of ACCU educational materials including, “Intangible Cultural Heritage Around Us” (to be published in 2005).</td>
<td>☐Insert moving pictures</td>
<td>☐Up-date information</td>
</tr>
<tr>
<td></td>
<td>☐Develop a new page on the first and the second Proclamation of UNESCO Masterpieces in Japanese</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐Insert moving pictures in 30-40 seconds especially edited for the Data Bank, in cooperation with NHK (Japan Broadcasting Co.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐Up-date information</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Education/Awareness raising</strong></td>
<td>Making and distributing editorial guidelines on “ICH Around Us” (an educational material on ICH for young people)</td>
<td>Inviting artists/writers to submit articles</td>
<td>Editing and publishing Master Version (English)</td>
<td>Encourage MS to publish vernacular versions and drawing promotional activities of utilizing the book</td>
</tr>
<tr>
<td><strong>Copyright Promotion</strong></td>
<td>Production and distribution of Asian Copyright Handbook</td>
<td>☐Workshops in Vietnam (15-18 March 2004)</td>
<td>☐Workshop in ?</td>
<td>☐Workshop in ?</td>
</tr>
</tbody>
</table>
Chapter 3
Country Reports

Australia, Bhutan, China, Fiji, Indonesia, Malaysia, Mongolia, New Zealand, Palau, Philippines, Thailand, Viet Nam
Australia recognises that UNESCO has played a key role in safeguarding and promoting the importance of Intangible Cultural Heritage (ICH). Australia supports this UNESCO initiative in staging this workshop is actively engaged in identifying and protecting ICH in Australia.

Summary of Recent Initiatives

Australia’s Cultural Ministers Council has been working to find methods of increasing understanding in the arts/cultural sector of Intellectual Property issues in Indigenous cultural material. To this end the Cultural Ministers Council is funding an ‘Indigenous Intellectual Property Tool Kit’ to develop fact sheets and tools to help Indigenous Australians and others in the cultural sector recognise and protect Intellectual Property in Indigenous cultural material.

Inventory-making systems and efforts

ICH does not exist in a vacuum. It is both tangibly and intangibly connected in many ways to other areas of social, political and economic life and to cultural heritage. Australia has so far concentrated its efforts on understanding the nexus between ICH and other forms of cultural heritage and what criteria could be used for identifying significant cultural heritage, including ICH. This has been viewed as a critical first step before any form of inventorying can occur. To this end, in 2003 the Australian Government Department of Communications, Information Technology and the Arts commissioned a study to investigate the possibility of developing national criteria and guidelines for assessing the significance of examples of ICH.

Australia reported in detail on the outcomes of this research at the ACCU Regional Meeting on the Promotion and Safeguarding of Intangible Heritage in February - March 2004.

Australia maintains a number of inventories at the Federal and state level of built, natural and Indigenous heritage places of significance. Through the Cultural Ministers Council, objects in cultural collections have received national attention in the area of significance assessment so that they can be properly documented in the object management systems (inventories) of their custodian institutions and also so that objects are discoverable by all Australians.

A significant project has been underway to inventory dance in Australia. The National Library of Australia hosts Australia Dancing, an Internet portal containing oral histories and excerpts of dance performance with access to both current and historical information about dance in Australia. A directory of resources leads to materials held by National Library of Australia, the National Screen and Sound Archive, and other institutions. Some of this material is directly accessible in digital formats, such as digitised pictures. Some information is available as electronic finding aids, such as online descriptions of the contents of manuscript and ephemera collections. Progressively more material is being made available in these ways. Its aim is to make Australian dance materials accessible to local, national and international communities, and to build the Australian Dance Collection. Australia Dancing is a significant achievement to document dance in Australia and provide a central resource for this information. It is not specifically a part of any ICH inventory program but could be a model for managing ICH resources.

Australia is looking forward to gaining an understanding at the ACCU Workshop of what issues other States have experienced in developing inventories and management frameworks for ICH.
II. Country Reports

BHUTAN
Ms. Dawa Lhamo
Lecturer,
Institute of Language and Cultural Studies,
Royal University of Bhutan

Gross National Happiness (GNH) is the development philosophy of Bhutan envisioned by His Majesty the King based on the belief that the primary purpose of development should be to achieve optimum national happiness. GNH is composed of four pillars: preservation and promotion of culture being one of them, besides Socio-economic development, Conservation of environment, and Enhancement of good governance. Bhutanese culture draws upon a long tradition deeply imbued with spiritual significance. Culture and Spirituality are the fabrics of society, which provide cohesion and a unique identity. Thus, they are the expressions of a living culture.

Bhutan 20/20: A Vision of Peace, Prosperity and Happiness, a vision statement and strategy document published by Planning Commission, Royal Government of Bhutan (1999) states that “Culture is a living manifestation of civilization (...). If it is to continue to survive and flourish, to continue to serve as a source of inspiration, and to give spiritual, moral, and psychological content and guidance to the kingdom’s future process of development, it must be understood in dynamic terms, and we must seek to ensure that it retains its value and relevance to a society in transformation. Without such efforts, our rich legacy could lose part of its value ... (65). Thus, it is imperative for Bhutan to protect the rich legacy to retain and sustain our identity and dignity. Bhutan is at a critical juncture; development has been taking place in leaps and bounds and if we don’t take any measures to protect our rich cultural heritage, there are chances of our cultural practices dwindling into oblivion.

Even though importance has been accorded to the preservation and promotion of our cultural heritage; the heritage is yet to be inventoried and documented. Bhutan’s cultural heritage not only covers historical sites, art and craft, performing arts; but also architecture, sports, and folklore. Part of our heritage is embedded in rich oral traditions that face the danger of disappearing. Therefore, it is all the more important for us to inventory and document before they are lost forever. The vision statement proclaims that “the process of inventory-making must penetrate the most inaccessible valleys, it will also require us to listen to the layman and to take stock of knowledge that may be specific to a single location and accessible only through oral traditions” (PC, 66). Moreover, our cultural heritage must be made accessible to our younger generations if our culture and heritage is to stay alive and flourish, our young people must be made to understand the fragility of our national heritage. We must inculcate the young ones to accept their role as “custodians of a distinct culture and the values and principles on which it is founded. Our heritage and culture must be seen to possess an intrinsic value and continue to provide them with a source of inspiration” (PC, 67). Accordingly, education in Bhutan plays a significant role in instilling awareness in the younger generations in the preservation and promotion of our national heritage. They must be made to understand and appreciate the relevance of our culture and heritage to the development of the individual.

The quintessence of the philosophy of GNH is that development can achieve its true and meaningful goal by maintaining a balance between material and spiritual development. Taken in its broad context, the Royal Government has pursued the strengthening of the cultural pillar under various programme elements that are implemented separately or through collaboration by the ministries and agencies in both the public and private sectors. The country’s modern economic, social and technological development has been planned so that it does not impair our traditional and cultural values. As a step towards this, the Special Commission for Cultural Affairs (Soelzin Lhentshog) was established on 31st July, 1985 with the view to preserve and promote the unique heritage of Bhutan. The commission has the following divisions:

a) Royal Academy of Performing Arts
b) Division for Cultural Properties
c) National Library
d) School of Fine Arts or Zorig Chusum
e) National Museum

The establishment of these divisions under the Soelzin Lhentshog shows the concern by Bhutanese Government to protect the cultural heritage of Bhutan. Today the Royal Academy of Performing Arts (RAPA) and the Institute of Language and Cultural Studies (ILCS) are the two main institutions which carry out national programmes with the objective to collect and preserve the intangible cultural heritage of all ethnic groups of Bhutan.
Legal Framework:
The Ninth Plan document refers to the need to protect and promote cultural heritage and to adapt Bhutanese institutions in ways which promote cultural awareness, conserve national heritage, and strengthen cultural identity. The Ninth Plan document reads the policy measures on the preservation and promotion of cultural heritage as: “efforts of the Royal Government are to assimilate the positive forces of change within its distinctive model of development. This requires that the value of cultural heritage be interpreted in dynamic and development-oriented terms so as to ensure that it maintains its relevance as a source of values and inspiration for a society in transformation. Without such efforts, the country’s rich legacy could lose its values as a positive force and source of inspiration, especially for younger generations. This would mean that we must look forward as well as in the past while formulating future policy measures. Some priorities such as inventory of heritage and culture will, therefore, relate to the past. Other set of priorities will look more to the future and seek to maintain the relevance and vitality of the country’s rich heritage.”

Measures Taken
A. Protection and preservation of religious and cultural properties:
The 80th National Assembly Session of the Royal Government of Bhutan has directed to re-verify all the nangtens (sacred relics) of Dzongs, temples and monasteries of all the Dzongkhas;
B. Preservation and promotion of Architectural Heritage:
The ninth plan document states that the preservation and promotion of cultural heritage should “maintain sites in their original state; a legislation to prevent encroachment to these cultural and historical sites, will be sought out and the government will make adequate provisions for their safety. Strict norms of restoration will be regulated in the ninth plan.”
C. Preservation and promotion of folk culture, textiles, and the thirteen traditional crafts (zorig chusum).

The Ninth Plan document sums up that “the traditional arts and crafts and performing arts are popular and continue to retain their spiritual significance in the lives of our people. As cultural traditions have been mainly preserved through oral transmission, there is grave danger that such traditions will be lost forever if they are not inventoried and documented. The intangible aspects of the country’s heritage which include folklores, myths, legends, dances, poetry, and festivals together add richness to the nation’s cultural tapestry. The Royal Government of Bhutan will endeavour to document and promote these ancient traditions and practices so that it continues to live in the minds and the imagination of our younger generation. Adequate provisions will be made to support Dzongkha and other traditional regional languages and dialects.”

Inventory Making: “Establishment of a National Inventory on Performing Arts of Bhutan”
The main goals of the project is to safeguard the intangible cultural heritage of Bhutan through the provision of training in documentation and field work practices and the development of long term strategies to ensure the on going transmission of this heritage to the future generations.

This project is intended to address the threats posed to the continuity and integrity of Bhutanese intangible heritage, in particular, oral and performance traditions by the increasing demand of modernization. The project is focussed on the training of the Bhutanese students, teachers, and cultural workers in field-based research and all aspects of safe guarding the cultural heritage. The field work is conducted through out the twenty districts of Bhutan, to ensure that diverse and wide ranging expressions of intangible cultural heritage is represented in the inventory.

In the preliminary phase of the project, a thorough survey was undertaken to identify and assess previous existing activities in the field of research and documentation of intangible heritage, in close consultation with the Bhutanese cultural institutions. Through this survey, information and data are collected and long term strategies are developed to outline these domains and expressions of intangible heritage to ensure the ongoing transmissions.

Coordinating Mechanism
The Royal Academy of Performing Arts and the Department of Culture are the associated bodies for the implementation of the project. The Dzongkhag (District) administrative system of the decentralized government, whereby local government bodies are located in each region of Bhutan, is the structure through which field work arrangements and community consultations are co-ordinated. The
support and involvement of these regional bodies and educational institutions are central to the operation of the project. Through these structures the raising of local community awareness of intangible cultural heritage is made possible in the highly dispersed and often isolated rural areas.

**Target: Performing Arts of Bhutan**
Bhutan is one of the countries in the world where Tantric form of Buddhism is practised. Almost all walks of life in Bhutan are ingrained with the practice of culture and religion. Religion is as much part of a Bhutanese life as culture is. They are synonymous. Therefore, some of the age-old traditions and indigenous rituals are struggling for survival because of modernization and transition into becoming a capitalist economy. The ageing group, the primary custodians of intangible heritage, is considered as a decisive factor underlying the need to document and conserve the intangible heritage.

Subsequently, to safeguard the national culture of Bhutan, training in documentation and fieldwork practices are undertaken. The project “Establishment of a National Inventory of Performing Arts of Bhutan” has been designed for the development of long-term strategies to ensure the ongoing transmission of this heritage to future generation. This project encompasses research, preservation and dissemination functions. This method draws upon modern information and documentation technologies that will enlarge access to our heritage in ways to promote scholarship as well as facilitate its dissemination and use in education and through the media.

**Selection Criteria:**
Bhutan, although a small country, has surprisingly varied cultural practices and rituals. Most of the practices have become endangered with the advent of modernization. However, some practices in remote part of Bhutan are waning because of movement of younger generation to urban centres, and their lack of interest in rituals and practices. More and more young people tend to move along with western trends and as result the cultural heritage is declining. Therefore, based on all these assumptions, the Royal Government of Bhutan took a decisive role in the preservation and promotion of endangered cultural practices.

Since the Institute of Language and Cultural Studies (ILCS) is a tertiary institute, it is entrusted with the responsibility of preserving and promoting the national heritage. Hence, the ILCS took a big step in inventory-making, in researching and documenting in visual art form some of the most endangered cultural practices. To identify the fading cultural practices, the researchers look at the age group who perform the art. If the performers belong to the ageing group, then there is high risk of our culture vanishing. Secondly, we look at the frequency of the performance. If there is a break in the regularity of the performance of rituals, then we identify that tradition as an endangered cultural practice. Most importantly, we again try to see if the practice has any social and spiritual values. Thus, these are the criteria that we are looking at to identify the endangered cultural practices and expressions.

**Funding**
Japan Funds-in-Trust/UNESCO has been a great source of encouragement, to preserve and promote our intangible cultural heritage. Through the project “Establishment of a National Inventory on Performing Arts of Bhutan” the students, teachers, and the cultural workers have been largely benefited in the field of research and documentation.

**National Candidature File for Masterpiece Proclamation:**
Currently, the ILCS is preparing the National Candidature File for submission to the Third UNESCO Masterpiece Proclamation: Dramtse Ngacham - The Drum Dance from Dramtse; Master Piece Proclamation of Bhutan. If the proposal goes through, then it is going to be a continuation to the ongoing project to be implemented by the Institute of Language and Cultural Studies.

**Ratification of the ICH convention:**
The ratification of the ICH is under consideration by the authorities of Bhutan and will be put during the next session of the National Assembly. I have the assurance of our Honourable Education Minister that the UNESCO convention on ICH will be ratified soon.

**Expectation from the Workshop:**
ILCS has begun a project in inventory-making. It is still in nascent stage and we need to learn more about theories and methodologies involved in inventory-making and documentation. Since Bhutan is still in the process of preserving our national heritage, we
look up to the expertise and experience of Japan and other countries as leading examples in inventory-making and documentation. Therefore, I hope to gain a lot out of this workshop.

Tashi Delek
Thank You

(footnotes)
1 PC stands for Planning Commission. Henceforth, it will be referred as PC.
2 The Royal Academy of Performing Arts is responsible for the preservation and promotion of performing arts of Bhutan such as traditional music, songs, dances, and dramas. It was instituted in 1965 by Late His Majesty the Third King. The academy aims to become a national resource centre in the field of performing arts through teaching-learning, research, documentation and live performances.
3 The Division for Cultural Properties is responsible for preparing inventories and photographic documentation of Art Objects housed in the Dzongs, monasteries, and temples.
4 The National Library is responsible for collection of rare texts, preservation of texts and inscriptions and availing dharma texts to the people. The national library aims at collecting and preserving Bhutanese literature relating to religion, culture, history, and traditions of the country, and preserving rare books and xylographic blocks. The library also conducts research and documentation of literary works through traditional and oral communication methods.
5 This school is responsible for the preservation and promotion of the thirteen arts.
6 The National Museum is responsible for displaying objects of historical and cultural significance. The national museum of Bhutan, located at Paro is an educational institution that collects, preserves, and interprets the history, art, culture from the pre-historic to the present day, with special emphasis on the period since the introduction of Buddhism.

CHINA

Prof. Lu Zhou
Vice Dean of the School of Architecture,
Tsinghua University

1 Heritage list
1-1 UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity
Chinese properties on the List of masterpieces of the oral and intangible heritage of humanity: Kun Qu Opera, Gu Qin art.

1-2 Tentative List of China for the nomination to the UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity

According to the request of Ministry of culture of the P.R.China, each Province, City or Autonomous region of China may commend only one project of “Intangible Cultural Heritage” as Tentative project. Then the Ministry of culture of the P.R.China confirm one formal project and five Tentative project, nominating to the UNESCO under the name of State Party before September.

Tentative List of China for the nomination to the UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity (2005)

<table>
<thead>
<tr>
<th>Nominating projects to the tentative list</th>
</tr>
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<tbody>
<tr>
<td>Xi’An Ancient Music</td>
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<tr>
<td>Na Xi Ancient Music, Yun Nan</td>
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<tr>
<td>Dong nationality polyphonic songs, Guizhou</td>
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<td>Chang Diao songs, The Inner Mongol</td>
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<tr>
<td>Nan luo Ancient Music, Hebei</td>
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<tr>
<td>Chinese paper-cut</td>
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<tr>
<td>Shao Lin martial art</td>
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<tr>
<td>Yun Jin knitting, Nanjing</td>
</tr>
<tr>
<td>Fork Story of Butterfly Lover</td>
</tr>
<tr>
<td>Re Gong art, Tibet</td>
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</table>
### III. Country Reports

#### Have the willingness to nominate
- Tao Hua Wu wooden print New Year picture, Su zhou
- Taoism music
- Nan Yin ancient music
- Catalog of Chinese opera
- Chinese Dancing
- Si Chuan opera
- Meng Gu nationality oral Cultural Heritage
- Miao nationality oral and intangible Cultural Heritage
- Qinghai National folk-culture
- Wooden print picture
- Culture and arts of Gui zhou minorities
- Cultural space of Chinese minorities
- Yi Chang Qiong Jiang funeral ceremony, Hubei
- Tibetan Ge sa er "epic
- Tibetan opera Qiang Mu Opera
- Beng Bu Flower-drum-lamp Dancing, An Hui
- Gao Chun old street, Nanjing

### 1-3 List of Intangible Cultural Heritage in Danger

#### First group
- Wu Qiang New Year Picture, He bei Province
- Copper drum art around the Red Water River, Guang xi
- Traditional cotton weave-skill of Li Nationality, Hai nan Province
- Li Ping Dong Nationality folk-culture Conservation Region, Gui zhou Province
- Ang Ren Tibetan opera, Ri ka ze Region, Tibet Autonomous region
- Qing Yang City, Haan county puppet theatre, Gan su Province
- Uygur Maqam, Xin Jiang Uygur Autonomous region

#### Second group
- West-Beijing "Fan" Ancient music
- Yang Liu Qing wooden print New Year Picture, Tian jin
- Shuan Hui Er fork opera, Shanxi Province
- Nationality finery arts, The Inner Mongol Autonomous region
- Ling Yuan puppet theatre, Liao Ning Province
- Man Nationality Cultural Heritage - traditional Oral Lecture of Shuo Bu, Jilin Province
- He Zhe Nationality traditional fishing and hunting Culture, He Long Jiang Province
- Shanghai Fork opera - gong and drum Monologue story-telling with gestures
- Flower-drum lamp dance-Fork song and dance of An Hui Province
- Yi Yang expression of the local opera, Jiangxi Province
- Yang Jia Bu wooden print New Year Picture, Shandong Province
- Traditional temple fair Culture, He'nan Province
- Traditional skill of Lei Zhou stone dog, Guangdong Province
- Tong Liang dragon dance, Chong Qing City
- Ka Si Da Wen Fork songs and dance, Si Chuan Province
- Xi An Ancient Music, Shaan'xi Province
- Re Gong arts, Qinghai Province
- Fork songs and dance of Hai Nationality; stamp feet, Ningxia Hai Nationality Autonomous region
- Saving project of the Phenotype and videotape archives of Chinese Fork art, Chinese art research institute
- Fork music, dance and opera catalog, National Fork arts developing center of Ministry of culture of the P.R.China
- Saving project of Minority language in danger (Er Lun Chun Nationality, Yu Gu Nationality, etc.) National language and text office of propaganda, National Committee of China
- Yellow River zoology of Northern Shan Xi Cultural Heritage, intangible Cultural Heritage research center, central art institute:
  - China Association: Traditional place and skill to make china in Zhang Zhou
  - Agriculture Culture of Gui zhou, Cong jiang and Wei ning, Chinese Agriculture Museum
- Traditional business custom of Beijing, Fork-Custom museum of Beijing
- Pu Mi Nationality traditional Culture study group, Chen Zhe Workshop
III. Country Reports

1. UNESCO List of Forl art and skill master/artist

Chinese folk art association and UNESCO Fork art association have named 19/672 "Fork art and skill Master/Artist" since 1995. During the third "World Folk Art Exposition of CHINA", Chinese Fork Artist Association and UNESCO Fork art Association selected 14/22 “Forkart and skill master/artist.

### Fork art and skill Master

<table>
<thead>
<tr>
<th>Name</th>
<th>Province</th>
<th>Catalog</th>
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</thead>
<tbody>
<tr>
<td>Er Bao Rui</td>
<td>Tianjin</td>
<td>Waxwork</td>
</tr>
<tr>
<td>Zfang Chang Hua</td>
<td>Fujian</td>
<td>Stone carve</td>
</tr>
<tr>
<td>Guo Hui Bo</td>
<td>Hebei</td>
<td>Iron carve</td>
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<tr>
<td>Guo Hui Long</td>
<td>Hebei</td>
<td>Iron carve</td>
</tr>
<tr>
<td>Li Feng Qian</td>
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<td>Wooden carve</td>
</tr>
<tr>
<td>Zhang Ai Guang</td>
<td>Zhejiang</td>
<td>Stone carve</td>
</tr>
<tr>
<td>Lin Zhi Feng</td>
<td>Fujian</td>
<td>Stone carve</td>
</tr>
<tr>
<td>Yao Jian Ping</td>
<td>Jiangsu</td>
<td>Jade carving</td>
</tr>
<tr>
<td>Wang Shu Yuan</td>
<td>Tianjin</td>
<td>Wooden carve</td>
</tr>
<tr>
<td>Gao Zhao Hua</td>
<td>Guangdong</td>
<td>Jade carving</td>
</tr>
<tr>
<td>Chang Cheng</td>
<td>Tianjin</td>
<td>Fabric carving</td>
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<tr>
<td>Yang Zhi Zhong</td>
<td>Tianjin</td>
<td>Color sculpture</td>
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<tr>
<td>Zhang Fu Hai</td>
<td>Tianjin</td>
<td>Candy sculpture</td>
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<tr>
<td>Wang Du Fang</td>
<td>Zhejiang</td>
<td>Wooden carve</td>
</tr>
<tr>
<td>Zhang Rong Da</td>
<td>Beijing</td>
<td>Clay sculpture</td>
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</tbody>
</table>

### Fork art and skill artist

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<thead>
<tr>
<th>Name</th>
<th>Province</th>
<th>Catalog</th>
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<tr>
<td>Meng Qing Hui</td>
<td>Tianjin</td>
<td>Puppet</td>
</tr>
<tr>
<td>Zheng Ze Ping</td>
<td>Fujian</td>
<td>Stone carve</td>
</tr>
<tr>
<td>You Liang Zhao</td>
<td>Fujian</td>
<td>Wooden carve</td>
</tr>
<tr>
<td>Fu Chang Sheng</td>
<td>Tianjin</td>
<td>Color sculpture</td>
</tr>
<tr>
<td>Liu Chuan Bin</td>
<td>Fujian</td>
<td>Stone carve</td>
</tr>
<tr>
<td>Zhou Rong Bin</td>
<td>Tianjin</td>
<td>Lamp</td>
</tr>
<tr>
<td>He Huan</td>
<td>Hebei</td>
<td>DING China</td>
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<tr>
<td>Chen Xi Ping</td>
<td>Tianjin</td>
<td>Color sculpture</td>
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<tr>
<td>Fu Zhao E</td>
<td>Ningxia</td>
<td>Paper-cut</td>
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<tr>
<td>Hu A Shou</td>
<td>Zhejiang</td>
<td>YUE sculpture</td>
</tr>
<tr>
<td>Qing Pei</td>
<td>QINGhai</td>
<td>TANG KA</td>
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<tr>
<td>Shao Bo</td>
<td>Henan</td>
<td>Clay dog</td>
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<tr>
<td>Lu Tong</td>
<td>Tianjin</td>
<td>Color sculpture</td>
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<tr>
<td>Zhang Ri Cai</td>
<td>Tianjin</td>
<td>Fan Bao calbash</td>
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<tr>
<td>Wei Guo Oiu</td>
<td>Tianjin</td>
<td>Kite</td>
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<tr>
<td>Feng Bing Tang</td>
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<td>Wooden print</td>
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<tr>
<td>Zhao Bao Guo</td>
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<td>Poker work</td>
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<tr>
<td>Bai Jin Sheng</td>
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<td>Spanish bayonet work</td>
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<tr>
<td>Wu Wen Zhong</td>
<td>Fujian</td>
<td>Wooden carve</td>
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<tr>
<td>Yuan Hong Bin</td>
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<td>Fibre work</td>
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<tr>
<td>Wei Mao Hua</td>
<td>Jiangxi</td>
<td>Pottery making</td>
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<tr>
<td>Ruan He Ping</td>
<td>Jiangsu</td>
<td>Wisdom rings</td>
</tr>
</tbody>
</table>

2. Conservation project

### 2-1 National Conservation Project

#### Chinese folk culture salvation project

Chinese folk culture salvation project, as a systematic engineering, is launched for protecting the rare and endangered national and civilian culture with significant value in history, culture and science. The protected objects include:

1. Traditional oral literature and language;
2. Traditional drama, opera, music, dance, art, acrobat, etc;
3. Traditional industrial arts and procession craft;
4. Traditional comity, festival, celebration, athletics, etc.
5. Typical original files, articles, sites and the other special objects need to be protected which are related to above all.

The first period of this project, a pioneering period aiming at saving those endangered objects, will start from 2004 to 2008. The second period of this project, in which the protecting work will be extended and some key items will be defined and protected preferably, started from 2009 to 2013. The third period, in which some complementary work will be done and the system will be perfected. The goal is that those important culture resources can be protected systematically and the regulations are constituted, to make people in the society aware of the importance of protecting the national and civilian culture, and to make the protecting work become more scientific, formal, international and jural before 2020.

The Conservation Project will complete following works in 10 years: to publish Collection of Folk Fine Arts, 120 volumes, The Records on Chinese Folk-custom, 2000 volumes, Illustrated Book on Chinese Folk Custom, 200 volumes, The Maps of Chinese Folk-custom Distribution, 100 volumes, Collection of Chinese Folk art forms, 200 volumes, to screen telefilm of China Folk-Custom 365 volume; to select Chinese Folk art works; to build "Chinese Folk-Custom Database" and "Chinese Folk-Custom" network, to name "the Land of Folk Arts" and "the Land of Characteristic Arts", to build Chinese folk-culture Heritage list.

1st experimental unit (Oct 2003)

2003-10-29 Ministry of culture of the P.R. China
declared 10 unit as 1st experimental unit of the Chinese folk culture salvation project F

3 as integrative units:
1. Yun Nan Province,
2. Zhejiang Province,
3. Yichang City, Hubei Province.

7 as professional units:
1. Wu Qiang New Year Picture, Hebei Province,
2. Copper drum art around the Red Water River, Guangxi,
3. Traditional cotton weave-skill of Li Nationality, Hainan Province,
4. Li Ping Dong Nationality folk-culture Conservation Region, Guizhou Province,
5. Ang Ren Tibetan opera, Rikaze Region, Tibet Autonomous region,
6. Qing Yang City, Huan county puppet theatre, Gansu Province,

2nd experimental unit (2004 04)

Ministry of Culture of the P.R. China declared 29 unit as 2nd experimental unit of the Chinese folk culture salvation project.

3 as integrative units:
1. Su Zhou city, Jiangsu Province,
2. Quan Zhou city, Fujian Province,
3. Xiang Xi Tu Nationality and Miao Nationality Autonomous state, Hunan Province.

26 as professional units:
1. West-Beijing “Fan” Ancient music
2. Yang Liu Qing wooden print New Year Picture, Tianjin
3. Shuan Hai Er fork opera, Shanxi Province
4. Nationality finery arts, The Inner Mongol Autonomous region
5. Ling Yuan puppet theatre, Liao Ning Province
6. Man Nationality oral Cultural Heritage [Traditional Oral Lecture of Shuo Bu, Jilin Province
7. He Zhe Nationality traditional fishing and hunting Culture, Hei Long Jiang Province
8. Shanghai Fork opera [gong and drum Monologue story-telling with gestures
9. Flower-drum lamp dance-Fork song and dance of An Hui Province
10. Yi Yang expression of the local opera, Jiangxi Province
11. Yang Jia Bu wooden print New Year Picture, Shan dong Province
12. Traditional Ter Bu wooden print New Year Picture, He’nan Province
13. Traditional skill of Lei Zhou stone dog, Guang dong Province
14. Tong Liang dragon dance, Chong Qing City
15. Ka Si Da Wen Fork songs and dance, Si Chuan Province
16. Xi An Ancient Music, Shaan’xi Province
17. Re Gong arts, Qinghai Province
18. Fork songs and dance of Hui Nationality stamp feet, Ning xia Hui Nationality Autonomous region
19. Saving project of the Phenotype and videotape archives of Chinese Fork art, Chinese art research institute
20. Fork music, dance and opera catalog, National Fork arts developing center of Ministry of culture of the P.R. China
21. Saving project of Minority language in danger Er Lun Chun Nationality, Yu Gu Nationality etc., National language and text office of propaganda, National Committee of China
22. Yellow River zoology of Northern Shan Xi Cultural Heritage, intangible Cultural Heritage research center, central art institute
23. China Association: Traditional place and skill to make china in Zhang Zhou
24. Agriculture Culture of Gui zhou, Cong jiang and Wei ning, Chinese Agriculture Museum
25. Traditional business custom of Beijing, Fork-Custom museum of Beijing
26. Pu Mi Nationality traditional Culture study group, Chen Zhe Workshop

Attestation, Salvage and Conservation project of Chinese oral and intangible Cultural Heritage

Supported by the Chinese art research institute
Establish the classification of Chinese oral and intangible Cultural Heritage Attestation system
according to the UNESCO criterion.

Establish the classification of Chinese oral and intangible Cultural Heritage exploitation system.

**National Cultural Heritage Conservation Project**

It's a Chinese National Cultural Heritage building and conservation Project to salvage and conservation abundant languages, texts and oral literature of the 56 Nationalities.

The salvage of ancient books has begun since 1984. 25 Province, City or Region established expert institute to salvage the minority ancient books. During the 20 years C300,000 kinds of ancient books scattering everywhere have been salvaged and more than 5000 kinds have been published. These will gather to *The Abstract of Collection of Chinese Minority Nationalities Ancient Books*, complete in 2008.

**Chinese archives and literature heritage Conservation Project**

Support by the state archives administration of China, 2000

To establish the list of Chinese archives and literature heritage, nominating to the UNESCO World Memory List. Now there are 83 properties on the Chinese list and 2 on the UNESCO list.

**2-2 Local Conservation Project**

More than 20 localities, including Provinces, Municipalities and Municipalities directly under the Central Government have started the local Conservation projects and constituted certain Conservation scenarios, some even carried out "Conservation project" special funds. Operating the training in different levels and various ways, at the same time, the General surveys also got initial success.

**National folk-culture Conservation project in Gansu Province**

Gansu Province announced 10 National folk-culture projects including figure for shadow – play in Qaoqing as pilot Conservation project, meanwhile the Gansu Province National folk-culture Conservation project was started. Gansu Province scheduled a 16 years plan for General survey and systematic conservation on the 7 species national folk-culture within Gansu including ethnologic language, verbal composition and folk art, etc. In this way, a rather self-contained conservation system is firstly set up.

The first 10 pilot projects being announced are, domestic house of traditional architecture in Qingcheng, Lanzhou city, fragrant bag and embroidery in Qingyang, lamp drama in Pingliang, ridge beast in Gangu, Tianshi, Tao ming Hua’er folk song in Dingxi, Nannunte Tibetan drama in south of Gansu, Huar folk song party in Lianhua mountain, Ningxia, folk song and costume of Yugu nation in Zhangye, Tibetan folk song in Tianzhu, Weiwu, etc.

<table>
<thead>
<tr>
<th>Gansu Province</th>
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<tbody>
<tr>
<td>Figure for shadow-play in Qaoqing</td>
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<tr>
<td>Domestic house of traditional architecture in Qingcheng, Lanzhou city</td>
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<tr>
<td>Fragrant bag and embroidery in Qingyang</td>
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<td>Lamp drama in Pingliang</td>
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<td>Ridge beast in Gangu, Tianshi</td>
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<td>Tao ming Hua’er folk song in Dingxi</td>
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<td>Nannunte Tibetan drama in south of Gansu</td>
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<td>Huar folk song party in Lianhua mountain, Ningxia</td>
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<td>folk song and costume of Yugu nation in Zhangye</td>
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<tr>
<td>Tibetan folk song in Tianzhu, Weiwu</td>
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</tbody>
</table>

**Folk-culture Heritage Conservation Project in Guizhou carried out**

The traditional crafts in Guizhou Province extend all over 81 counties and cities, consisting of 22 species and more than 300 crafts projects.

According to a survey by the traditional craft study workshop of Museum of Guizhou Province, the traditional crafts of Guizhou in imminent lost account for a percentage of 15.6% and those have been died out are 5.6%.
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Shanxi Folk Culture Salvation Project

It is the first period from 2003 to 2007. Shanxi province makes general survey and collection of folk arts and folk-custom on a large scale, prepares to publish the information, makes a topic film on Shanxi Folk-custom; constructed "the Database of Shanxi folk-culture" and "Shanxi Folk Literature and art web site". It will be the second period from 2008 to 2012. This period will regard local county as the unit and compile publication the Records on Chinese Folk-custom and the Maps of Chinese Folk-customs in Shanxi, on the range of Shanxi province; organize to construct Database of Shanxi Civilian Folk-custom Resources, the Collection of Shanxi Civilian Folk Culture Projects Fostered in Important Point, and complete "the List of Masterworks of Chinese Folk-culture Heritage in Shanxi".

<table>
<thead>
<tr>
<th>Shanxi Folk Artwork</th>
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<tr>
<td>Shanxi Paper-cut</td>
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<td>Shanxi Broder</td>
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<tr>
<td>Shanxi Shadow Play</td>
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<tr>
<td>Shanxi Fabric Art</td>
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<td>Shanxi Clay Sculpture</td>
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<td>Shanxi Sculpture</td>
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<td>Shanxi Lacquer work</td>
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<td>Shanxi Ancient Architectural Model</td>
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<td>Shanxi Bronze</td>
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<tr>
<th>Shanxi Folk Art of Acting</th>
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<tr>
<td>Shanxi Folk Songs</td>
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<tr>
<td>Shanxi Folk Dancing</td>
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<tr>
<td>Shanxi Folk Music</td>
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<tr>
<td>Shanxi Folk Drama</td>
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<td>Shanxi Folk Acting</td>
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<thead>
<tr>
<th>Shanxi Folk-culture Products</th>
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<tbody>
<tr>
<td>Shanxi New Year Picture</td>
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<tr>
<td>Shanxi New Year Couplet</td>
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<td>Shanxi Lantern</td>
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<th>Shanxi Folk Artist</th>
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<tr>
<td>Making the Artwork and Products of Folk-culture Folk Art of Acting</td>
</tr>
</tbody>
</table>

Folk-culture Cultural Heritage Conservation Project in Hebei

Hebei Province has confirmed 10 key cultural heritage conservation projects:

- New-Year pictures, Hebei
- Paper cutting, Hebei
- Figure for shadow - play, Hebei
- Porcelain cultural Heritage, Hebei
- Houshan Cultural Heritage, Hebei
- Huangin Cultural Heritage, Hebei
- Zhonggong and peachblossom Cultural Heritage, Hebei
- Story village and stone village in Gengeun, Hebei
- Old castles in Weixian, Hebei
- Nuo opera, Hebei

Hunan Folk Culture Salvation Project

Hunan

- HunanLacquer work
- Hunan Silk Products
- "Xin Wen Xiu"
- Hunan Kiln pottery of copper officer in Ming and Qing dynasty (Changsha)
- Hunan"LiuYang Chrysanthemum Stone Sculpture"
- Hunan Broider
- Hunan Tantou New Year Picture
- Hunan Xiaoshajiang Yao Nationality Skirt
- Hunan Mulian Opera
- Hunan Changsha Palm Fabric Kaotwood
- Hunan Longshan Tuja Nationality Fabric Silk
- Hunan Jiangyong Nv Shu
- Hunan Various Nationalities’ Folk Songs
Guangdong Folk Culture Salvation Project
In 2004, Guangdong carries on the projects aim to protect excellent folk-culture arts such as Foshan Wooden cut New Year Picture, Zhongshan Wooden Dragon. The government pushes this “10-year project” step by step, from objects in the severe danger in the beginning. Except the 2 special salvation projects, Guangdong local government will hold a series folk-culture activities in this year, including civilian art competition and matches of the folk performance of songs.

<table>
<thead>
<tr>
<th>Guangdong</th>
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<tbody>
<tr>
<td>Guangdong Foshan Wooden cut New Year Picture</td>
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<tr>
<td>Guangdong Zhongshan Wooden Dragon</td>
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</table>

Yunnan Nationalities’ Cultural Construction Project
According to situation of Yunnan, there is full of intangible heritage. Taking Dali an example, there are Bai nationality’s Raosanling and Jianchuan Shibooshan song match and wooden cut art, Heqing “tianzi” festival temple fair, Midu Mizhi flower light, etc.

Now, every nationality in Yunnan has representational “song, dancing and music”. There are 300 excellent works by now. Ford Foundation sponsors Yunnan Folk-culture Museum, Yunnan Nationalities’ Culture Villages, Dongba Culture Inherited and the Intellectual property protection of Naxi’s papermaking technology, Degie Tibetan cultural ecological protection, etc.

Ningbo Folk Culture Salvation Project
Ministry of Culture has put the relevant information on 4 kinds of Ningbo the traditional folk arts such as Ninghai Ping Music, Fenghua Fabric Dragon, Yuyao Elk Dancing, Beilun Zao Fu, and jointly declared Zhejiang Folk Art Conservation Project. In the same time folk-culture heritage Salvation Project start up.

<table>
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<th>Ningbo</th>
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<tr>
<td>Ningbo Ninghai Ping Music</td>
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<tr>
<td>Ningbo Fenghua Fabric Dragon</td>
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<td>Ningbo Yuyao Elk Dancing</td>
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<tr>
<td>Ningbo Beilun Zao Fu</td>
</tr>
</tbody>
</table>

Jiangsu Yangzhou Nationalities’ Cultural Construction Project
Officially open “National folk-culture Conservation project”, protecting and saving key Virtual Heritages such as Yangzhou Qinggu art(Yangzhou 清曲) and Yang opera ( 扬剧). From this year, Yangzhou city have been into 3 “Five-year planning” for preservation on more than ten priority folk-culture projects as Yangzhou Qinggu art, Yang opera, popular narratives, puppet play, folk song, folk Dancing, etc.

Yuchang
Plan to build “the Conservation Base of cultural heritage in Sanxia area” for showing folk-culture.

Nanjing Start General Survey of Folk-custom Resources
The Survey includes resources of historical culture, site and area, period, scale, physical character, the status quo of projects and cultural value, owner, user, etc. The respondents are divided into three kinds: the first is material heritage, including 18 categories as ancient architecture, modern architecture, habitation relic site, ancient town site and rampart, castle and ancient battle field site, religion relic and so on; the second kind are tourist site and natural heritage, including park, courtyard, scenery spot, well-known mountain, hill, rock, cave, etc. In addition, oral and intangible heritage including dialect, oral literature, myths or tales, local music, opera, folk Dancing and fold game.

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<tr>
<th>Nanjing</th>
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<tr>
<td>Nanjing Dialeet</td>
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<tr>
<td>Nanjing Oral Literature myths or tales</td>
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<td>Nanjing Local Music</td>
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<td>Nanjing Opera</td>
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<tr>
<td>Nanjing Folk Dancing</td>
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<tr>
<td>Nanjing Folk Game</td>
</tr>
</tbody>
</table>
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Beijing Start-up the Plan of General Survey of Folk-custom

Mentougou district will start-up pilot work of general survey at the beginning next year. Being a part of result, it will construct a database of Beijing folk-culture, and enrich the Beijing Folk Museum, and build the internet web site on Beijing Folk-custom.

| Beijing Folk Artist | Chang Yingsheng
| Beijing Pa Tao Chang
| Beijing Jade Carving
| Beijing Iron Picture
| Beijing Mane people
| Beijing Furry Monkey
| Beijing Painting on Silk

| Beijing Cluster Ball
| Beijing Play Diabolo
| Beijing Kicking Bao
| Beijing Rolling Iron hoop
| Beijing Rassling

| Beijing Art of Acting | Beijing Ba Jiao Gu
| Beijing Cha Qu
| Beijing Zi Di Show

| Beijing Activity of Folk-custom | Beijing Festival Temple Fair
| Beijing Picture Show

13. Minority nationality architecture
14. Folk-custom, etc.

The Project of Salvaging Folk-culture Heritage in Shandong

Shandong Folk Literature and Art Society salvaged the historical environment, actuality, and inheritor, make procedure and masterwork of folk-culture, and will publish a series of books. Shandong province will hold a series of popularization activities on Folk culture this year.

There will be lessons on folk-custom in the schools of Jinan. It is printed off two teaching books named “Shandong Culture” and “Have a look of Shandong folk-custom”. There will be a few of introductions of folk traditional artwork and custom in the second book. Through studying them, lots of young students have interests with folk-culture, and take part in the group of protecting and rescuing folk-culture.

Coordinating the Masterworks of Chinese Nationalities Folk-custom

“Shan Hua” Awards-the Highest Prize of Folk Arts in China

China Federation of Literary and Art Circles, Chinese Folk Literature and Art Society, Tianjin Municipal Government and UNESCO International Organization of Folk Art organized it.

More than 3000 folk arts works from 27 provinces and cities in the whole country have participated in the competition. Choosing 10 gold medals, 20 silver medals, reward copper to 29, 40 excellent prizes, organize 7 awards.

Nominating “the Land of Folk Arts” and “the Land of Characteristic Arts”

There were 332 town and villages with full-bodied nationality styles and artistic characters nominated countrywide “the Land of Folk Arts” or “the Land of Characteristic Arts”, from 1998 to present.

1. the Land of Kites
2. the Land of Fire Dragon
3. the Land of Sichuan Opera
4. the Land of Paper-cut
5. the Land of Yangge
6. the Land of Folklore
7. the Land of Chinese Wind and Percussion Instrumental Music
8. the Land of Bamboo Ware
2-4 Records on Coordinating Intangible Heritage

Relevant Study on Intangible Heritage

- The Data of General Survey of Chinese Oral and Intangible Heritage of Humanity
- The Masterwork of Chinese Oral and Intangible Heritage of Humanity
- The Material Museum on Masterworks of the Oral and Intangible Heritage of Humanity
- The Database on Chinese Oral and Intangible Heritage
- The internet web site on the information of Chinese Oral and Intangible Heritage
- Collection of Chinese Folk Action Forms, 200 volumes

Collections of Chinese Nationality Folk Action Forms

- The Records on Chinese Opera
- The Records on Chinese Folk Action Forms
- The Records on Chinese Folk-custom, 2000 volumes
- Collection of Chinese Folk Dances
- Collection of Music of Chinese Operas
- Collection of Chinese Folk Songs
- Collection of Music of Chinese Folk Action Forms
- Collection of Chinese Folk Instrumental Music of the Nationality
- Collection of Chinese Folklores
- Collection of Chinese Proverbs
- Collection of Chinese Ballads
- Collection of Folk Fine Arts, 120 volumes

Folk-culture

- Collection of the Heritages of Chinese Folk-culture
- Illustrated Book on Chinese Folk-custom, 200 volumes
- The Maps of Chinese Folk-custom Distribution, 100 volumes
- Series of TV show on Chinese Folk-custom

Others

- The Abstract of Collection of Chinese Minority Nationalities Ancient Books
- Collection of the Arts Heritages of Chinese Religion
- Collection of the Arts Heritages of Chinese Minority nationalities
- Collection of the Chinese Architectural Heritages

2-5 Study on Conservation

- The Future of the Oral and Intangible Heritage of Humanity in China
- The Study on the Artistic Construction of Chinese Traditional Culture and the Inherited Connection
- Chinese Anthropological Fieldwork Report of the Oral and Intangible Heritage of Humanity
- The General Reports on Existing Culture and Living-Working Styles in China
- Series of books of The Study on Chinese Culture phenomenon of the Oral and Intangible Heritage
III. Country Reports

FIJI

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Institute of Fijian Language and Culture,
Ministry of Fijian Affairs, Culture & Heritage,
Regional Development

Background.
Fiji’s national inventory project is a relatively new initiative with the initial idea mooted in 2003 when the need arose to set up a formal structure to effectively police a proposed legislation, new to Fiji, the Pacific and most probably, the Asian region. The model legislation requires the consideration of options and mechanisms for its proper implementation, hence, the choice for the documentation of the vast aspects of Fijian Culture and its traditional holders, in a database format [inventory]. Prior to the formalization of the latter, rigorous consultations between stakeholder institutions that represent the indigenous population and the Ministry of Fijian Affairs, Culture & Heritage was undertaken to facilitate the delineation of a framework to successfully execute the project. This task was designated to an “Indigenous Intellectual Property Rights Committee” formed by the Ministry of Fijian Affairs, Culture & Heritage to undertake the necessary preparatory work required to effectively build the inventory system – a documentation of traditional knowledge and expressions of culture.

A. Nature and objectives of the national inventory.

Designated in Fijian as Na ituvatua ni kiloka itaukei kei na kena matanaiaki or “National Inventory for Traditional Knowledge and Expressions of Culture”, the project is still in its embryonic stage.

Fiji’s national inventory project envisages the diverse traditional knowledge and cultural expressions that explicitly exist within the culture of the indigenous population – the itaukei (Fijians). For the 14 provinces that compose Fiji, each has its own distinct local knowledge and cultural system, which characterize their uniqueness. However, with globalization and rapid development in information technology, traditional expressions in Fiji are continually being exploited for commercial purposes, and on the verge of being replaced completely by a massive culture of modernism. Hence, the inventory is/was established with the following issues in mind: [i] the preservation and safeguarding of tangible and intangible cultural heritage; [ii] the promotion of cultural diversity; [iii] the respect for cultural rights; and [iv] the promotion of tradition-based creativity and innovation as ingredients of sustainable economic development.

Besides, objectives of the national inventory or registry include the following:

(a) Raise public awareness and appreciation on the need to protect and promote the rights of Fijians to their cultural expressions as exclusive owners of traditional knowledge.

(b) Establish a framework for the purpose of identifying existing traditional knowledge and expressions of culture and their customary owners in Fiji.

(c) Documentation, preservation and management of traditional knowledge and expressions of culture.

(d) Provide support to custodians of traditional knowledge and expressions of culture to play a central role in the protection of their cultural heritage.

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

(f) Establish a network of custodians of traditional knowledge and expressions of culture to serve as a basis for identifying and surveying and utilizing them in their systematic transmission of their skills and knowledge to the younger generation.

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

(h) Endorse the implementation of the Model Law on Traditional Knowledge and Expressions of Culture to ensure the protection and preservation of Fijian culture from increased commercial exploitation and globalization.

(i) Establishment of Cultural Authority to cater for the new law and other functions associated with the use and protection of traditional knowledge and expressions of culture.
III. Country Reports

(j) Harnessing of traditional knowledge and expressions of culture for development and wealth generation.

(k) Provision of employment opportunities to custodians and their descendants especially the younger generation, and to empower them to take the initiative to protect and promote rights to their cultural expressions as exclusive owners of traditional knowledge.

The National Inventory Project is envisaged to be beneficial economically, socially and education wise. Having a database with thorough entries of existing holders of traditional knowledge and expressions of culture (tangible and intangible heritage) will ensure that its owners are properly recognized, identified for the non-commercial use of their knowledge and cultural expressions, and that they are compensated accordingly for the commercial use of their cultural expressions. Moreover, the creation of such framework will encourage tradition-based innovation and creativity for the custodians. It will also ensure the preservation of know-how, skills, practices, and techniques that are pivotal foundations for indigenous Fijians as a group of people with a specific cultural identity, as a community, and as an ethnic group. Furthermore, the identification and documentation of traditional knowledge and expressions of culture will ensure that it is properly transmitted, revitalized, and promoted to ensure its maintenance and viability. This will be achieved through the education and training of young people to learn, use and transmit the know-how. Such a plan will assist government stakeholders in the formulation of strategies for cultural development in our education curriculum.

B. Scope & Target of National Inventory for Traditional Knowledge and Expressions of Culture

What is traditional knowledge and cultural expressions?

Traditional knowledge refers to the knowledge, innovations and practices of indigenous and local communities around the world. Developed from experience gained over the centuries and adapted to the local culture and environment, traditional knowledge is transmitted orally from generation to generation. It tends to be collectively owned and oriented based on creations reflecting the expectations of the community. The concept is the very foundation of indigenous cultures; it is in itself part and expression of the culture it originates from. It embraces all kinds of scientific, agricultural, technical, architectural, herbal, medicinal and ecological knowledge. Expressions of culture, on the other hand embrace the conceptual and the creative aspects of traditional culture. Encompassed within this aspect are all forms of literary and artistic work works such as music, dance, song pageantry, myths, legends, language, rock and ground painting, drama, ceremonies, rituals, and traditional visual designs and crafts.

The former and the latter (traditional knowledge and expressions of culture) try to uphold, simultaneously, the concepts of tangible and intangible heritage. However, if the definitions outlined are examined closely, emphasis is placed more on the skills and the knowledge which is often innate and intangible, rather than the end product which is tangible. For instance; traditional craft. Knowledge of weaving baskets is intangible; however, a fully woven basket itself characterizes the tangible aspect. Hence, these are the basis of the national inventory.

What is encompassed within the inventory?
The “National Inventory of Traditional Knowledge and Expressions of Culture” facilitates the identification of existing traditional knowledge and expressions of culture and their customary owners within the 14 provinces of Fiji. Outlined herewith are aspects of traditional knowledge and expressions of culture to be covered by the inventory:

1. Genealogical/kinship information. Includes totems, rank, and number of extended families, clans, tribes/phatnies &.
2. Heritage sites unique to a particular clan, tribe, village or province.
3. Emigrational information
4. Traditional forms of award for bravery during war.
5. Traditional ceremonies, rituals and practices.
6. Traditional beliefs/ religious systems.
7. Published and unpublished material regarding clan, tribe, village, district, province.
8. Dialects.
9. Names of persons, places, and sites have a cultural meaning attached or significance.
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10. Traditional Medicine.
11. Traditional Healing practices.
12. Traditional fishing methods.
13. Traditional Agriculture.
14. Traditional crafts and designs.
15. Traditional forms of performing art.
16. Traditional food preparation methods.
17. Traditional Midwifery.
18. Traditional rites of passage
    — life cycle focused e.g. Circumcision &s.
19. Traditional games.
20. Tales, Legends, stories &s
21. Traditional costumes.
22. Traditional hairdressing.
23. Traditional forms of communal undertakings
    and others.
21. Traditional costumes.
22. Traditional hairdressing.
23. Traditional forms of communal undertakings
    and others.

Format of inventory (facilitation of electronic storage of information).
Information Communication Technologies (ICTs) play a crucial role in recording traditional knowledge, altering it for specific uses or to digitalize it for storage in public and private banks so that it can be recalled for any indigenous and non-indigenous utilization. Computer applications currently developed by a local software company, in Fiji, for the National inventory is a classical example and will be an indigenous knowledge databank or database ever compiled in the country through the use of software designed specifically for the project, using the Fijian language as its format, however, programming will be done in English. The database will serve to exchange information exchange between indigenous people and local communities, also the dissemination of information about knowledge and cultural expressions to the general public, non-commercial users, and custodians.

Records entered into the database will be based on the topics outlined above and these will be in text and accompanying images, if necessary. Moreover, video and audio recordings made at respective cultural localities will be entered as entries in respective topics and aspects of intangible heritage discussed in the inventory. Each Fijian village will have entries of traditional knowledge and cultural expressions.

C. Selection Criteria.

Elements of traditional knowledge and expressions of culture in Fiji, like in most indigenous cultures are unrecorded and its maintenance and/or preservation rest pivotally on continual usage and observance. Hence, it was appropriate, and not to delay it further, the recording of aspects of Fijian culture that still exist and also those that may be on the brink of extinction. However, the emphasis advocated was that information gathered on a specific element should:

-identify its uniqueness to a specific cultural locality. Cultural data collected should be distinct to the locality with which information is collected. It should not be copied nor duplicated from another clan, tribe, district or province. It should be unique and specific to the area.

-degree of disappearance danger (since most aspects of Fijian culture depended entirely on oral transmission).

-establish that the heritage is associated with a particular community and is communally owned and not individually owned.

-should be authentic.

-be appropriate to their locality/village that which information is regularly provided.

D. National Inventory Work Plan

Data Collections for national inventory.
The process of setting up a National Inventory will initially involve an immense accumulation of cultural data by recruited researchers, that is, the collection and verification of traditional knowledge and expression of culture information from 1760 villages that encompass the Fiji Islands. Basically, this will be carried out in three phases: pilot tests to provide a foundation for the entire data collection process, focal collection of cultural data by researchers, and the assessment and input of final data prior to its input into the system. It is the intention that qualified and experienced cultural researchers be mobilized using the existing Fijian Administration network as the basis of its work.

Research/data collection methodology.
A great concern for the Institute of Fijian Language & Culture is a proper research methodology to utilize during the project. An approach considered was to combine both qualitative and quantitative data collections techniques due to the enormity of cultural
topics to investigate within a short span of time and simultaneously taking into consideration the sensitivity of information accumulated. To be specific, techniques deemed appropriate include an amalgamation of the following: survey, field research, and historical-comparative research method.

A questionnaire has been developed and currently tested to assist recruited researchers in soliciting information from informants. This substantiates the survey aspect of the techniques used. The questionnaire covers all topics relating to Fijian culture (outlined in the scope of the research). Each issue/topic has consecutive sub-questions sketched out to function as guides to the researcher whilst gathering data. To supplement information gathered from the questionnaire, researchers act as observers and participate whenever possible in any undertakings such as rituals, traditional dances and so forth, however, concurrently maintaining their neutrality. Upon completion of field visit, researchers prepare a report on information gathered to be perused and scrutinized by informants and village heads prior to its final input into the computer. On the contrary, the historical-comparison method facilitates the collection and utilization of existing documents and statistics to supplement information presented by the informant or often those that may no longer exist in the villages concerned. Besides, these are carefully scrutinized by all stakeholders prior to their inclusion in the inventory system.

Prior to the process of gathering cultural data, an informed consent form, is issued to the village or tribal head, and informants requesting their assistance and consent preceding the actual “question and answer” session.

Pilot Tests
This year has been designated as the period for inventory pilot tests. The main objective of the pilot tests (trials) was to provide a foundation for the entire data collection process. This initial assessment will be used as an exercise to gauge the extent to which the questionnaire could be modified to suit subsequent research activities. Hitherto, two pilot tests have been conducted in two different locations; a peri-urban and a rural village. The tests showed interesting results and culminated in the collection of colossal of information on the two villages. There were numerous challenges faced which will be improved upon in later tests. Besides, the tests were educational and enriching. They offered opportunities for rewarding interaction for the better understanding of logic and reciprocity of cultural information between the researcher and the informant. With these the Institute of Fijian Language & Culture proposed conduct additional exercises, increasing the dimension of the area researched from village to district level (a collection of villages). Workshops have been conducted inviting village and tribal heads of two districts that were earmarked for the trial. The next facet is currently underway with the collection of data from the two districts. This is expected for completion by December 31st, 2004. These additional tests will make provisions for consistency, coherence and effective management of research process prior to the main research phase.

Focal collection of cultural data.
This second phase entails the actual collection of data by recruited Field Officers for compilation in the National Database using the modified questionnaire. This will officially begin in February 2005 and possibly completed in 2007, depending on the availability of funds and number of personnel temporarily recruited to undertake the project. Upon recruitment of project personnel to undertake the project, a training workshop on research skills, understanding of Fijian protocols and technical instructions have been proposed as the objectives of the workshop. Personnel will then be assigned different districts, collecting various data.

E. Legal framework for Traditional Knowledge and Expressions of Culture.

The formulation of a framework for the Model Law on Traditional Knowledge and Expressions of Culture was a regional approach. 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. Subsequently after Fiji’s adoption of the model law at the 2002 Pacific Cultural Minister’s Meeting, Fiji’s cabinet fully endorsed the proposition in October 2003. The First Parliamentary Counsel within the Ministry of Justice is currently drafting the legislation before a Bill for the enactment of Traditional Knowledge and Expressions of Culture is presented to 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.

Fiji’s adoption of the model law requires the consideration of options and mechanisms for its proper implementation. The Ministry of Fijian Affairs, Culture & Heritage, Regional Development which was designated the task in 2003, by the President, through the Minister responsible, opted for the documentation of the vast aspects of Fijian culture and its traditional holders, in a database format, which is a necessity for the formulation of the legislation.

F. Funding Sources

The national inventory project costs $600,000 to successfully implement. Funding agencies were initially approached to facilitate the latter. However, their response was not enthusiastic. Hence, the Institute of Fijian Language and Culture had to seek the financial assistance from the Fiji government for the project. Government agreed on the terms that project should cover a period of 3 years (2004-2007). This would denote that the duration and prolonging of time taken to collect data for the inventory will prove futile as living human treasure may pass away prior to their area being researched.

“RATIFICATION OF INTANGIBLE CULTURAL HERITAGECONVENTION.”

With regards to the status of ratification of the intangible cultural heritage convention, Fiji has yet to ratify formally the convention. Besides, to ratify the convention, consultations need to be made with the NATCOM Office in Fiji, Fiji’s Ministry of Foreign Affairs, and the Ministry of Fijian Affairs, Culture & Heritage.

Fiji may not have a direct response to the above process, indirectly, Fiji’s cultural sector has been thorough about the implementation of the convention, more precisely, action plan associated with the latter.

Fiji is committed to the protection and enhancement of the social and cultural values of the indigenous community. This commitment derives from the recognition of traditional knowledge and cultural expression as a means of self-expression, social identity and a living and ever-developing tradition, rather than just a memory of the past.

A positive step that the Government has taken is the integration of a provision for culture in its Development strategy documents, outlining policies and programmes for sustainable growth in Fiji. A goal 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 adaptation of the Model Law on Traditional Knowledge & Expressions of Culture in September 2002 during the regional Cultural Minister’s Meeting, in Noumea, New Caledonia, and the inauguration of the national inventory project in 2003. Amongst other factors, these substantiate Fiji’s move to formally ratify the convention.

Expectation from ICH Inventory Workshop

§ Share with fellow Asia Pacific countries Fiji’s initiative to inaugurate a National Inventory for Traditional Knowledge and Cultural Expressions.

§ Observe and learn amicably experiences of other Asia Pacific countries on the setting up of their national inventory.

§ Seek and identify ways that Fiji can adopt or adapt from inventory-making theories, models, procedures and criteria identified during the workshop.

(Footnotes)

INDONESIA
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I. Situation on National ICH Inventory
In Indonesia, cultural affairs, including ICH Inventory officially fall into the jurisdiction of the Ministry of Culture and Tourism (Kementerian Kebudayaan dan Pariwisata) of the Republic of Indonesia. The Minister of Culture and Tourism is assisted by seven deputies, namely;

1. Deputy of Preservation and Development of Culture,
2. Deputy of History and Archeology,
3. Deputy of Art and Film,
4. Deputy of Product Development Programs and Tourism,
5. Deputy of Marketing,
6. Deputy of Capacity Building and Foreign Cooperation, and
7. Deputy of Accountability

Each deputy, in turn, is assisted by a number of deputy assistants. The inventory of Intangible Culture Heritage is a responsibility of the Deputy for Preservation and Development of Culture, and it is specifically carried out by the Deputy Assistant for Cultural Tradition. The Deputy for Preservation and Development of Culture manages a number of technical units or Unit Pelaksana Teknis in the fields of anthropology, archeology, and history. The units are scattered in the 33 provinces in Indonesia.

At provincial and district levels, cultural affairs are managed by certain units or offices of local governments. Depending of the structure of local government, these units or offices have varying names. They operate without direct coordination from the national government.

Some technical units as well as the office of Deputy Assistant for Cultural Tradition have several staffs by a background of anthropology. We had some activities annually such as researches, workshops, and festivals that are related to intangible culture. These activities are important as the Indonesian society and Indonesian peoples, in time, tend to ignorant to their intangible cultural heritages, as the basic of their cultural identity.

Now, the Ministry of Culture and Tourism, through the office of the Deputy of Preservation and Development of Culture, has succeeded to identify more than 300 ethnic groups and 750 vernaculars in the entire Indonesia. We have been accomplished several researches to some ethnic cultures in Indonesia such as traditional architecture, traditional technology, traditional economic system, traditional medicine, also folk customs, such as folk tales, folk games, and various forms of rituals.

It is generally difficult to apprehend and understand the intangible cultural heritages of any given ethnic group. However, through intensive interviews and observations, the heritages could be recognized and understood. One example was the research for traditional phrases in 2004. The researchers have collected traditional phrases and proverbs from ten different ethnic groups in Indonesia. At first, it is very difficult to digest and comprehend these phrases and proverbs. However, after careful studies, they found that there are similar values of national integration and social solidarity. This finding is especially important for Indonesia as it is composed by various ethnic groups. Results from such research above were printed in the forms of books, leaflets and booklets. Whenever appropriate, the results were also documented in video form, especially those related to rituals and traditional ceremonies.

Data and information related to culture were kept by the Culture Information System (SIKT), which is coordinated by the Ministry of Culture and Tourism. In 2005, we will up-date data concerning culture varieties in Indonesia and ethnic groups in term of number and distribution, which then become sources for cultural mapping by using the GIS Technology (Geographical Information System).

In its effort to preserve intangible culture in Indonesia, we need cooperate with other stakeholders is essential. Some of the stakeholders are associations and societies, such as the Association of Oral Tradition (Asosiasi Tradisi Oral) and the Society for Tradition (Masyarakat Peduli Tradisi). One other stakeholder is the Taman Mini Indonesia Indah, a miniature park of the beautiful Indonesia that is located in the outskirt of Jakarta. This park serves as the center for cultural preservation, cultural education, and tourism. The park, among others, has 32 special pavilions representing the 33 provinces. Each pavilion has a traditional house that serves as a small museum.
Cultural performances and activities are also held in those pavilions. Apart from the Ministry of Culture and Tourism, research on Indonesian culture was also carried out by the Indonesian Institute of Sciences (LIPI), universities, and NGOs. Funding for research in Indonesian culture is very limited, and most of the results are not well publicized.

When it comes to the inventory of intangible culture heritage, Indonesia faces serious problems. They are, among others:
1. Environment destruction caused by development activities
2. Population problems
3. The implementation of the policy of regional autonomy, it means change of government policy concerning the area autonomy from the centralization system to decentralization system, caused that culture got less attention from local government
4. We have lack of national policy that have more interest for ICH
5. Impact of globalization on technology
6. Public ignorance towards intangible culture
7. Limited funding for cultural development
8. Limited references (books, journals, etc.) on intangible culture heritage; some of the references were lost.

Our government took several actions as the solution to Intangible culture problems. Among others:
1. Struggling the bill for culture,
2. Pushing the society as well as the NGOs to participate actively efforts for preservation and development of culture both at national and at local levels,
3. Pushing the local governments to give more attention to societal development through culture; the local government might serve as facilitator for that efforts,
4. Giving broader opportunity to the Indonesian societies to express their views on cultural values and creating a healthy environment for the expansion of cultural industries, and
5. Rewriting the lost documentation of certain ICH.

The Ministry of Culture and Tourism, in particular, had many specific programs and projects in its efforts to preserve the intangible culture, there are:
1. The cultural revitalization of several ethnic cultures in Indonesia,
2. Research programs to inventory-making intangible culture heritage,
3. Transformation of cultural values to the youth through education,
4. Distributed research reports on ethnic culture in the 33 provinces in Indonesia which have distributed to secondary schools in Indonesia,
5. Promoting the culture programs by mass media

In contact with UNESCO on the cultural masterpiece, Wayang or Indonesian puppet has been proclaimed by UNESCO as a masterpiece in 2003. Meanwhile, Keris or Indonesian dagger is being reviewed as the proposed masterpiece in 2004. Both wayang and keris are intangible culture heritage of Indonesia.

II. Ratification of the ICH Convention
The ratification of ICH convention is yet to be done, as it requires a parliamentary approval. The approval is a necessity as the ratification should not be contradictory to the existing laws.

III. What do I expect from this Workshop
1. A chance to study the theories and methodologies of inventory-making of the intangible culture heritage,
2. A chance to exchange and share experiences in the process of inventory making at national level.
INTANGIBLE CULTURAL HERITAGE IN MALAYSIA

Introduction
As a multi-cultural, multi-ethnic and multi-religious nation, the subject of intangible cultural heritage (ICH) in Malaysia is not only diverse but complicated.

Situation on National Intangible Cultural Heritage (ICH) Inventory
Until to date, there is no specific centralize inventory system of intangible heritages being done in Malaysia. The available materials on ICH are only in the form of a directory and documentation of several ICH resources such as performing arts, craft-making techniques, folk custom and ritual rites as well as language and literature. The survey and documentation works were conducted by the Cultural Division of the then Ministry of Culture, Arts and Tourism, Department of Museums and Antiquities, Malaysia’s Crafts Development Corporation and also by various universities as part of their academic programmes. Several NGOs such as Heritage of Malaysia Trust, Penang Heritage Trust had also organized various workshops and talks for the purpose of documenting the ICH subjects. Some state museums especially the Malacca Museums Corporation, Sarawak Museum and Sabah Museum being very active in conducting survey and study to document endangered heritages at their respective state. However, their efforts were at beginning focused more on the study on the tangible heritages in which the ICH subjects such as lifestyle and the custom of the people were included only as part of the study content.

However after the new ministry of Culture, Arts and Heritage was established early this year, a more serious commitment has been given by the Ministry to compile all relevant material concerning ICH. The ministry is now collecting available study materials on intangible heritages from various universities and agencies to establish a database and resource center on ICH. The inventory on ICH will be started early next year after the new established Heritage Division of the Ministry is fully operational. (Samples of the available documentation materials will be brought to ICH Inventory-making workshop)

Legal Protection on ICH
There is no specific law on the protection of ICH in Malaysia apart from the ‘National Cultural Policy’ formulated in 1972 which stresses on the need of preserving Malaysia’s multi-cultural identity. Existing legal instruments only focus on tangible cultural heritage especially monuments and archeological sites. The new Ministry of Culture, Arts and Heritage is now in the process of formulating a special law which at this moment known as ‘Heritage Act’ which will cover on various aspects of culture and heritage. The new act will now concentrate more on the protection, preservation and enhancement of ICH.

Criteria for Selection of National ICH
There is no specific guideline on the selection criteria for ICH. However the ‘National Cultural Policy’ had recognized Malaysia very diverse socio-cultural properties belong to various sub-ethnic groups of the native people as well as those belong to the immigrants groups. Therefore as the beginning we will inventorize every ICH resources despite the nature of the ICH or to which groups of people it belong to. The second stage of the work will then focus on the more threaten and dying ICH which will require an immediate action for documentation and preservation despite the absent of ICH law to protect the properties.

Funding Sources
The Federal Government has allocated budget for the 9th Malaysian Plan (2006-2010) for the study on ICH with focus on performing arts, craft-making techniques, custom and ritual, language and literature. Budget for year 2005 will concentrate on training for researchers for the abovementioned ICH study as well as implementing the action plan on ‘Makyong’ Traditional Theater which is Malaysia submission for the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”.

Similarly, the State Governments will also provide budget and funds for the continuous study and survey on ICH. Some states like Johore and Malacca have had a long term strategy in preserving and enhancing their traditional dance and folk music in which funds and grants are also channel to schools to conduct training for school children as part of their co-
III. Country Reports

Ratification of the ICH Convention
A series of roundtable experts meeting have been organized to study the Convention. However the is no definite timeline being given on when the Convention will be ratified. (A more detail information will be given on this matter.)

Expectation from the Workshop on Inventory-making for ICH Management.
The coming Workshop on Inventory-making for ICH Management this December will provide a good resource for our officers to prepare a workbook on the inventorization of ICH resources and heritage management as a whole.

Our Ministry therefore has plan to organize a similar workshop for Malaysian heritage managers and researchers for ICH which scheduled on July 2005. The workshop will provide a materials for the preparation of workbook which will be served as a guide books for all heritage managers on ICH management.

Closing Remarks
ICH management is no doubt a new area in the field of heritage conservation, and Malaysia is ripe for the picking since she has some of the most diverse intangible heritage concerns in the civilized world. Malaysia is indeed aware of the recommendations of the ICH Convention, and gives her strongest commitment, both legally and financially, in safeguarding our ICH properties.

Recognizing the opportunity and threat of globalization and information age on culture and cultural diversity of our peoples, it is therefore timely for the government to ensure that our ICH is properly documented and preserved for the benefit of the future generations which shall remain richly multi-cultural.

The Ministry of Culture, Arts and Heritage is also working very closely with other ministries such as Ministry of Information, Ministry of Education and Ministry of Entrepreneur Development to ensure the transmission and promotion of our ICH properties.

Table I – Malaysia Ethnic Groups (to which ICH Malaysia belong to)

<table>
<thead>
<tr>
<th>Native</th>
<th>Malays</th>
<th>Traditional (Assimilated with Malay Culture)</th>
<th>Chinese</th>
<th>Indian</th>
<th>Eurasian</th>
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</thead>
<tbody>
<tr>
<td>A Borigines</td>
<td></td>
<td>Thais</td>
<td>Cantonese</td>
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<tr>
<td>9 Sub-groups</td>
<td></td>
<td>Burmese</td>
<td>Hakka</td>
<td></td>
<td></td>
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<tr>
<td>Borneo Natives</td>
<td></td>
<td>Baba-Nyonya</td>
<td>Hokkien</td>
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<td></td>
<td></td>
<td>Chitty</td>
<td>Other Chinese Sub-groups</td>
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<td>Portuguese</td>
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<td>Jawi</td>
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<td>Arab</td>
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</tbody>
</table>

Table II – Subjects for Malaysia ICH Inventory

<table>
<thead>
<tr>
<th>Category</th>
<th>Performing Arts</th>
<th>Craft-making Techniques</th>
<th>Customs</th>
<th>Ritual</th>
<th>Language and Literature</th>
<th>Games and Pastimes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjects</td>
<td>Traditional Theater</td>
<td>Gold</td>
<td>Life Style</td>
<td>Aborigines Belief</td>
<td>Folk Story</td>
<td>Malalys</td>
</tr>
<tr>
<td></td>
<td>Shadow Play</td>
<td>Silver</td>
<td>Folk Ceremony</td>
<td>Native Belief</td>
<td>Epic &amp; Legend</td>
<td>Chinese</td>
</tr>
<tr>
<td></td>
<td>Puppet</td>
<td>Brass</td>
<td>Royal Ceremony</td>
<td>Medicinal</td>
<td>Classical Language</td>
<td>Indian</td>
</tr>
<tr>
<td></td>
<td>Dance</td>
<td>Pewter</td>
<td>A Agriculture &amp; Farming</td>
<td></td>
<td>Poems</td>
<td>Borigines</td>
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Introduction

- Malaysia: multi-cultural, multi-ethnic and multi-religious nation
- Various communities practice different religious beliefs and adhere to different culture norms yet co-exist as one, have become the heritage character of Malaysia
- Represented by both tangible and intangible manifestation that take the form of the built environment which become the backdrop of the lifestyles of the people, and the cultures which had assimilated through time.

Situation on National Intangible Cultural Heritage (ICH) Inventory

- No specific centralized inventory system of intangible heritage being done in Malaysia
- The available materials on ICH are only in the form of a directory and documentation of several ICH resources
- The survey and documentation works were carried out by government agencies and various university as part of their academic programmes
- Several NGOs have also organized various workshops and talks for the purpose of documenting the ICH subjects

EFFORT AND ALTERNATIVES DONE:

New ministry known as Ministry of Culture, Arts and Heritage was established early this year. A more serious commitment has been given by the government through the Ministry to compile all relevant materials concerning ICH

Legal Protection of ICH

- No specific law on the protection of ICH in Malaysia apart from the ‘National Cultural Policy’ formulated in 1972 which stresses on the need of preserving Malaysia’s multi-cultural identity.
- Existing legal instruments only focus on tangible cultural heritage especially monuments and archeological sites.
- The new Ministry of Culture, Arts and Heritage is now in the process of formulating a special law which at this moment is known as the ‘Heritage Act’ which will cover various aspects of culture and heritage both intangible and tangible.

Criteria for Selection of National ICH

- No specific guideline on the selection criteria for ICH at this moment.
- ‘National Cultural Policy’ required the situation to be handle in different stages:
  1st stages: inventory of all ICH resources irrespective of their ethnic origin.
  2nd stages: immediate action for documentation and preservation focus on endangered and extinct ICH
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Funding Sources

- The Federal Government has allocated budget in the 9th Malaysian Plan (2006-2010) for the study of ICH.
- State Governments also provide budget and fund for continuous study and survey of ICH at state level.

Ratification of the UNESCO ICH Convention

- A series of local roundtable experts meeting have been organized by the Ministry of Culture, Arts and Heritage to study the Convention
- No definite timeline being given at this moment on when the Convention will be ratified by the Malaysian government.

Expectation from the Workshop on Inventory-making for ICH Management

- provide a good resource for Malaysian heritage managers to prepare a workbook on the inventory of ICH resources and heritage management as a whole.

Conclusion

- Malaysia is indeed aware of the recommendations of the ICH Convention, and gives her strongest commitment, both legally and financially, in safeguarding our ICH properties.
- Recognizing the opportunity and threat of globalization and information age on culture and cultural diversity of our peoples, it is therefore timely for the government to ensure that our ICH is properly documented and preserved for the benefit of the future generations which shall remain richly multi-cultural.
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MONGOLIA
Mr. Sonom-Ishin Yundenbat
Executive Director,
Mongolian National Centre for Intangible Cultural Heritage

The Mongols entered the 20th century having practised nomadic animal husbandry for many hundreds of years, in the high-altitude and extreme continental climatic areas of Central Asia. Remaining for many centuries isolated from the outside world - with little information other than the “gossip from all over collected by the itinerant monk, gossip from the province collected by the emissary”, to quote a Mongolian proverb - and living in remote, restricted conditions, the Mongols were cut off from human progress and development. But, as every phenomenon has both a positive and a negative side, this underdevelopment was also fortunate in a way, as it provided the opportunity for the rich and varied oral and intangible heritage of the Mongol nomads to develop following its own course.

Nevertheless this “positive side” is nowadays being lost at an extremely fast pace. The most important changes which are occurring in contemporary Mongolian society result from the intensification of the processes of decentralisation, urbanization, and industrialization, and the irreversible coming apart of the nomadic civilization. This process, which began in Mongolia in the second half of the 20th century, has reached its peak at the turn of the millennia. According to 2003 statistics, two thirds of the Mongolian population now lives in permanent settlements, and more than half of this urban population is concentrated in the capital city.

The urbanization process experienced in Mongolia is qualitatively different from the urbanization seen in western countries: Mongolian urbanization is not simply a migratory movement, but a transition to a completely different way of life. Through urbanization not only is the living space changed, but the lifestyle, customs, and many traditional cultural values are also fundamentally altered. In these conditions many intellectual cultural properties which have grown out of and have become an integral part of nomadic life - including traditional animal husbandry techniques, and the traditional knowledge and experience associated with nomadic animal husbandry - cease to be used; and the traditional customs, aesthetic values, folk “long song” (urtiin duu), epics, dance, festivals and games are replaced by modern forms of entertainment and mass culture, as they do not fit in with urban society and the fast-paced technical world.

Nomadic civilization can be defined in terms of its interconnected relationship between humans, nature and animals. Consequently the good man, the fine animal (in particular the horse) and the beauty of nature are permanent topics within the Mongolian oral tradition, folk songs and music, and epics and legends. Nowadays, with the majority of the Mongolian population living in permanent settlements, a new era has been reached in which people are far from nature and have become estranged from their animals, leading to a loss of the Mongolian tradition of interacting with nature at every hour and every instant and of living in harmony with nature, as well as of the traditional spirit of the nomadic herders - who bring up their herds with love and care, look upon them with pleasure, and experience a sense of pride when riding and using their animals - in addition to the rich oral heritage associated with this traditional spirit.

The intense rise in the westernization of the younger generations and their embrace of mass commercial culture can be described as one of the characteristics of the transition from a society in which information is limited to an open society. In these conditions, tradition can be seen at times by youth as a symbol of backwardness. As a result, there is a concrete danger that certain forms of the oral and intangible cultural heritage of the Mongol nomads - which makes up an integral part of the culture of humanity - will disappear, the traditional customs ceasing to be followed, and eventually being assimilated into the cultures of other nations. In this situation there is an ever more urgent need to preserve the oral and intangible cultural heritage of the nomads, and to transmit it to future generations. Evidently this is not a question of maintaining forever the nomadic way of life, but of protecting the intangible cultural heritage which has been produced by the nomads over the course of their centuries-long existence.

I am very glad to remark that the timely, systematic and multifaceted actions taken by UNESCO in the field of protecting the oral and intangible cultural heritage of humanity have, in these difficult times, had a concrete impact in protecting the traditional
III. Country Reports

oral and intangible cultural heritage of the Mongols. The definite policy and committed actions of UNESCO in preserving the intangible cultural heritage clearly show that this organization is satisfying with honour its responsibility towards the world community, in correctly identifying the historic needs and pressing objectives that are being faced in the cultural life of the nations and peoples of the world, at this stage in human development.

It is sufficient to note, by way of example, the 1989 "Recommendation on the Safeguarding of Traditional Culture and Folklore", the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" carried out since 2001, the "UNESCO Universal Declaration on Cultural Diversity" ratified in 2002, and the 2003 "International Convention for the Safeguarding of the Intangible Cultural Heritage".

Inspired by the ideas contained in these UNESCO documents and recommendations, the Parliament of Mongolia discussed and ratified the "Law on Culture of Mongolia" and the "State Policy on Culture" in 1996, and the "Law on the Protection of the Cultural Heritage" in 2001, each of which contains a special section on the protection of intangible cultural heritage, thus constituting important legal acts for the coordination of relations in this area.

According to the "Law on the Protection of the Cultural Heritage", the intangible cultural heritage of Mongolia includes intellectual cultural properties possessing significance in the areas of history, ethnography, folk wisdom, customs, artistry, techniques, art, and science, which have been transmitted through traditional, non-physical means, and which are clear expressions of folk talent, knowledge and experience:

1. Mother language, script, and associated culture.
2. Oral literature.
3. Folk songs (urtiiin duu and bogino duu) and epics, and the techniques of singing or narrating these.
4. Labor-related songs and chants.
5. Kh?mii (diaphonic singing); whistling; clicking of the lips and palate; and other non-vocal musical forms created with the mouth and speech organs.
6. The techniques of producing and playing traditional musical instruments; and the techniques of melodic notation.
7. Traditional folk dance and physical expression (bi; biyelgee).
8. Techniques of expression of gifted performers of contortion and circus acts.
9. Folk school of production.
10. Traditional folk customs and ceremonies.
11. Traditional folk knowledge.
12. Traditional folk symbolism.

This same law identifies the organizations and officials responsible for action to protect the intangible heritage in the capital city and in the provinces, and outlines their roles and responsibilities. Responsibility in this area is assigned on the national level to the government institution responsible for cultural issues (i.e., the Ministry of Science, Technology, Education and Culture), and on the provincial, municipal and district levels to the local governors and their offices, who are legally required to act according to the following areas of responsibility:

   a) Creating inventories of cultural heritage properties at their respective levels, which are to be incorporated into a united network;
   b) Producing lists and studies of the intangible cultural heritage and its bearers in their areas of jurisdiction, and determining and implementing means of protecting them; and
   Organizing training for the transmission to the young generations, publicity and research activities concerning the intangible cultural heritage.

In addition, according to this law all heritage properties - including intangible cultural heritage properties – are classified as "common", "valuable" or "unique and valuable", and the subjects for the protection of each of these are identified at the national, provincial and local level.

With the adoption of this law there is now a united structure for protecting the intangible cultural heritage at the national level, and although this system still has some kinks to be ironed out, the creation of lists of intangible cultural heritage properties and of their bearers has already begun in the capital city and in the local regions. Yet one major weakness of this system is that it focuses mainly on the performing arts or artistic performances, while the intangible culture associated with traditional customs, rituals, local schools of folk handicrafts production and traditional technologies are not at all reflected in this structure.
A national commission of scholars, artistic and cultural figures, and representatives of state and non-governmental organizations has been established to classify intangible cultural heritage properties according to the above three categories, and more than 60 folk masters from the city and provinces have been honoured with the title of “Bearer of the valuable intangible cultural heritage”. Yet although the “Law on the Protection of the Cultural Heritage” states that highly skilled and talented folk bearers of the rare and unique cultural heritage should be granted special protection by the state, the lack of sufficient funding at the state and local levels has resulted in the inability to implement this clause.

The 1999-2006 “National Program for the Support of Traditional Folk Arts”, is now in its sixth year of implementation by the Government of Mongolia, meeting its defined objectives step by step, providing a considerable amount of experience in this area.

The inclusion of the Mongolian traditional folk instrument the morin khuur in the UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity has been an important event evoking the satisfaction and pride of all those who honour and respect the cultural heritage. With the proclamation of the morin khuur as a Masterpiece of the oral and intangible heritage of humanity, we Mongolians have assumed a great responsibility towards humanity to preserve, develop, and transmit to future generations the traditional heritage of this unique instrument. In recognition of this responsibility, we have begun preparatory work for the implementation, from 2005-2014, of an independent program concerning the morin khuur and urtiin duu, based on the relevant elements of the UNESCO Recommendation on the protection of traditional culture and folk wisdom, and the “Proclamation Concerning the Transmission and Propagation of the Morin Khuur and Urtiin Duu” of the President of Mongolia.

One of the important fields of activity in the area of protecting the intangible and oral cultural heritage is documentation. With the implementation from 1999-2002 of the UNESCO-sponsored project “Audiovisual documentation of the Mongolian oral heritage”, we were able to produce a list and united inventory survey of the oral and intangible cultural heritage of the diverse Mongolian ethnic groups and more than 600 of their bearers, along with an audiovisual archive containing 314 hours of video and 110 hours of audio recordings documenting their repertoire and traditional rituals in their native context, constituting a rare and valuable resource for future steps towards the protection, revival and study of the traditional intangible heritage of Mongolia, as well as the organization of national heritage-related training. The audio and audiovisual documentation of the oral heritage of the various Mongolian ethnic groups was conducted with the timely assistance of the UNESCO/Japan Funds-in-Trust. The special importance of the time factor in the documentation of the oral heritage results from the dwindling, day by day, of the numbers of remaining bearers of the traditional heritage in its authentic form.

As it is impossible to meet the broad objective of protecting and transmitting the oral and intangible cultural heritage with a single project or in a single stroke, in the future the Mongolian National Center for Intangible Cultural Heritage will need to continue the work of documenting the oral heritage of the various Mongolian ethnic groups in audio and audiovisual form, mobilizing its own forces and means, and drawing on the knowledge and experience gained in the implementation of the above project. In addition, there is a pressing need to begin documenting, alongside the oral heritage, folk customs, ritual traditions, schools of traditional folk handicrafts, and traditional technologies.

Mongolia is undertaking preparations towards ratifying the “Convention for the Safeguarding of the Intangible Heritage”, and we are confident that this issue will be decided soon.

In closing I would like to mention that the guidelines, methodological assistance, and workshops organized by the ACCU for countries in this region have all been of vital assistance to us. In the case of Mongolia, I have noticed that after every such event organized by the ACCU, it seems that a new issue related to the protection of the intangible cultural heritage is put on the agenda, and a step forward is made. I am very glad of the opportunity to learn, through this workshop, about methods of protecting, registering and documenting the intangible cultural heritage, and to learn from the experience of my colleagues in these areas.

Thank you for your attention.
NEW ZEALAND
Ms. Cynthia Sidney McCann
Education Officer, Tairawhiti Museum

Introduction - Herstory:
E nga iwi, e nga mana, tena koutou katoa. Greetings to you all.

Although Aotearoa New Zealand has no official Intangible Cultural Heritage (ICH) Inventories we do have systems that look after our cultural tangible heritage. Furthermore, the two concepts - tangible and intangible - appear hard to separate. One example is a piece of greenstone as the tangible taonga (treasure) and the korero (discussion) associated with it being the intangible.

This report will explore ICH citing two components; our national founding document, the Treaty of Waitangi and the C Company World War Two Soldiers of the 28th Māori Battalion collection housed at the Tairawhiti Museum in Gisborne, New Zealand.

A brief outline of this country’s history is provided as an opening to this report.

Tangata Whenua:
The indigenous people of Aotearoa New Zealand usually identify themselves as collective/s that are descended from a common ancestor. For this reason iwi or hapu (tribal groupings) such as Ngati Porou(rangi) or Te Aitanga a Hauiti are made up of descendants from Porourangi and Hauiti.
The people lived in such groups throughout this country with a name that proclaimed their ancestry. While each person had this identity there was, and still is today, an overall term that is used to describe themselves. It is Tangata Whenua, literally translated as people of the land.

Māori and Pakeha:
From the late 18th century, a new people, whose customs and language were very different to those of the Tangata Whenua, began coming to this land. They were sealers, whalers, missionaries, and settlers. These strangers from over the sea came to be known as Pakeha (person of predominant European descent). The Tangata Whenua, became known by the word Māori (normal or ordinary).

Consequently the two official languages of this country are English and Māori.

A British Colony:
As immigration increased it became very necessary that two such different peoples needed an agreement about how they would live together. By 1839 there were already 2000 settlers here and thousands more expected wanting to acquire what the Mother Country had little of - land. The British government decided to establish a colony. Captain Hobson was sent from England to obtain agreement of the chiefs of New Zealand.

The Treaty of Waitangi:
In 1840, at Waitangi, representatives of Queen Victoria of England drew up a Treaty. Henry Williams, a missionary, wrote a Māori language version. The oral tradition of the Tangata Whenua was still strongest in this land, therefore, the promises made and explanations given in their own language were crucial to the Tangata Whenua’s understanding and acceptance of the treaty.

Over the following months more than 500 chiefs throughout the land signed the Māori version of the Treaty of Waitangi.

The Treaty of Waitangi is the founding document of our nation.

According to the English version of Article Two of the Treaty the Queen guarantees “...to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof the full exclusive and undisturbed possession of their Lands and Estates Forests Fisheries and other properties which they may collectively or individually possess so long as it is their wish and desire to retain the same in their possession…” Possession of the lands, estates, forests, and fisheries is tangible, however in the Māori version of the same article the word taonga is used and within this is encompassed intangible.

C Company:
After war was declared against Germany in 1939 the New Zealand government announced that an infantry battalion would be recruited. The battalion
was organised on a tribal basis, with C Company comprising men from Nga Tai, Te Whanau a Apanui, Ngati Porou, Te Aitanga a Hautiti, Rongowhakaata, and Ngai Tamanuhiri. All were volunteers from the East Coast of the North Island of New Zealand.


A photographic, memorabilia, and waiata (songs) exhibition opened at the Museum in October 1996. This was a result of several years of extensive work by people connected with C Company. “They recorded oral histories and documented the experiences of the East Coast men who fought in the company in the Second World War and also the impact on the people back home.”

While the Tairawhiti Museum (formerly the Gisborne Museum and Arts Centre) has an excellent relationship with the C Company soldiers and their families today, this association did not start off smoothly. The connection between the two “…proved, at times, difficult. Issues of control, communication, the scale and staffing of the exhibition, all led to dissatisfaction.”

Source: Improving Bicultural Relationships - a Case Study
Te Papa National Services (2002).

Te Puni Kokiri (Ministry of Maori Development) played a major role in sorting through issues created by the collection at the museum and was an instrumental mediator between the two groups. Its expertise was paramount to the success of the ongoing relationship. As a result the Nga Taonga a nga Tama Toa Trust was established in 1997 and regular meetings between the Trust and the museum were held to “...work through the issues that required resolution.” (p.13)

The Tairawhiti Museum works closely with the Trust with regards to storage, preservation, and access to the C Company’s collection. The two have an agreement that states clearly how that convention will work.

While most of the collection is tangible the stories and waiata are the intangible part of that compilation and are held in storage in the archive section of the museum, on video and audiotapes. However the wairua (spirituality) of the collection prevails throughout the whole of the collection and the people who put it together - both living and dead.

Each country shall be provided with a copy of the case study at the workshop.

**Intangible Cultural Heritage (ICH):**
Although the topic Intangible Cultural Heritage is interesting it can be a varied yet complicated subject. Tangible is easy to define because it is object based, can be seen, touched and smelt. Intangible, on the other hand, is open to many interpretations depending on where you are from and what part of the iwi or country you live in. A nother issue to consider when exploring an ICH inventory is it’s format, the selection criteria, and who will compile it.

**Situation on National Intangible Cultural Heritage (ICH) Inventory:**
To date Aotearoa New Zealand has no formal national inventory system for collecting, collating and maintaining ICH. However there are mechanisms, domestic policies, and programmes that protect both tangible and intangible cultural heritage. Some of these are:

- NZ Maori Arts and Crafts Institute Act 1973
- Antiquities Act 1975
- Te Kohanga Reo Language Nests 1981 (pre-school Education)
- Maori Language Act 1987
- Radio NZ Act 1995
- Television NZ Act 2003
- Maori Language Commission
- NZ on Air
- Creative NZ
- NZ Music Industry Commission
- Radio NZ International
- Museum of NZ and Museum collections
- Te M aori Manaaki Taonga Trust (Trust to ensure the safety of Maori taonga)
- Pacific Island Radio
- Oral History funding
- Kura Kaupapa (schools taught in Maori) and Wananga (Usually Tertiary Institutions whereby Maori is core component). Both are government funded educational institutions
- M arae (houses with traditional names and features) preservation
- Tamararo Kapa haka Competitions (Cultural Dance)
III. Country Reports

- Nga Manu Korero speech competitions
  Te Puni Kokiri (Ministry of Maori Development)

Ratification of the ICH Convention:
My country is like all those who will be present at the workshop. We all want the same thing – to protect our cultural heritage no matter what form. The New Zealand Government has been instrumental in providing funding and assistance to help with that protection and maintenance. Some of those institutions are:
  · The Ministry of Culture and Heritage Affairs
  · The Department of Conservation
  · Internal Affairs
  · Various Universities
  · Schools
  · Museums
  · Tertiary Providers
In order to ratify the ICH convention there needs to be extensive consultation between all peoples, regions, and countries. This will undoubtedly be a very long process but one must be wary of making hasty decisions whereby not everyone is totally informed, or they lack understanding of the concepts associated with a national inventory system for ICH. Hence a series of hui (meetings) would have to take place in the first instance in Aotearoa New Zealand to discuss ICH. Therefore ratification of the ICH convention has not been done.

Expectations from this Workshop:
  · This is a wonderful opportunity to participate in an international workshop that will be addressing ICH and inventory-making ideas
  · It will be an insight into how other countries which already have their IHC systems in place achieved this
  · Of particular interest is how the items for that inventory were selected and what the process was for the acquisition
  · Sharing ideas with colleagues and observing others

Conclusion
Ko te manu e kai i te miro, nona te ngahere
Ko te manu e kai i te matauranga, nona te ao
The bird that partakes of the miro berry, their’s is the forest
The bird that partakes of education, their’s is the world.
Aotearoa New Zealand is committed to protecting it’s cultural heritage and although the examples given in this report are from a M?ori perspective, the other cultures that make up this country, whether they be P?k?h?, Pacific Islander, Asian, or other, need also to have their cultural values and beliefs encompassed in a policy that would reflect their heritage too.

Na reira – therefore...
Tena koutou katoa – greetings and salutations one and all.
### Appendix 1: About the Treaty of Waitangi

| HER MAJESTY VICTORIA Queen of the United Kingdom of Great Britain and Ireland regarding with Her Royal Favour the Native Chiefs and Tribes of New Zealand and anxious to protect their just Rights and Property and to secure to them the enjoyment of Peace and Good Order has deemed it necessary in consequence of the great number of Her Majesty's Subjects who have already settled in New Zealand and the rapid extension of Emigration both from Europe and Australia which is still in progress to constitute and appoint a functionary properly authorised to treat with the Aborigines of New Zealand for the recognition of Her Majesty's Sovereign authority over the whole or any part of those islands - Her Majesty therefore being desirous to establish a settled form of Civil Government with a view to avert the evil consequences which must result from the absence of the necessary Laws and Institutions alike to the native population and to Her subjects has been graciously pleased to empower and to authorise me William Hobson a Captain in Her Majesty's Royal Navy Consul and Lieutenant-Governor of such parts of New Zealand as may be or hereafter shall be ceded to her Majesty to invite the confederated and independent Chiefs of New Zealand to concur in the following Articles and Conditions. |
| KO WIKITORIA te Kuini o Ingarani i tana mahara atawai ki nga Rangatira me nga Hapu o Nu Tirani i tana hiahia hoki kia tohungia ki a ratou o ratou rangatiratanga me to ratou wenua, a kia mau tonu hoki te Rongo ki a ratou me te Atanoho hoki kua wakaaro ia he mea tika kia tukua mai tetahi Rangatira - hei kai wakarite ki nga Tangata maori o Nu Tirani - kia wakaetia e nga Rangatira Maori te Kawanatanga o te Kuini ki nga wahikatua o te wenua nei me nga motu - na te mea hoki he tokomaha ke nga tangata o tona Iwi Kua noho ki tenei wenua, a e haere mai nei. |

The preamble of the English version states the British intentions were to:
- protect M?ori interests from the encroaching British settlement
- provide for British settlement
- establish a government to maintain peace and order.

The M?ori text suggests that the Queen's main promises to M?ori were to:
- provide a government while securing tribal rangatiratanga and M?ori land ownership for as long as they wished to retain it.
### Article the First

**Ko te Tuatahi**

The Chiefs of the Confederation of the United Tribes of New Zealand and the separate and independent Chiefs who have not become members of the Confederation cede to Her Majesty the Queen of England absolutely and without reservation all the rights and powers of Sovereignty which the said Confederation or Individual Chiefs respectively exercise or possess, or may be supposed to exercise or to possess over their respective Territories as the sole sovereigns thereof.

**In the English text of the Treaty, M?ori leaders gave the Queen "all the rights and powers of sovereignty" over their land.**

**In the M?ori text of the Treaty, M?ori leaders gave the Queen "te kawanatanga katoa" ? the complete government over their land.**

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### Article the Second

**Ko te Tuarua**

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof the full exclusive and undisturbed possession of their Lands and Estates Forests Fisheries and other properties which they may collectively or individually possess so long as it is their wish and desire to retain the same in their possession; but the Chiefs of the United Tribes and the individual Chiefs yield to Her Majesty the exclusive right of Preemption over such lands as the proprietors thereof may be disposed to alienate at such prices as may be agreed upon between the respective Proprietors and persons appointed by Her Majesty to treat with them in that behalf.

**In the English text of the Treaty, M?ori leaders and people, collectively and individually, were confirmed and guaranteed "exclusive and undisturbed possession of their lands and estates, forests, fisheries and other properties".**

**In the M?ori text of the Treaty, M?ori were guaranteed "te tino rangatiratanga" ? the unqualified exercise of their chieftainship over their lands "wenua", villages "kainga", and all their property/treasures "taonga katoa".**

**In the English text of the Treaty, M?ori yielded to the Crown an exclusive right to purchase their land.**

**M?ori agreed to give the Crown the right to buy land from them should M?ori wish to sell it.**
### Article the Third

In consideration thereof Her Majesty the Queen of England extends to the Natives of New Zealand Her royal protection and imparts to them all the Rights and Privileges of British Subjects.

**Ko te Tuatoru**

Hei wakaritenga mai hoki tenei mo te wakaaetanga ki te Kawanatanga o te Kuini - Ka takina e te Kuini o Ingarani nga tangata maori katoa o Nu Tirani ka tukua ki a ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarani.

In the M?ori text of the Treaty, the Crown gave an assurance that M?ori would have the Queen's protection and all rights - "tikanga" - accorded to British subjects. This is considered a fair translation of the English.

**(signed)**

William Hobson,
Lieutenant Governor.

**(signed)**

William Hobson,
Consul and Lieutenant-Governor.

Now therefore We the Chiefs of the Confederation of the United Tribes of New Zealand being assembled in Congress at Victoria in Waitangi and We the Separate and Independent Chiefs of New Zealand claiming authority over the Tribes and Territories which are specified after our respective names, having been made fully to understand the Provisions of the foregoing Treaty, accept and enter into the same in the full spirit and meaning thereof in witness of which we have attached our signatures or marks at the places and the dates respectively specified. Done at Waitangi this Sixth day of February in the year of Our Lord one thousand eight hundred and forty.

Na ko matou ko nga Rangatira o te Wakaminenga o nga hapu o Nu Tirani ka huihui nei ki Waitangi ko matou hoki ko nga Rangatira o Nu Tirani ka kite nei i te ritenga o enei kupu, ka tangohia ka wakaaetia katoatia e matou, kola ka tohungia ai o matou ingoa o matou tohu.

Ka meatia tenei ki Waitangi i te ono o nga ra o Pepueri i te tau kotahi mano, e waru rau e wa te kau o to tatou Ariki.

This year 2004 marks the tenth year of Palau’s independence and became a member of UNESCO in 2000. Palau has not ratified the Convention on Safeguarding of the Intangible Cultural Heritage; however, Palau has taken the steps to safeguard its intangible cultural heritage through national cultural events and activities. Palau’s Council of Traditional Chiefs, Rubekul Belau, initiated the Micronesian Traditional Leaders Conference and hosted the first one back in 1999. The second one was held in Ponhpei, Federated States of Micronesia in 2003 and the third one will be held in Yap, FSM in 2005. Palauan Traditional Women, Mechesil Belau has been holding their annual conference since 1993. Issues have ranged from tangible and intangible cultural heritage to modern day issues such as the role of formal education in the preservation and promotion of culture.

1. Situation on National ICH Inventory.
The Republic of Palau does not yet have an official inventory of intangible cultural heritage. However, it does have its Historic and Cultural Preservation Act (Attachment A) which has been in effect for over 20 years and a new bill pending in the national legislature titled Protection and Promotion of Traditional Knowledge and Expressions of Culture (Attachment B).

The Historic and Cultural Preservation Act requires its administrator to focus on tangible property. Consequently, the Act is currently being used to identify and protect tangible elements of the Palauan culture such as historic sites (traditional stone pathways and traditional village structures and land areas). The Historic and Cultural Preservation Act does include intangible cultural property. While we recognize that intangible cultural property is a very important asset of our culture, we do not have the financial resources and sufficient expertise necessary to develop such programs and procedures.

2. Ratification of ICH Convention.
The Palau’s UNESCO director will be submitting his recommendation to the President of the Republic of Palau [when?]. The convention is essentially consistent with our Historic and Cultural Preservation Act. Therefore, ratification may proceed without major problems.

3. Workshop expectations.
I would like to learn the methodologies applied by those countries who have officially adopted the ICH inventory. Sharing of experts in the field of ICH would greatly help Palau in deciding what type of ICH it should nominate. Building a network of people who would be able to offer assistance and we would greatly appreciate ACCU and UNESCO to assist financially in our first step towards ICH Convention. We would request that a workshop be held in Palau in mid 2005 in regards to the ICH.
§ 101. Short title.

This chapter may be cited as the “Historical and Cultural Preservation Act”.

Source

RPPL 1-48 § 1(a), modified.

§ 102. Purposes.

The Olbiil Era Kelulau hereby finds and determines the public policy of the Republic to be as follows:

(a) The historical and cultural heritage of the people of Palau constitutes a precious national resource which should be preserved and fostered for the benefit of all.

(b) Absent a thorough and workable plan of historical and cultural preservation and education, the history and culture of Palau are threatened with extinction.

(c) A strong regulatory framework is necessary to assure that historical sites and historical and cultural properties located in Palau are protected from destruction.

(d) A strong program of support for intangible cultural properties and activities is required to preserve Palauan culture and tradition in the face of inevitably increasing foreign contact and interaction.

Source

RPPL 1-48 § 1(b), modified.

Notes


§ 103. Definitions.

Unless the context clearly requires otherwise, in this chapter:

(a) “Board” means the Palau Historical and Cultural Advisory Board.

(b) “Chief” means the administrative head of the Division of Cultural Affairs.

(c) “Division” means the Division of Cultural Affairs.

(d) “Historical site” means any location, site, structure, building, or landmark located in the Republic which is of outstanding prehistoric, archaeological or cultural significance.

(e) “Intangible cultural property” means aspects and manifestations of traditional Palauan culture, including music, dances, art, skills employed in applied arts, storytelling and similar activities.

(f) “Living national treasure” means an individual especially skilled or knowledgeable in the arts, customs, traditions, folklore or history of the Republic.

(g) “Minister” means the Minister of Community and Cultural Affairs.

(h) “Person” means an individual, firm, partnership, joint venture, corporation, estate, trust or other association,
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however organized.

(i) “Site” means any location, structure, building or landmark in the Republic.

(j) “Tangible cultural property” means those objects, living or non-living, which are manifestations of a part of traditional Palauan culture, and includes any buildings, objects of fine and applied art, archaeological specimens, and particular animals or plants or species of animals or plants.

Source
RPPL 1-48 § 2, as amended by RPPL 3-30 § 9(3), modified.

Notes

Subchapter II
Palau Historical and Cultural Advisory Board

§ 111. Board creation; composition.
§ 112. Selection of chairman and vice-chairman; quorum.
§ 113. Meetings; technical assistance.
§ 114. Duties and responsibilities.

§ 111. Board creation; composition.

There is established a Palau Historical and Cultural Advisory Board consisting of 16 members appointed by the President, one member representing each state. Appointments shall be made for a term of three years, provided that prior membership on the Board shall not constitute disqualification for reappointment. Any vacancy on the Board shall be filled for the remainder of the unexpired term in the same manner as the original appointment. Members of the Board shall serve without compensation, but shall be reimbursed for expenses, including travel expenses, necessary for the performance of their duties. Members of the Board serve at the will of the President.

Source
RPPL 1-48 § 3(a), modified.

Notes

§ 112. Selection of chairman and vice-chairman; quorum.

The Board shall select from among its members a chairman and vice-chairman. Six members of the Board shall constitute a quorum for carrying out the business of the Board.

Source
RPPL 1-48 § 3(b), modified.

§ 113. Meetings; technical assistance.

The Board shall hold regular meetings every six months and shall hold special meetings when called by the chairman or the President. The Division of Cultural Affairs shall render all necessary technical assistance required by the Board in fulfilling its duties.

Source
RPPL 1-48 § 3(c), modified.

§ 114. Duties and responsibilities.

The Board shall:

(a) establish policies and criteria to be used by the Board in recommending registration of historical sites, tangible and intangible cultural properties, and living national treasures;

(b) solicit nominations from government officials and agencies and private citizens for registration of historical sites, tangible and intangible cultural properties, and living national treasures;
(c) by majority vote, approve nominations solicited under subsection (b) and report its decisions to the Division for the Division’s action; and

(d) serve as an adviser to the President, the Minister and the Chief of the Division of Cultural Affairs in matters relating to the maintenance and preservation of historical sites, tangible cultural properties, and living national treasures.

Source
RPPL 1-48 § 4, modified.

Notes

Subchapter III
Division of Cultural Affairs

§ 131. Division powers and duties.
The Division shall:

(a) establish a comprehensive historical and cultural preservation program which shall include, but not be limited to, the development of an ongoing program of historical, architectural, archaeological, anthropological and cultural research and development, including surveys, excavations, scientific recording, interpretation and publications of the Republic’s historical and cultural resources.

(b) establish, order and maintain a register of historical sites, a register of tangible cultural property and a register of living national treasures in which shall be entered and numbered the sites, properties or persons approved by the Board pursuant to subsection 114(c) of this chapter.

(c) acquire historical sites or tangible cultural properties, real or personal, in fee or in any lesser interest, by gift, purchase, condemnation in accordance with applicable law (but only if condemnation proceedings are permitted by action of the legislative body of the state in which the site or property is located), devise, or bequest; maintain, preserve, restore, administer, or transfer such sites or properties; and charge reasonable fees for the admission to or viewing of such sites or properties.

(d) develop a nationwide survey to identify documents and gather information on actual or potential historical sites, tangible or intangible cultural properties, and living national treasures, and furnish to the Board any such information, together with recommendations as to whether such sites, properties or persons should be included on the registers maintained by the Division.

(e) prepare, review and revise a national historical and cultural preservation plan, including budget requirements, land use recommendations, and plans for the support, maintenance and sponsorship of living national treasures.

(f) apply for and receive gifts, grants, technical assistance and other funding from public and private sources.

(g) provide technical and financial assistance to the state governments and public and private agencies involved in historical preservation activities.

(h) coordinate activities of the state and political subdivisions of the Republic in accordance with the national historical and cultural preservation plan.

(i) stimulate public interest in historical and cultural preservation, including the development and implementation of interpretive programs for historical sites listed in the register of historical sites and property listed in the register of tangible cultural property, the exhibition of tangible cultural property, the promotion, exhibition and performance of intangible cultural property listed in the register of intangible cultural property, and the exhibition of performances and skills by persons listed in the register of living national treasures.

(j) assist each state of the Republic in establishing a state board of historical and cultural preservation.
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(k) develop a written history of Palau, compiling and indexing information on the traditional laws of the Republic and their underlying principles.

(l) employ professional and technical staff necessary to carry out the provisions of this chapter through the national public service system and within the limits of appropriations therefor.

(m) enter into such contracts with public or private persons, entities or agencies as may be necessary to carry out the provisions of this chapter and within the limits of appropriations therefor.

(n) where its functions overlap with those of the Palau Museum, work with the Museum and coordinate activities so as to avoid needless duplication of effort.

(o) promulgate such rules and regulations as may be necessary to effectuate the provisions and purposes of this chapter in accordance with all applicable laws; provided that in issuing such rules and regulations, the Division shall place no restriction on any property which may result in inverse condemnation thereof.

(p) assist the Foreign Investment Board, the Tourist Commission and private businesses, including hotels, that serve foreign visitors, investors, and tourists, in educating foreign visitors about Palau’s cultural heritage.

Source
RPPL 1-48 § 5, modified.

Notes

§ 132. Chief to serve as Historical and Cultural Preservation Officer.

The Chief shall serve as the Palau Historical and Cultural Preservation Officer. As such, he shall be responsible for the comprehensive historical and cultural preservation program and, subject to instruction and supervision of the Minister of State, be Palau’s liaison officer for the conduct of relations with the United States Government and any other foreign entities with regard to matters of historical and cultural preservation.

Source
RPPL 1-48 § 6, modified.

§ 133. Depository for certain specimens and objects.

The Division shall serve as, or shall determine the depository for, all field notes, photographs, negatives, maps, artifacts, or other materials generated or recovered through historical and cultural preservation projects supported in whole or in part by the Republic or taking place on lands owned by the Republic. A specimen or object of natural, botanical, ethnological, architectural, historical, cultural, anthropological or archaeological value or interest, and any book, treatise, or pamphlet relating thereto in the possession of any ministry, bureau, division or other agency of the Republic, if and when the same is no longer needed for scientific investigation, study, or any other purpose, shall, at the request of the Palau Museum, be transferred and delivered by such ministry, bureau, division or other agency having possession thereof to the Palau Museum, or exchanged with the Museum, and whereupon, the title shall become vested in the Museum and shall be held by it; provided that the specimens and objects so transferred shall be made available at all reasonable times by the Museum for study and examination by such ministry, bureau, division or other agency and by qualified scholars.

Source
RPPL 1-48 § 7, modified.

§ 134. Control over historical sites and cultural property on public lands.

The national government reserves to itself the exclusive right and privilege of ownership and control over historical sites and tangible cultural property located on lands owned or controlled by the national government. Each state reserves to itself the exclusive right and privilege of ownership and control over historical sites and tangible cultural property located on lands or waters owned or controlled by the state. Control over all historical property located on lands owned by the national government shall be vested in the Division and the Division may issue permits for activities relating to the historical sites or tangible cultural property, and may establish restrictions and covenants controlling permitted activities for the purposes of historical and cultural preservation. No permit shall be issued by the Division without the prior approval of the legislative body of the state in which the property is located. The national government shall retain the right to, and control over, all historical sites and tangible cultural property located on land leased to others. In all cases where such a site or property is leased or conveyed, it shall be subject, by covenant or otherwise, to such rights of access, public visitation, and other conditions or restrictions of operation, maintenance, restoration, and repair as the Division may prescribe to accomplish the purpose of historical and cultural
Subchapter IV
Projects Affecting Historical Sites or Tangible Cultural Property

§ 151. National government project affecting historical site or tangible cultural property; review and concurrence by Division.

Before any agency or officer of the national government commences any project which may affect a registered historical site or tangible cultural property, or transfers any such site or property under its jurisdiction, the agency or officer shall advise the Division and allow the Division an opportunity to review the effect of the proposed project on such sites or properties. The proposed project shall not be commenced, or, in the event it has already begun, continued, or the proposed transfer made, until the Division has given its written concurrence. If the concurrence of the Division is not obtained within 90 days after the filing of a request with the Division, the agency or officer seeking to proceed with such project or transfer may apply to the President, who may request the Board to report on who may take such action as he deems best in overruling or sustaining the Division. If the President fails to act within 60 days of the application, the project or transfer shall be deemed approved.

Source
RPPL 1-48 § 9(a), modified.

Notes

§ 152. Duty to report finding of historical site or tangible cultural property.

The Republic and its political subdivisions, agencies and officers shall report to the Division the finding of any historical site or tangible cultural property during any project, and shall cooperate with the Division in the investigation, recording, preservation, and salvage of such site or property. The Division shall promulgate guidelines for identifying historical sites and tangible cultural property.

Source
RPPL 1-48 § 9(b), modified.

§ 153. National government investigation, recording, preservation, and salvage of historical site or tangible cultural property.

Whenever there is a project by any national government agency on lands which are owned or controlled by the Republic or its political subdivisions and which are historical sites or have historical property or value or upon or within which is located tangible cultural property, one-half of one percent of the appropriations for the project, or so much thereof as may be necessary, shall be expended for the investigation, recording, preservation, and salvage of such historical site or tangible cultural property. Nothing in this section shall be construed to limit the expenditure of more than one-half of one percent of the project appropriations for the purposes herein stated should an additional amount be necessary and mutually agreed to by the Division and the government agency planning the construction or improvement.

Source
RPPL 1-48 § 10, modified.

Notes

§ 154. Private project affecting historical sites or tangible cultural property; review and concurrence by Division; condemnation proceedings.
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Before any construction, alteration, disposition or improvement may be commenced by any person which will significantly affect a historical site or tangible property on the register of historical sites or register of tangible cultural property, the landowner shall notify the Division of the construction, alteration, disposition, or improvement and allow the Division the opportunity to review the effect of the proposed construction, alteration, disposition, or improvement. The proposed construction, alteration, disposition, or improvement shall not be commenced until the Division gives its concurrence. Within 90 days after notification, the Division shall commence condemnation proceedings for the purchase of the historical site or tangible cultural property, permit the person to proceed with construction, alteration, or improvement, or undertake or permit the investigation, recording, preservation, and salvage of any historical information deemed necessary to preserve Palauan history or culture.

Source
RPPL 1-48 § 11(a), modified.

Notes

§ 155. Scope of permissible ordinary maintenance or repair of historical site or tangible cultural property.

Nothing in this subchapter shall be construed to prevent the ordinary maintenance or repair of any feature in or on a historical site or of any tangible cultural property that does not involve a change in design, material, or outer appearance or change in those characteristics which qualified the site or property for entry onto the register of historical sites or the register of tangible cultural property.

Source
RPPL 1-48 § 11(b), modified.

§ 156. Division entry upon land for examination or survey.

The Division may, in the performance of its official duties, enter upon private lands for examination or survey thereof, after giving written notice of the finding to the owner or occupant of such property at least five days prior to entry and after receiving the permission of the legislative body of the state in which the property is located. If entry is refused, the Division may make a complaint to the Trial Division of the Supreme Court. After a full hearing, with an opportunity for the owner or occupant to be heard, the court may thereupon issue a warrant, directed to any police officer, commanding him to take sufficient aid, and, being accompanied by a member of the Division between sunrise and sunset, allowing the member of the Division to examine or survey the historical site or tangible cultural property.

Source
RPPL 1-48 § 11(d), modified.

§ 157. Penalties.

Any person who violates the provisions of this subchapter shall be fined not more than $1,000.00, and each day of continued violation shall constitute a distinct and separate offense under this subchapter for which the offender may be punished.

Source
RPPL 1-48 § 11(c), modified.

Subchapter V
Preservation Activities by States

§ 171. States; historical and cultural preservation programs.

§ 172. Same; regulations, special conditions or restrictions.

§ 171. States; historical and cultural preservation programs.

The several states of the Republic may engage in a comprehensive program of historical and cultural preservation, to promote the use and conservation of historical sites and tangible cultural property for the education, pleasure, and enrichment of the citizens of the Republic. The governing body of any state may establish a historical and cultural preservation commission to preserve, promote, and develop the historical and cultural resources of the state. State functions undertaken for these purposes shall be supplemental to and not in derogation of the powers and duties of the Division, and shall not constitute a delegation to the states of the powers vested in the Division by this chapter.

Source
RPPL 1-48 § 15, modified.
§ 172. Same; regulations, special conditions or restrictions.

In addition to any power or authority of a state to regulate by planning or zoning laws or regulations or by other laws and regulations, any state may provide by law or regulation for the protection, enhancement, preservation, and use of historical sites and tangible cultural properties. Such laws or regulations may include appropriate and reasonable control of the use or appearance of adjacent or associated private property within public view, or both, historical easements, preventing deterioration by willful neglect, permitting the modification of local health and building code provisions and transferring development rights.

Source
RPPL 1-48 § 16, modified.

Subchapter VI
Violations and Penalties

§ 181. Penalties; damaging historical site or tangible cultural property.

§ 182. Same; reproductions, forgeries, and illegal sales.

§ 183. Same; restraining orders and injunctive relief.

§ 181. Penalties; damaging historical site or tangible cultural property.

(a) It shall be unlawful for any person to take, appropriate, excavate, injure, destroy, or alter any registered historical site without the written permission of the Chief being first obtained. It shall be unlawful for any person, natural or corporate, to take, appropriate, excavate, injure, destroy, or alter any registered historical site or tangible cultural property located upon lands owned or controlled by the Republic or any of its political subdivisions except as permitted by the Division.

(b) Any person who violates this section shall be fined not more than $1,000.00 for each separate offense. If the violator directly or indirectly has caused the loss of, or damage to, registered historical sites or tangible cultural property, the violator shall be fined an additional amount determined by the court to be equivalent to the value of the lost or damaged historical site or tangible cultural property. Each day of continued violation of this provision shall constitute a distinct and separate offense for which the offender may be punished. Equipment used by a violator for the taking, appropriation, excavation, injury, destruction, or alteration of a historical site or tangible cultural property, or for the transportation of the violator to or from the historical site or the location of the tangible cultural property, shall be subject to seizure and disposition by the Republic without compensation to its owners.

Source
RPPL 1-48 § 12, modified.

Notes

§ 182. Same; reproductions, forgeries, and illegal sales.

It shall be unlawful to reproduce, retouch, rework, or forge any registered tangible cultural property and to represent it or offer it for trade or sale as an original and genuine object. It shall be unlawful for any person to offer for sale or exchange any registered tangible cultural property with the knowledge that it has been collected or excavated in violation of any of the terms of this chapter. Any person violating this section shall be fined not more than $1,000.00. Each object offered for sale or trade in violation of this section shall constitute a distinct and separate offense for which the offender may be punished.

Source
RPPL 1-48 § 13, modified.

Notes

§ 183. Same; restraining orders and injunctive relief.

(a) In addition to and without limiting the other powers of the Ministry of Justice and without altering or waiving any criminal penalty provisions of this chapter, the Ministry of Justice shall have the power to bring an action in the name of the Republic in any court of competent jurisdiction for restraining orders and injunctive relief to restrain and enjoin violations or threatened violations of this chapter.
(b) Any person may maintain an action, in the trial court having jurisdiction where the alleged violation occurred or is likely to occur, for restraining orders or injunctive relief against the Republic, its political subdivisions, or any person, upon a showing of irreparable injury, for the protection of a historical site or tangible cultural property and the public trust therein from unauthorized or improper demolition, alteration, or transfer of such property.

**Source**
RPPL 1-48 § 14, modified.

**Notes**
Chapter 1 - PRELIMINARY

Section 1. Short title. This Act may be cited as the Protection and Promotion of Traditional Knowledge and Expressions of Culture Act of 2002.

Section 2. Findings and purpose. Palauan culture is adversely affected by the non-customary use of Palauan traditional knowledge and expressions of culture such as the commercial exploitation of wood carvings, woven works, dances, architectural forms, and other art and symbols that are uniquely Palauan. Non-customary commercial exploitation of Palauan traditional knowledge or expressions of culture, especially commercial exploitation by non-Palauans, has in several instances produced and is continuing to produce inaccurate and inappropriate representations of the Palauan culture to tourists and the world community generally, representations that also have the potential of changing Palauan culture itself in a manner inconsistent with traditional ways. Additionally, when these cultural resources are exploited commercially, there is typically little if any compensation to traditional leaders, and most often the community receives only minimal financial benefit through the sale and taxation of any revenues generated when such goods or performances are sold or conducted locally.

The purpose of this Act is to establish a new form of intellectual property identified as “traditional knowledge and expressions of culture,” to vest ownership of this new property in the appropriate traditional groups, clans, and communities, and to provide a means to allow the owners to transfer certain ownership rights for non-customary use in a manner that will assist in the preservation of Palau’s cultural heritage, allow for appropriate promotion of Palauan culture, and provide compensation to Palauan owners for the use of these cultural resources.

Section 3. Application. (a) This Act applies to traditional knowledge and expressions of culture that: (1) were in existence before the effective date of this Act; or (2) are created on or after the effective date of this Act.

(b) This Act shall not affect or apply to customary use.

(c) Except as set forth in Chapter 4, Subchapter 3, this Act shall not affect or apply to rights that exist immediately before the effective date of this Act including intellectual property rights.

Section 4. Definitions. In this Act, unless specifically stated otherwise, (a) “authorized user agreement” means an agreement entered into under Chapter 4, Subchapter 3 of this Act.

(b) “Cultural Authority” means the Ministry of Community and Cultural Affairs.

(c) “derogatory treatment” means any act or omission that results in a material distortion, mutilation, or alteration of the traditional knowledge or expression of culture that is prejudicial to the honor or reputation of the traditional owner, or the integrity of the traditional knowledge or expression of culture.

(d) “derivative work” means any intellectual creation or innovation based upon or derived from traditional knowledge or expressions of culture.

(e) “derogatory treatment” means any act or omission that results in a material distortion, mutilation, or alteration of the traditional knowledge or expression of culture that is prejudicial to the honor or reputation of the traditional owner, or the integrity of the traditional knowledge or expression of culture.

(f) “expression of culture” means any way in which traditional knowledge appears or is manifested, irrespective of content, quality or purpose, whether tangible or intangible, and, without limiting the preceding words, includes:

   (1) names, stories, chants, riddles, histories and songs in oral narratives;
   (2) works of art, crafts, musical instruments, sculptures, paintings, carvings, items of pottery and terra cotta mosaic, woodwork, metalwork, jewelry, woven works, needlework, shell work, rugs, costumes, textiles;
   (3) music, dance, theater, literature, ceremony, ritual performance and cultural practices;
   (4) the delineated forms, parts and details of designs and visual compositions; and
   (5) architectural forms.

(g) “Minister” means the Minister of Community and Cultural Affairs.

(h) “moral rights” are the rights described in Section 13.

(i) “official owner” means the group, clan, or community finally determined in accordance with this Act to be the unique source or sole custodian of a particular item of traditional knowledge or expression of culture.

(j) “owner” means, depending on the context:
   (1) the Republic of Palau;
   (2) the Palauan group, clan, or community determined by Palauan tradition and provisions of this Act to be the unique source or sole custodian of a particular item of traditional knowledge or expression of culture; or
   (3) the individual officially recognized as the representative of the Palauan group, clan or community for purposes of taking actions under this Act.

(k) “ownership” means the manner of collective property control recognized in traditional law and does not create or imply non-traditional proprietary interests for individual members of the owner.

(l) “ownership rights” means the particular rights set forth in Section 7(a) that may be exercised by or on behalf of the owner for non-customary use.

(m) “traditional knowledge” means any knowledge that has been or is created, acquired, or inspired for traditional
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purposes including economic, spiritual, ritual, narrative, decorative or recreational purposes.

Section 5. Exceptions.
(a) The customary use of traditional knowledge or expressions of culture shall not constitute a violation of this Act.
(b) The non-customary use of traditional knowledge and expressions of culture shall not constitute a violation of this Act when the use is made in:
   (1) face-to-face teaching;
   (2) criticism or review;
   (3) reporting news or current events;
   (4) judicial proceedings; or
   (5) a manner deemed incidental.
(c) Traditional knowledge or expressions of culture submitted to non-customary use pursuant to an authorized user agreement or preexisting rights registered in accordance with Section 23 or Section 25 of this Act shall not constitute a violation of this Act.

Chapter 2 - OWNERSHIP RIGHTS

Section 6. Holder of ownership rights. The owner is the holder of all ownership rights in the particular traditional knowledge or expression of culture owned as specified and limited by this Act.

Section 7. Specific ownership rights.
(a) The owner holds the following exclusive rights for non-customary use of the particular traditional knowledge or expression of culture owned, specifically the right to:
   (1) produce or reproduce in any material form;
   (2) publish;
   (3) perform or to display in public;
   (4) broadcast by any means of communication including radio, television, satellite, or cable;
   (5) translate, adapt, arrange, transform, or modify;
   (6) fixate through any process including photography or sound recording whether by film, tape, or digital recording;
   (7) transmit, electronically or digitally, including the right to transmit by email or to allow access by website;
   (8) create derivative work; and
   (9) make, use, offer for sale, sell, import, or export in any material form whether the form is an original, a reproduction or a derivative work.
(b) The rights described in Section 7(a) are the only rights in traditional knowledge or expressions of culture that may be transferred to another for non-customary use.
(c) The rights described in 7(a) may be transferred only in accordance with the law and procedures set forth in Chapter 4, Subchapter 3.

Section 8. Material form not required. Ownership shall exist in all traditional knowledge and expressions of culture whether or not said property is in material form.

Section 9. Duration. Ownership, ownership rights, and moral rights shall exist in perpetuity.

Section 10. Property inalienable. Traditional knowledge and expressions of culture are inalienable.

Section 11. Additional rights. Ownership rights in traditional knowledge and expressions of culture are in addition to, and do not affect, any rights that may exist under any law relating to copyright, trademarks, patents, designs or other intellectual property.

Section 12. Derivative works. Any copyright, trademark, patent, design, or other intellectual property right in a derivative work produced in accordance with this Act vests in the creator of the work or as otherwise provided by relevant intellectual property law.

Chapter 3 - MORAL RIGHTS

Section 13. Moral rights defined.
(a) The owner is the holder of all moral rights in its particular traditional knowledge or expression of culture as identified and limited by this Act.
(b) The moral rights of the owner are:
   (1) the right of attribution of ownership;
   (2) the right not to have ownership falsely attributed;
   (3) the right not to have its traditional knowledge or expressions of culture subject to derogatory treatment.
(c) The moral rights of the owner exist independently of its ownership rights.
(d) Moral rights shall exist in perpetuity and may not be waived or transferred.
Chapter 4 - OBTAINING OWNER'S PRIOR INFORMED CONSENT

Subchapter 1 - General mandate

Section 14. Consent required. Except for uses allowed pursuant to Section 5 of this Act, prior and informed consent of the owner shall be obtained for all non-customary uses of traditional knowledge and expressions of culture.

Subchapter 2 - Application and negotiation process

Section 15. Application.
(a) A prospective user of traditional knowledge or expressions of culture for a non-customary use shall apply to the Cultural Authority to obtain the prior and informed consent of the owners for such use.
(b) The application shall:
   (1) be in the form prescribed by the Minister;
   (2) specify in sufficient detail the way in which the prospective user proposes to use the traditional knowledge or expressions of culture;
   (3) state clearly the purpose for which the proposed use is intended; and
   (4) be accompanied by a fee to be established by the Minister.
(c) The Cultural Authority shall complete the initial application process within 90 days of submission.

Section 16. Initial ownership; Cultural Authority duties; creation of trust.
(a) Commencing on the effective date of this Act, the Cultural Authority shall be the owner of all Palauan traditional knowledge and expressions of culture unless and until official ownership is awarded to a traditional group, clan or community in accordance with this Section.
(b) The Cultural Authority shall take the steps necessary to identify Palauan traditional knowledge and expressions of culture unless and until official ownership is awarded to a traditional group, clan or community in accordance with this Section.
(c) The Cultural Authority shall complete the initial application process within 90 days of submission.

Section 17. Determination of undisputed ownership.
In the event that no prior determination of ownership has been made, and when there is no dispute as to the ownership of the traditional knowledge or expression of culture claimed, the Cultural Authority shall issue a determination stating such and identify the owner, and shall deliver a copy of the determination to all claimants. Any claimant adversely affected by the determination may within 30 days of receipt of the determination file suit against the group, clan or community determined to be the owner by the Cultural Authority. The Trial Division of the Supreme Court shall hear the case de novo. The party filing suit shall provide notice of the suit to the Cultural Authority.

Section 18. Ownership disputed. In the event that ownership of a particular item of traditional knowledge or expression of culture is disputed, the Cultural Authority shall advise all claimants that a determination shall not be made and inform...
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the claimants of the provisions of Section 19.

**Section 19. Authority to accept application and proceed with negotiations.** In the event that a determination of ownership cannot be made by the Cultural Authority or such determination is challenged pursuant to Section 17 of this Act, the Cultural Authority shall, after the expiration of the 30-day deadline in Section 17 and after providing notice to all claimants of the inability to determine ownership, have the authority as owner to accept or reject the application, and if accepted, negotiate for the transfer of appropriate ownership rights to the prospective user. The Cultural Authority shall not accept an application if all claimants agree that the application should be rejected. If the application is accepted, the Cultural Authority shall have a general fiduciary duty to obtain a reasonable user agreement and shall advise all claimants of the terms of the proposed user agreement. The Cultural Authority shall review and consider, but not be bound by, all comments submitted by claimants on the terms of the proposed user agreement.

Subchapter 3 - Authorized user agreements

**Section 20. Application acceptance or rejection; negotiations.**
(a) The owner, official owner, or trustee shall within 90 days of an application’s submission decide whether to:
   (1) reject the application; or
   (2) accept the application and enter into negotiations for a written authorized user agreement.
(b) An official owner acting in its own capacity after lawful dissolution of the trust shall inform the Cultural Authority of the decision to accept or reject the application.
(c) The Cultural Authority shall inform the applicant in writing of the decision of the owner or trustee.

**Section 21. Proposed agreement to be reviewed by the Cultural Authority.** In the event that negotiations have been undertaken with an official owner acting in its own capacity after lawful dissolution of the trust:
(a) before entering into a user agreement, the official owner shall submit the proposed agreement to the Cultural Authority for its comments on the terms and conditions of the proposed agreement.
(b) The Cultural Authority shall have the authority to require the applicant and the official owner to meet with it to discuss the proposed agreement if, after reviewing the proposed agreement, the Cultural Authority is satisfied that:
   (1) the official owner does not have sufficient information to make a full and informed decision about the proposed terms and conditions of the agreement; or
   (2) the proposed terms and conditions of the agreement do not adequately protect the traditional knowledge or expression of culture.
(c) Except as required in Section 22, the owner and applicant may accept, reject, or modify any comments made by the Cultural Authority in relation to the proposed agreement.

**Section 22. Required terms and conditions of an authorized user agreement.** An authorized user agreement shall address whether each right set forth in Section 7(a) is to be transferred and if so, under what conditions if any. A form agreement shall be drafted by the Attorney General which shall address each item in Section 7(a) and any additional terms or conditions undertaken with an official owner acting in its own capacity after lawful dissolution of the trust:
(a) the sharing of financial and other benefits arising from the use of the traditional knowledge or expression of culture;
(b) the compensation, fees, royalties or other payments to the owner or its designee for the use;
(c) whether the use is exclusive as to potential other non-customary uses. A sentence shall be included informing the applicant that customary use cannot be restricted by agreement;
(d) the duration of the use and any rights of renewal;
(e) the disclosure requirements for each separate use;
(f) whether ownership rights transferred are to be shared with the owner;
(g) reasonable access of the owner to the applicant’s business records and inventory involving the traditional knowledge or expression of culture identified in the agreement;
(h) education or training requirements for the applicant;
(i) any controls or limitations on the ownership rights transferred;
(j) whether assignment of the rights to a third party is prohibited or permitted only with the consent of the owner;
(k) whether original or derivative works from the rights transferred may be imported or exported;
(l) choice of law and venue for the resolution of any disputes under the agreement; and
(m) respect for moral rights of the owner including the method of attribution and any specifics of the use which the owner identifies as acceptable or unacceptable.

**Section 23. Authorized user agreement register.**
(a) Users shall file a copy of all authorized user agreements with the Cultural Authority.
(b) An authorized user agreement shall not be enforceable and may not constitute a defense unless it is registered with the Cultural Authority.
(c) The Cultural Authority is to keep a register of all authorized user agreements. The register is to be in such form and contain such information the Minister finds appropriate. The register filing system shall be established in a manner that accommodates appropriate public access and notice of each owner and the items identified as traditional knowledge or expressions of culture.

**Section 24. No authorized user agreement reached.**
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(a) If an official owner acting in its own capacity after lawful dissolution of the trust cannot agree with the applicant as to the terms and conditions of use, the official owner shall notify the Cultural Authority.
(b) Whenever the parties are unable to agree as to the terms and conditions of an authorized user agreement, the Cultural Authority shall advise the applicant in writing that the proposed agreement has been rejected.
(c) The Cultural Authority shall record in writing the specific reasons for the rejection.

Subchapter 4 - Registration of prior licenses and contracts; eminent domain.
Section 25. Registration of preexisting rights. All non-customary uses of traditional knowledge and expressions of culture established prior to the effective date of this Act and which are intended to be continued after the effective date of this Act shall be registered with the Cultural Authority. Any preexisting, non-customary use which is not filed with the Cultural Authority within 180 days of the effective date of this Act shall be deemed abandoned.

Section 26. Public notice of use under registered preexisting rights. Commencing one year after the effective date of this Act, all products, performances, and displays making non-customary uses of traditional knowledge or expressions of culture pursuant to registered preexisting rights shall include the following notices.
(a) Goods shall include a label or tag approved by the Cultural Authority stating: "This product includes elements of Palauan traditional knowledge or expressions of culture which have been used without the express guidance or approval of the traditional owner."
(b) Performances and public displays shall include an announcement or written program note stating: "This performance or display includes elements of Palauan traditional knowledge or expressions of culture which have been used without the express guidance or approval of the traditional owner."

Section 27. Eminent domain. The Cultural Authority as owner or trustee and on behalf of any official owner, shall have the authority to exercise eminent domain to obtain from the person holding a properly-registered preexisting right to non-customary use of traditional knowledge or an expression of culture. Eminent domain shall only be exercised for a public purpose, provide appropriate compensation, and be implemented with procedures consistent with the eminent domain statute for the acquisition of land (Chapter 3 of Title 35 of the Palau National Code) and shall include negotiations with the right holder prior to exercising eminent domain.

Chapter 5 - ENFORCEMENT

Subchapter 1 - Customs
Section 28. Import and export declarations; seizure of unauthorized goods. The Bureau of Revenue, Customs and Taxation shall promulgate regulations in accordance with the Administrative Procedures Act codified in Title 6 of the Palau National Code which shall require the submission of a declaration form for every import and export of goods involving Palauan traditional knowledge and expressions of culture. Each person importing or exporting goods which include elements of Palauan traditional knowledge or expressions of culture shall declare and state whether the goods were produced and sold under an authorized user agreement or preexisting rights registered in accordance with Section 23 or Section 25 of this Act. Any goods imported or exported or attempted to be imported or exported in violation of this Act shall be seized and disposed of in accordance with normal procedures for handling contraband.

Subchapter 2 - Criminal enforcement
Section 29. Criminal infringement. Every person who makes a non-customary use of traditional knowledge or an expression of culture in violation of this Act shall be guilty of criminal infringement and upon conviction thereof shall be fined not more than $10,000 or imprisoned for no more than one year, or both.

Section 30. Criminal derogation. Every person who knowingly and intentionally engages in the act of derogatory treatment of traditional knowledge or expressions of culture in violation of this Act shall be guilty of criminal derogation and upon conviction thereof shall be fined not more than $5,000 or imprisoned for no more than one year, or both.

Section 31. Criminal commerce in traditional knowledge or expressions of culture. Every person who knowingly and intentionally buys, sells, distributes, imports or exports or attempts to buy, sell, distribute or import or export traditional knowledge or expressions of culture when such commercial activity is a non-customary use in violation of this Act shall be guilty of criminal commerce in traditional knowledge or expressions of culture and upon conviction thereof shall be fined three times the gross revenue received or up to $10,000, whichever is greater, or imprisoned for no more than one year, or both.

Section 32. Restitution. In accordance with Article IV, Section 8 of the Constitution and 17 PNC § 3105, the owner, official owner, or trust beneficiary of traditional knowledge or expressions of culture who have been financially harmed by any criminal violation specified in this Act shall be entitled restitution in the amount of the financial harm proved in addition to any other penalties imposed.

Subchapter 3 - Civil enforcement
Section 33. Civil action authorized. The Attorney General on behalf of the Cultural Authority (as owner or as trustee on behalf of a trust beneficiary) or any official owner who has dissolved the trust in accordance with this Act may file a civil action for infringement in the Trial Division of the Supreme Court against any person engaged in the unauthorized, non-customary use of
Section 34. Civil remedies. Upon proof that the traditional knowledge or expression of culture belonging to the plaintiff was subject to unauthorized, non-customary use by the defendant, the Trial Division may grant any or all of the following remedies:

(a) injunctive relief;
(b) an award of damages proved for losses resulting from the unauthorized use;
(c) an award of punitive damages;
(d) a declaration that the plaintiff’s rights were contravened;
(e) an order that the defendant issue a public apology for the contravention;
(f) an order requiring the defendant to undertake the steps necessary to correct any false attribution or derogatory treatment of the traditional knowledge or expression of culture owned;
(g) an order requiring the defendant to account for profits;
(h) an order to seize unauthorized goods produced or imported or exported or attempted to be imported or exported in violation of this Act; and
(i) such other relief the Court deems equitable or just.

Chapter 6 - MISCELLANEOUS

Section 35. Regulations. The Minister may promulgate regulations in accordance with the Administrative Procedures Act codified in Title 6 of the Palau National Code prescribing all matters required or permitted by this Act or necessary or convenient or for carrying out or giving effect to the Act.

Section 36. Unilateral declaration. The ownership, ownership rights, and moral rights in traditional knowledge or expressions of culture recognized by law in other Pacific island jurisdictions, may be enforced in the courts of the Republic of Palau.

Section 37. Effective date. This Act shall take effect upon its approval by the President, or upon becoming law without such approval, except as otherwise provided by law.
Recognizing the extreme vulnerability of our intangible cultural heritage (ICH) against globalization and social transformation, the Philippines gives utmost priority to its preservation. We affirm UNESCO’s conviction that “whether knowledge or expertise, the arts of interpretation and drama, rituals, oral expression, tales or legends, all play a leading part in maintaining the diversity of cultures. This heritage which is essential for the identity of peoples is also the most fragile.”

At the forefront of the preservation efforts is the UNESCO National Commission of the Philippines (UNACOM) Intangible Heritage Committee which is the official organization lodged in the Culture Committee. We are the principal organization that oversees the planning, implementation, monitoring and evaluation of UNESCO programmes in the country, safeguarding of ICH being one of them. The Committee is the lead agency lobbying for the ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage which is presently at the preparatory stage of endorsement to both Houses of Congress. In coherence with Article 12 of the said Convention, we have been coordinating with the institutions and stakeholders concerned in the identification, documentation and inventory management of ICH.

While there is no existing official integrated national ICH inventory in the Philippines, there are domain-specific inventories maintained by different organizations from both the government and private sector which focus on either one or more of the five domains in which ICH may manifest itself, namely: (a) oral traditions and expressions, including language as a vehicle of ICH; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; and (e) traditional craftsmanship.

Inventories Managed by the Government Sector
Several government agencies established their inventories according to their respective mandates, some of which are cited in this report. One of these institutions is the National Commission for Culture and the Arts (NCCA), which is the coordinating and policy-making body that systematizes and streamlines national efforts in promoting culture and arts. Its subprogram on Preservation and Protection of Intangible Heritage “intends to support projects for the retrieval of ethnic literature; documentation of traditional Filipino music, chants and dance; and promotion through publications and media broadcast of Philippine cultural traditions.” Their in-house committee on Intangible Cultural Heritage is a function attributed to the Gawad sa Manlilikha ng Bayan (GAMABA) or National Living Treasures Committee which conducts the Living Treasures Award and supports the awardees through life and in promoting their craft. Moreover, as a sub-program on development of cultural indicators under the Program for Culture and Development, the NCCA set up in 1998 a Cultural Data Bank (CDB) which covered the following forms of ICH: rituals, dance, music, literary compositions, visual arts and cinematography/video among others. There is likewise a Sub-Commission on Cultural Communities and Traditional Arts which covers the preservation of traditional culture and the various creative expressions of all ethno-linguistic groups in the Philippines and its integration into the mainstream culture.

The Cultural Center of the Philippines (CCP) is another prominent institution involved in the preservation of ICH. It is the national center for the performing arts but also houses an ethnological museum, visual arts gallery and a fully-automated Library and Archives that has references on architecture, music, film, literature, theater, visual arts, history and social science. Among its extensive holdings, CCP published a 10-volume Encyclopedia of Philippine Art, also available in multimedia CD-ROM edition, containing a large collection of cultural materials among which are the master essays on 51 ethnolinguistic groups of the Philippines, arranged alphabetically from Aeta to Yakan. These essays give essential information on the group including its social organization, customs, religious beliefs and practices. Furthermore, CCP’s ethnological museum,
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Museo ng Kalinangang Pilipino, devoted to collecting and preserving the works of Filipino artists and artistic traditions, came up with an inventory and exhibition of Philippine textiles.

The National Museum and the National Historical Institute take the lead in the study and preservation of the nation’s rich artistic, historic and cultural heritage in order to reconstruct and rebuild our past and to venerate the great individuals who helped in building our nation. In the National Museum's Anthropology Division there is an annual update of its inventory of Ethnographic Reference Collection and as of this writing, they have uploaded 7,831 specimen collections in their computer database according to 58 ethnogroups. Another project of the Museum's Division was the documentation and collection of baskets from Batangas and Quezon Provinces, particularly the traditional technology of basket making.

The National Library of the Philippines is the largest repository of printed and recorded documents of the country, and other intellectual, literary and information sources. According to its 2003 Annual Report, the Filipiniana Division has a total of 80,762 volumes of general collection of books, 14,722 rare books and manuscripts, 10,683 special collection books, over 60,000 theses and dissertations, 53,193 photographs among others. There is likewise a huge amount of audio/video materials in the Multimedia Services Unit including 4,265 sound cassette tapes, 144 titles of CDs, 94 titles of VHS tapes, 5,596 reels of microfilms and 121 rolls of provincial historical data.

Subsequently, the Commission on the Filipino Language, specifically its Division on Other Philippine Languages and Literature is tasked with the preservation of local regional and other Philippine languages and literature. Among its functions are: the gathering of bibliographical information on the various ethnolinguistic groups, with special emphasis on language and inter-ethnic communication, oral and written literature, folk arts, and culture; collecting, conducting studies and preservation of available documents, relics and artifacts of local culture.

Another institution concerned in inventory management is the National Commission on Indigenous Peoples (NCIP). It is the primary government agency that protects and promotes the interest and well-being of the Indigenous Cultural Communities/Indigenous Peoples (ICCs/IPs) with due regard to their beliefs, customs, traditions and institutions. One of the programs of this office concerning education, culture and health, as stated in its 2002 Annual Report, was to document, preserve, and to mainstream the valuable indigenous health knowledge and practices to enhance the use of traditional herbal medicines. NCIP likewise established a database on the regional population distribution of the 110 ethnolinguistic groups of the Philippines.

The Music Library of the University of the Philippines College of Music has a vast collection of well-organized Filipiniana materials of books, journals, scores (manuscripts and published), sound recordings, newspaper clippings, souvenir programs, research works and theses. Its collections include 3,721 volumes of music books, music sheets (14,817 volumes), music journals (70 titles), sound recordings: 3,295 long-playing phonorecords ranging from the traditional (ethnic) to jazz and musicals as well as instructional phonorecords, compact discs; 1,642 cassette tapes of concerts of visiting artists (foreign and local), student recitals and published recordings.

The College likewise has a Museum of Philippine and Asian traditional instruments. The concept of the Music Museum is that of an active and living one where the musical instruments are not mere displays but are made to come alive through live performances and audio-video presentations. Moreover, the museum is a venue for the MusiKolokya (under the Music Research Department) — an ongoing series of interdisciplinary fora on the subject of expressive culture, in particular, on music-culture — and for various types of exhibits such as displays of original Philippine music manuscripts and memorabilia of Filipino composers.

Inventories Managed by the Private Sector

Private institutions and individual specialists likewise contribute significantly to the inventory management of intangible heritage in the country. To cite some of the initiatives done over the past decades are the Ayala Filipinas Heritage Library and the Xavier University Folklife Museum and Archives.

The Filipinas Heritage Library, a division of the Ayala Foundation, Inc., is a one-stop electronic research center in the Philippines. It provides access to the wealth of Filipino heritage through the latest in...
information technology and telecommunications. The Filipinas Heritage Library aims to serve as a catalyst for culture. It houses over 10,000 contemporary volumes on Philippine history, art, language, religion and the social sciences, and over 2,000 rare titles, rare books on microfiche, and an extensive library of slides and photographs.5

The Xavier University Folklife Museum and Archives, on the other hand, specializes on collections of native art, ethnology and religiosity. In 1970, it published a four-volume Dictionary of Philippine Folk Beliefs and Customs containing almost 3,000 full entries. The Museum’s holdings include 450 pieces of reels/cassette tapes of sound recordings of folksongs, music, epics, folktales, rituals, chants of some Mindanao tribes; 1 filing cabinet of Philippine folk beliefs and customs; and 1,500 folders of Philippine folk narratives.6 Due to space constraint, many of the other listings have not been included in this report.

The Challenges Ahead

In retrospect, the plethora of researches, documentations and archive materials on the intangible cultural heritage of the country is astounding. The task at hand is the identification, collation and systematic consolidation and integration of the available data and domain-specific inventories on ICH, with more emphasis and urgent attention to the endangered varieties. Concurrently, there is a need to promote in-depth awareness on what constitutes ICH especially among key stakeholders in the management of the national ICH inventory.

This workshop is hence timely and most relevant in addressing our need to exchange information, particularly on best practices in inventory-making for intangible cultural heritage management. We are indeed grateful to ACCU for its positive and noteworthy initiatives towards the preservation of ICH among our countries. The Philippines shall do its part as a country participant in the Convention on the Preservation of Intangible Heritage.

(Footnotes)

1 Culture[s]: Diversity and Alliance brochure published in 2003 by UNESCO

2 NCCA Programs and Projects Report

3 UP College of Music Research Department Report

4 UP College of Music Research Department Report


6 Philippine Archives Directory, 2nd edition, published in 2000 by the National Committee on Archives and the National Commission for Culture and the Arts
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THAILAND

Ms. Prisna Pongtadsirikul
Secretary General,
Office of the National Culture Commission,
Ministry of Culture

Thailand is located in the center of Southeast Asia. With its long history and diversity of ecology, ethnicity and languages, Thailand has a rich heritage of both tangible and intangible cultures. Moreover, we have many types of heritage, such as royal, religious, local and ethnic cultures that we should take care of. Some of them, especially social practices and customs concerning nature and the universe transcend more than 1,000 years.

With this in mind, a number of Thai agencies have made ICH inventories in specific areas and using diverse approaches:

1. In the domain of oral traditions and expressions, including language:
Institutes of higher education have played a big role in collecting and recording data on folk songs, folk tales, myths and legends. These schools include Chulalongkorn University, Mahasarakham University in the northeast, Thaksin University in the south, and Chiang Mai University in the north. The 36 Rajabhat Universities have acted as provincial cultural networks, with the Office of the National Culture Commission (ONCC) support to collect and record oral traditions. A major language inventory was carried out by the Institute of Language and Culture of Rural Development at Mahidol University. This language inventory compiled a list of all available dialects and languages used in Thailand classified by area. Funding was provided by the ONCC. In addition, researchers in the south have done a representative inventory on southern literature. The inventory covered the collection and recording of 400 stories in forms of both oral tradition and manuscripts literature. Among these, 70 stories of Southern identities were based on the criteria to select present. The preservation of Southern literature was the main purpose of activity. Funding was mainly from the Thailand Research Fund.

2. In the domain of performing arts, the ONCC is responsible for administering Thailand’s official list of National Artists and their works. In addition, the ONCC has compiled a list of education institutes, government organizations, businesses, NGOs and communities that are involved in dance and music. The responsible units and functions are as follows:
   - The Fine Arts Department is in charge of the process of recording patterns of gesture, posture and performance in classical Thai dance. The collection is in the form of videotapes and a database.
   - The Faculty of Art and Humanities of every university collects local music and dance data and builds up the provincial cultural center networks over the country. They are in the process of constructing inventories.
   - Suebsarn Lanna School (Northern Thai Culture Transmission), set up by the NGOs and community, collects data on performances.
   - Chiang Mai youth club (community group), which was set up more than 30 years ago and has now more than 200 members, has an agenda to preserve and disseminate northern culture through their performance activities. They have also recorded music and dance.

Some businesses have collected and made handbooks on performing arts, such as Pramote Gym Buddhai Sawan Academy of Thai Martial Arts, Ban Duriyapraneet, Phattayakul Music and Drama School and Natasilpa Samphan School in Bangkok. An inventory of Thai classical dance during the reign of the present king, King Bhumibol Adulyadej was carried out by Chulalongkorn University, with financial support from ONCC.

3. In the domain of social practices, rituals and festive events:
The Fine Arts Department compiled a book on contemporary royal ceremonies. ONCC provincial cultural center networks have collected and recorded their provincial and local social practices, rituals and festivals, with financial support from ONCC. Ethnic social practices, rituals and festivals were recorded by ethnic NGOs and ethnic villagers themselves. An inventory of this domain is required.

4. In the domain of knowledge and practices concerning nature and the universe:
The Fine Arts Department has compiled knowledge on ancestral wisdom and practices such as medicinal properties of herbs, qualities and characteristics of elephants and horses together with methods for keeping them, cosmological beliefs of the three worlds and so on. These manuscripts and inscriptions
have been registered and available for public use, by the Manuscript and Inscription Section of the National Library. Chiangrai Rajabhat University has done an inventory of academic research on northern traditional healthcare covering:

- Northern traditional healthcare doctors.
- Northern traditional healthcare manuscripts.
- Northern traditional herbal medicines.

Many funding agencies such as the ONCC, Thailand Research Fund, and Ministry of Public Health have supported Chiangrai Rajabhat University to produce an inventory of manuscripts on traditional healthcare so that Thai folk knowledge can be passed on to new generations. Folk medicine doctors and temples did the manuscript collection. The comparing, testing, classifying and selecting by a northern traditional healthcare doctor committee have been done with the help of academics and western medical doctors. However, there is not any framework on cosmology even though education institutes collected such traditional cosmological knowledge as the legend of Thai northern God and the birth of ethnicity. Data on astrology was recorded by the Thailand Astrologers Association.

5. In the domain of traditional craftsmanship: collecting and recording inventories in many sectors has been supported by the Ministry of Industry, Her Majesty the Queen’s royal projects, education institutions, businesses and NGOs. An inventory of Thai traditional textile was done by Silapakorn University. Wickerwork in Thailand is an academic research result inventory being done by a Silapakorn University research publication with support from the ONCC. After collecting and recording the wickerwork around Thailand, three criteria of inventory making were selected: to represent function, to represent form and to represent materials.

In conclusion, Thailand has done the inventory in two ways. One is the listing of all lists of knowledge. The second is the list of representative inventory. Both have resulted from academic research work. Thailand’s ICH inventories are now distributed throughout the country. Different systems and diverse approaches exist because has been no linkage in the inventory processes and personnel. Therefore, it is essential for Thailand to have a focal point for official inventory making.

The Ministry of Culture is initiating a process of scrutinizing the convention of safeguarding intangible cultural heritage. At the same time, to extend the success of its mission, ONCC has a plan to hold a workshop on ICH inventory issues. Sub regional Asia members will contribute to this in May next year with UNESCO financial support.

Thailand has not yet ratified the Convention for the Safeguarding of Intangible Cultural Heritage, because the country does not yet have the legal structures needed to support protecting ICH. However, Ministry of Culture is preparing to review existing laws concerning cultural matters. The focus of this review will be on protection of cultural heritage, both tangible and intangible.

At present, there is only an act on archaeological sites and artifacts, but there is no law protecting Intangible Cultural Heritage. With this in mind, the Ministry of Culture has appointed a committee to revise the culture law.

We hope that by taking part in the ACCU workshop we can study concrete examples of ICH inventory-making, and present our own examples as well. We expect that lessons learned from other countries can help Thailand develop better administrative approaches. We also anticipate that consensus inventory model can be developed during the Workshop.
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COUNTRY REPORT ON
ICH INVENTORY SITUATION IN THAILAND.

by
MRS. PRISNA PONGTADSIRIKUL,
SECRETARY GENERAL,
OFFICE OF THE NATIONAL CULTURE COMMISSION (ONCC).

ICH INVENTORY SITUATION IN THAILAND.

1. In the domain of oral traditions and expressions, including language.

- Southern literature inventory.

- The language inventory.

ICH INVENTORY SITUATION IN THAILAND.

2. In the domain of performing arts.

- An inventory of Thai classical dance during the reign of the present king, King Bhumibol Adulyadej.

ICH INVENTORY SITUATION IN THAILAND.

3. In the domain of social practices, rituals and festive events.

- An inventory of this domain is required.

ICH INVENTORY SITUATION IN THAILAND.

4. In the domain of knowledge and practices concerning nature and the universe.

- Northern traditional herbal medicines.

ICH INVENTORY SITUATION IN THAILAND.

5. In the domain of traditional craftsmanship.

- An inventory of Thai Wickerwork.

- An inventory of Thai traditional textile.
Next step...

The Ministry of Culture is initiating a process of scrutinizing the convention of safeguarding intangible cultural heritage.

At the same time, to extend the success of its mission, ONCC has a plan to hold a workshop on ICH inventory issues. Sub regional Asia members will contribute to this in May next year with UNESCO financial support.
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Viet Nam
Ms. Nguyen Kim Dung
State Management of Intangible Cultural Heritage
Department of National Cultural Heritage
Ministry of Culture and Information

I. Situation on National ICH Inventory
I.1. Context and legal framework:
Vietnam is a country with a long history and a multi-ethnic culture which is very rich and full of national cultural identity.

Looking back upon the past until the late years of the 20th century, in Vietnam, due to the difficult economic and social conditions caused by the long and serious wars and the limitation of awareness of the role of intangible cultural heritage in the social and cultural life, there was a fact that, while intangible cultural heritage plays an important role in shaping the country’s cultural identity, its identification and protection has not been given adequate consideration. Consequently, there were only a few organizations, institutions or folklorists, who did solely researches on, collected and recorded in written documents or publications, some forms of expression of intangible cultural heritage. Inventory work has not been officially done in an overall view.

In the recent years, the forces of globalization and modernization have increased the economic development and cultural exchange between nations. Beside the positive impacts, these rapid exchanges are threatening to eliminate various items of intangible cultural heritage, and thus, leading to the elimination of the cultural diversity of the world culture. Vietnamese culture is unexceptional. In response to these threats (also pursuant to the UNESCO’s 1989 Recommendation on Safeguarding of Traditional Culture and Folklore), on the 29th June 2001, the National Assembly of the Socialist Republic of Vietnam adopted the Law on Cultural Heritage, in which, the whole chapter III is dedicated to intangible cultural heritage. The Law acknowledges that Cultural Heritage has played a significant role in the national development and preservation of the Vietnamese people. As defined in the Law on Cultural Heritage, “The State’s policies shall encourage work to collect, compile, translate, inventory, classify and preserve works of literature, art, science, oral tradition and folklore of the multi-ethnic Vietnamese community. These shall be disseminated domestically as well as through foreign cultural exchange.” (Chapter III, Article 23).

Further actions for intangible heritage protection were promoted in the “Decree on the Detailed Regulations to Implement some Articles of the Law on Cultural Heritage” (passed on November 11th 2002 by the Government of Vietnam). Chapter II, Article 7 defines “The State shall protect and promote the values of intangible cultural heritage through the following means:

- Organizing the implementation of the projects on nationwide research, collection, inventory, classification of intangible cultural heritage;
- Conducting regular and periodical collection, inventory, classification of intangible cultural heritage; ...

Pursuant to the Law on Cultural Heritage of Vietnam, we had an objective program for survey and inventory - making for the tangible cultural heritage management. Many projects have actively been carried out and gained remarkable results. Such as: Projects for inventories of cultural and historical monuments; of national relics, precious objects and antiques. All relics in the museum systems are also under the way of being inventoried comprehensively.

Along side with tangible cultural heritage management, in the respect of intangible cultural heritage, we have also started our ICH management program with the work of inventory - making. Many provinces are now carrying out projects of monography, in which, the work of surveying, inventorying, researching on many respects, including the intangible cultural heritage of their regions are being done. Besides, the Association of Vietnamese Folklorists has also been implementing its projects on ICH inventories through out the country in its own ways.

I.2. The nature and the objectives of the ICH inventory:
As mentioned in the first part of this report, before 2001, Vietnam did not have any official ICH inventory. But, Vietnam now has got some inventory-making initiatives or projects.

The appearance of the 2001 Law on Cultural Heritage for the first time provides an explicit legal framework defining the responsibilities of the State, citizens, and other organizations and bodies in
protection and promoting intangible cultural heritage. One of the means is inventory.

**The objectives of inventory - making projects are:**

- Identify the important ICH items;
- Understanding of the number and status of ICH items, which have fallen into oblivion, which need to revive, and which are at risk of disappearing and need urgent protections;
- Building a list on endangered heritage, a list on those with academic research results, and list of all the ICH known in a given province …
- Being a basis for the assessments and an overview on the real situation of intangible cultural heritage of the whole country or of a given region; depending on that, building relevant policies, strategies or action plans for the safeguard and promotion of intangible cultural heritage of our nation.
- Systemize and archiving all the items of intangible cultural heritage from various areas in all over the country; select the most outstanding ICH items to publicize nationwide and internationally (in the forms of publications, CD, VCD and scientific films…)
- Helping in the Establishment of a database of Vietnamese intangible cultural heritage for the reference of researchers and future generations.

I. 3. **Funding source:**

- Government
- Provinces
- Individuals, local communities.

I. 4. **Implementing institutions:**

In accordance with the Law on Cultural Heritage and the guidance in the Decree, since 2001, the Ministry of Culture and Information (MoCI), a State managed organization responsible for the direction and guidance, recommending strategies and policies to carry out the mission of safeguarding and promoting cultural heritage, has designated the Department of National cultural Heritage (DNCH), Institute of Culture and Information (both are under the MoCI), Vietnam Musicology Institute and Departments of Culture and Information of the 64 provinces in the whole country, with the tasks of implementation of National Objective Programs for Culture, aiming at safeguarding ICH of the nation, by carrying out a total of 262 projects, including 64 projects for the comprehensive ICH survey in different small - population ethnic groups …). Among these activities, a few number of pilot inventory - making projects having been carried out in different areas or provinces of Vietnam, such as: Ha Noi, Phu Tho, Thai Binh, Quang Ninh, Thai Binh, Ninh Binh, thanh Hoa, Quang Binh, Nghe An, Dong Nai, Ben Tre, Lam Dong, Dak Lak…

However, it is fair to say, that objectives of our projects are fine, but most of these projects are not yet completed, or if yes, the results gained are only the modest ones. None of the endangered ICH list has been set up, neither the list of all the ICH known in a given territory or in the whole country. While conducting these projects, we are facing a number of difficulties as below:

- There has never been before, a state organization or institution to be officially responsible for a comprehensive ICH inventory. Therefore, there has not been a common and effective method or criteria for this work.
- Lack of labor source and the implementers are very limited in experience, awareness and knowledge in recognizing and defining or categorizing intangible cultural heritage,
- Lack of scientific tools (equipments, guide book, inventory sheets…).
- Shortage of budget,
- Other problem is that, Vietnam is a country with an age - old history of 54 ethnic minorities. Each ethnic group has common, as well as different cultural characteristics of its own, this feature makes the culture of Vietnam unified in the richness and variety of tangible as well as intangible cultural heritage. This is a proud of all the Vietnamese people. Nevertheless, to conduct the Vietnamese ICH inventories is not so easy at all. There appeared very often the overlaps or mistakes in ICH recognition or identification, while making ICH inventory. This leads to the inaccurate data in the inventory results.

I. 5. **Some examples of inventory - making projects:**

As, being designated by the Ministry of Culture and Information with a new function of ICH state management in the whole country, during 2003 and 2004, the Department of National Cultural Heritage has carried out several pilot projects. Among these is the pilot project: "comprehensive survey and inventory on the intangible cultural heritage of Yen Hung District, Quang Ninh province".
III. Country Reports

The aim of the pilot project is
- To understand the number and status of ICH of Yen Hung District, Quang Ninh province;
- To establish ICH inventories of Yen Hung;
- To draw lessons in inventory-making for other districts or provinces in the whole country.

Action plan:
- Establishing plan and schedule; creating inventory sheets;
- Provide professional training workshops on the significance of the safeguard of ICH for the local authorities and implementing individuals; provide guidance/give instruction on how to fill in the inventory sheets;
- Conducting quantity survey;
- Conducting quality survey (in details of ICH items following contents different categories);
- Synthesize and writing reports on the situation of ICH of the District.

Funding source:
- Department of National Cultural Heritage;
- People’s committee of Yen Hung District.

Results: The second pilot project gained only a modest result. It is due to the reasons as mentioned in the section 1.2 of this report.

Besides, we have also implemented some other projects relating and supporting to the ICH management in Vietnam. For instance:
- Following the legal instrument of:
  - UNESCO’s Decision on the Establishment of a System of Living cultural properties (more commonly referred to as Living Human Treasures),
  - Vietnam Law on Cultural Heritage.

We carried out the “Establishment of a list of Living Human Treasures - Pilot Project in Bac Ninh Province (Quan Ho Singers)” with the following objectives:
- Raise the awareness, capacity and mobilize the Vietnamese community to recognize the value of oral and intangible cultural heritage;
- Safeguard and revitalize the intangible heritage of Quan Ho singing;
- Promote the participation of traditional artists and local practitioners in the identification of intangible heritage;
- Evaluate and list the outstanding skill holders of Quan Ho singing;
- Preserve and transmit Quan Ho singing to future generations;
- Encourage individuals, groups, institutions and organizations to make outstanding contributions to managing, preserving, protecting and promoting oral and intangible cultural heritage.

Out comes are:
1. List of the total of 59 Quan Ho singers from 49 original Quan Ho villages in Bac Ninh province.
2. List of 06 outstanding Quan Ho Master Artists of Bac Ninh province. They have then been recognized as “Nhong Han” (or Living Human Treasures) at provincial level. This List will be the basis for the establishment of Living Human Treasures System of Vietnam in the future.

Or, recently, under the assistance and guidance of a specialist from Smithsonian Institution, Dr. Frank Proschan, the Department of National Cultural Heritage staff have been conducting a project for the Establishment of Project Database, aiming at drawing assessment with good and bad lessons, of the status of project implementation, in order to serve the task and for better state management of ICH in the nationwide.

II. The UNESCO ICH Convention ratification

is now underway in Vietnam. We have been collecting recommendations from every related branch (at the ministerial level) to estimate if and how Vietnam joins the Convention. Many high-level leaders of Vietnam have shown their interest in adopting the Convention. We hope we can start very soon a drafting of national legal instrument for the ratification of this Convention.

III. Expectation from the workshop

As mentioned above, until the very recent years, Vietnam had legal framework for the safeguard of intangible cultural heritage. Based on the National Objective Program, a number of projects of small scales as well as of State level in intangible heritage field were solely carried out by various organizations, institutions or individuals, focusing primarily on conducting surveys and inventories, documenting or recording through audio-visual means. The conditions to study ICH management in a full and comprehensive way were not available. It is said that, in Korea, ICH has been recognized and
each item was given a number. We would like to learn experiences from Japan and Korea and other countries that have been doing very well this work.

Personally, the respects that will be mentioned in this workshop are new to me. I have insufficient knowledge of experience of this work. Therefore, I think, through attending this workshop, I can learn many experiences, for example: methods and process of inventory making, experience in how to utilize the inventories for ICH management ... from other participants or from international experts in the field of safeguarding and promoting, as well as management of intangible cultural heritage. The lessons that I could gain from there will contribute to my professional knowledge and career development.

Note: (1) & (2) mean reference materials of the inventory (inventory sheets, lists...) are attached hereby.
III. Country Reports

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
I. Situation on National ICH Inventory

I.1. Context and legal framework

* Until the late years of the 20th century, inventory work has not been officially done in an overall view.

* Negative impacts of the forces of globalization and modernization: threats to the elimination of various items of intangible cultural heritage.

* Legal documents: UNESCO’s 1989 Recommendation on Safeguarding of Traditional Culture and Folklore.

* The whole chapter III 2001 of the Law on Cultural Heritage is dedicated to intangible cultural heritage. It acknowledges that Cultural Heritage has played a significant role in the national development and preservation of the Vietnamese people.

* Article 23, Chapter III, of the Law defines: “The State’s policies shall encourage work to collect, compile, translate, inventory, classify and preserve works of literature, art, science, oral tradition and folklore of the multi-ethnic Vietnamese community. These shall be disseminated domestically as well as through foreign cultural exchange.”

* Article 7, Chapter II of the “Decree on the Detailed Regulations to Implement some Articles of the Law on Cultural Heritage” (passed on November 11th 2002 by the Government of Vietnam) defines:

“The State shall protect and promote the values of intangible cultural heritage through the following means:

* Organizing the implementation of the projects on nationwide research, collection, inventory, classification of intangible cultural heritage;

* Conducting regular and periodical collection, inventory, classification of intangible cultural heritage; ...”
Pursuant to the Law, Vietnam established ‘National Objective Programs for survey and inventory making for the tangible cultural heritage management. Some of the projects are: Projects for inventories of cultural and historical monuments; of national relics, precious objects and antiquities. All relics in the museum systems are also under the way of being inventoried comprehensively.

Vietnam has just started our ICH management program with the work of inventory making.

**L2 The nature and the objectives of the ICH inventory**

**The objectives of inventory making projects are:**
- To identify the important ICH items;
- To understand the number and status of ICH items, which have fallen into oblivion, which need to revive, and which are at risk of disappearing and need urgent protections;
- To build a list on endangered heritage, a list on those with academic research results, and list of all the ICH known in a given province ...

To have a basis for the assessments and an overview on the real situation of intangible cultural heritage of the whole country or of a given region; depending on that, building relevant policies, strategies or action plans for the safeguard and promotion of intangible cultural heritage of our nation.

**L3 Funding source:**
- Government
- Provinces
- Individuals, local communities.

To systemize and archive all the items of intangible cultural heritage from various areas in all over the country; select the most outstanding ICH items to publicize nationwide and internationally (in the forms of publications, CD, VCD and scientific films...)

To support in the establishment of a database of Vietnamese intangible cultural heritage for the reference of researchers and future generations.
I.4. Implementing institutions:

- The Ministry of Culture and Information (MoCI), provides direction and guidance, recommending strategies and policies to carry out the mission of safeguarding and promoting cultural heritage
- The Department of National cultural Heritage (DNCH),
- Institute of Culture and Information (both are under the MoCI),
- Vietnam Musicology Institute and Departments of Culture and Information of the 64 provinces in the whole country, with the tasks of implementation of National Objective Programs for Culture, aiming at safeguarding ICH of the nation,

Target:

By carrying out a total of 262 projects. Among these activities, a few number of pilot inventory – making projects having been carried out in different areas or provinces of Vietnam, such as: Ha Noi, Phu Tho, Thai Binh, Quang Ninh, Thai Binh, Ninh Binh, Thanh Hoa, Quang Binh,…

- Most of these projects are not yet completed, or if yes, the results gained are only the modest ones. None of the endangered ICH list has been set up, neither the list of all the ICH known in a given territory or in the whole country.
- While conducting these projects, we are facing a number of difficulties as below:

- There has never been before, a state organization or institution to be officially responsible for a comprehensive ICH inventory. Therefore, there has not been a common and effective method or criteria for this work,
- Lack of labor source and the implementers are very limited in experience, awareness and knowledge in recognizing and defining or categorizing intangible cultural heritage,
- Lack of scientific tools (equipments, guide book, inventory sheets…)
- Shortage of budget,
+ Other problem is that, Vietnam is a country with an age-old history of 54 ethnic minorities. Each ethnic group has common, as well as different cultural characteristics of its own, this feature makes the culture of Vietnam unified in the richness and variety of tangible as well as intangible cultural heritage.

This is a proud of all the Vietnamese people. Nevertheless, to conduct the Vietnamese ICH inventories is not so easy at all. There appeared very often the overlaps or mistakes in ICH recognition or identification, while making ICH inventory. This leads to the inaccurate data in the inventory results.

I. 5. Some examples of inventory – making projects:

- Pilot projects. Among these is the pilot project: “comprehensive survey and inventory on the intangible cultural heritage of Yen Hung District, Quang Ninh province”
- The aims of the pilot project are:

  + To understand of the number and status of ICH of Yen Hung District, Quang Ninh province;
  + To establish ICH inventories of Yen Hung;
  + To draw lessons in inventory – making for other districts or provinces in the whole country.

Action plan:

  - Establishing plan and schedule; creating inventory sheets;
  - Provide professional training workshops on the significance of the safeguard of ICH for the local authorities and implementing individuals; provide guidance/give instruction on how to fill in the inventory sheets;

Enjoying “Gio” cake

Action plan:

  - Conducting quantity survey;
  - Conducting quality survey (in details of ICH items following contents different categories);
  - Synthesize and writing reports on the situation of ICH of the District.
III. Country Reports

**Funding source:**
- Department of National Cultural Heritage;
- People’s committee of Yen Hung District.

**Results:**
- Gained only a modest result.

Besides, we have also implemented some other projects relating and supporting to the ICH management in Vietnam.


**III. Expectation from the workshop:**
- To learn experiences from Japan and Korea and other countries that have been doing very well ICH management in a full and comprehensive way;
- Methods and process of inventory-making, experience in how to utilize the inventories for ICH management ...

Thanks for enjoying!

National Cultural Heritage Department
Ministry of Culture and Information of Vietnam
51-53 Ngo Quyen Street - Hanoi - Vietnam
Email: nchdvn@hn.vnn.vn
Tel: (84 4) 943 8025
Fax: (84 4) 943 9929
ANNEXES

1-1 Lists of Intangible Cultural Heritage in Japan
1-2 Convention for the Safeguarding of the Intangible Cultural Heritage

2-1 General Information
2-2 Meeting Schedule
2-3 Opening Speeches
2-4 List of Participants
### 1. Important Intangible Cultural Properties / Accredited List

(Performing Art) September 4, 2004 to date

<table>
<thead>
<tr>
<th>Type</th>
<th>Respective Accreditation</th>
<th>Name</th>
<th>holder (artist/stage name)</th>
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<tbody>
<tr>
<td>Gagaku</td>
<td>Kunaicho shikibu Gakubuin Music Dpt. of The Imperial Palace</td>
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<tr>
<td>Nohgaku</td>
<td>Nihon Nohgaku-kai kaiin</td>
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<td>Bunraku</td>
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<td>Kabuki</td>
<td>Shadan-hojin Dentou Kabuki Hozon-kai kai-in</td>
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<td>Kumi-odori</td>
<td>Dento Kumi Odori Hozon-kai kai-in</td>
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</tbody>
</table>

#### 1.1. List of Intangible Cultural Heritage in Japan

1. Important Intangible Cultural Properties / Accredited List

- **Gagaku**
  - **Type**: Noh shitekata (main/primary role)
  - **Name**: AWAYA Kikuo
  - **holder**: KATAYAMA Hirotarо (Katayama Kuroemon)
  - **General Accreditation**: MIKAWA Izumi
  - **holder**: HOSHO Kan (HOSHO Kan)

- **Nohgaku**
  - **Type**: Noh Wakikata (secondary role)
  - **Name**: FUJITA Daigoro
  - **holder**: SOWA Hiroshi (SOWA Hiroshi)
  - **General Accreditation**: KITAMURA Osamu
  - **holder**: YASUFUKU Tatsuo
  - **holder**: KAMEI Tadao
  - **holder**: KONBARU Souichi (KONBARU Souemon)

- **Bunraku**
  - **Type**: Ningyo Joruri Bunraku-tayu (narrator)
  - **Name**: MOSHIMOTO Kinichi (TAEKMOTO Sumitau)
  - **holder**: SHIRAI Yasuo (TSURUSAWA Kanji)
  - **General Accreditation**: UEDA Sueichi (YOSHIDA Tamao)
  - **holder**: TSUKAMOTO Kasuzo (YOSHIDA Bunjaku)
  - **holder**: HIRAO Katuyoshi (YOSHIDA Minosuke)

- **Kabuki**
  - **Type**: Kabuki Tachiyaku (female role)
  - **Name**: WATANABE Hajime (NAKAMURA Tomijuro)
  - **holder**: HAYASHI Kotaro (NAKAMURA Ganjiro)
  - **General Accreditation**: TERAJIMA Hideyuki (ONOE Kikugoro)
  - **holder**: AOKI Kiyoharu (NAKAMURA Jakuenmon)
  - **holder**: NAKAMURA Eijiro (NAKAMURA Shihan)
  - **holder**: NAKAMURA Yukio (NAKAMURA Matagoro)
  - **holder**: YAMANAKA Munao (SAWAMURA Tanosuke)
  - **holder**: SHIRAISHI Hiroshi (MATUSHIMA Juzaburo)
  - **holder**: KAWAHARA Toshio (TOBAYA Richo)
  - **holder**: ABE Hiromasa (MOCHIZUKI Bokusei)

- **Kumi-odori**
  - **Type**: Kumi Odori Ongaku-taiko (drum player)
  - **Name**: SHIMABUKURO Mitsufumi
  - **holder**: SHIMABUKURO Mitsufumi
  - **General Accreditation**: Kumi Odori
  - **holder**: Dento Kumi Odori Hozon-kai kai-in

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Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
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<td>Shakuhachi (Japanese flute)</td>
<td>AOKI Shizuo (AOKI Reibo)</td>
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<td></td>
<td>Sokyoku (koto music)</td>
<td>YAMAMOTO Yasumasa (YAMAMOTO Hozan)</td>
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<td></td>
<td>Ji-uta (Noh chorus)</td>
<td>HATTA Kiyoharu (TOMIYAMA Seiou)</td>
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<td>Nagauta</td>
<td>FUJI Kunie</td>
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<td>Nagauta singer</td>
<td>KINEYA Yasuhiro (KINEYA Gosaburo)</td>
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<td>Nagauta Shamisen player</td>
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<td>Nagauta Narimono</td>
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<td>Gidayu-bushi Joruri</td>
<td>UEDA Etsuko (TAKEMOTO Komanosuke)</td>
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<td>Gidayu-tone Joruri narrator</td>
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<td>SAGAWA Yoshitada (Kiyomoto Seijudayu)</td>
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<td>TAKAHASHI Yukimichi (TSURUGA Wakasanojo)</td>
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<td>TSUNODA Tomiaki (SHINNAI Nakasaburo)</td>
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<td>Shinnai-tone Joruri narr</td>
<td>SHIMABUKURO Masao</td>
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<td>(Ancient Okinawan Music)</td>
<td>TERUKINA Chouichi</td>
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<td>Buyo Dance</td>
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<td>Engei performance art</td>
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<td>(classic Rakugo storyteller)</td>
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<td>Koudan (storyteller)</td>
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<td>YOSHITA Minoru (YOSHITA Minori)</td>
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<td>Bizen-yaki</td>
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<td>MIWA Sadao (MIWA Jusetsu)</td>
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<td>Ryukyu Touki</td>
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<td>Mingei Touki (Jomon Zogan)</td>
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<td>Yusoku-orimono</td>
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**Respective Accreditation**

**General Accreditation**

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<td>OGAWA Kisaburo</td>
<td>Shuri no Orimono</td>
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<td>MIYAMA Hiroshi</td>
<td>Shishu</td>
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<tr>
<td>TAIRA Toshikko</td>
<td>Basho-fu</td>
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</tr>
<tr>
<td>MORIGUCHI Heishichiro (MORIGUCHI Kako)</td>
<td>Yuzen</td>
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<tr>
<td>HATA Yoko</td>
<td>Edo-komon</td>
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<td>TAJIMA Hiroshi (TAJIMA Hiroshi)</td>
<td>Komiya Yasuhank</td>
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<td>DAMANNAH Yuko</td>
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<tr>
<td>FUKUDA Kji</td>
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**ANNEX**

1. Important Intangible Cul. Prop.

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
<table>
<thead>
<tr>
<th>Name</th>
<th>Preserve Society/Association</th>
<th>Type</th>
<th>Holder (Title)</th>
<th>Name</th>
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<tbody>
<tr>
<td>Kurume-kaori</td>
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<td>Kasuri technique holders' Group</td>
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<td>Miyako-jofu</td>
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<td>Ise-katagami</td>
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<td>Kijoka no Basho-Hozon-kai</td>
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<td>Kumejima-sumugi Hoji-dantai</td>
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<td>Miyako-jofu Hoji-dantai</td>
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<td>Wajima-nuri Gijutsu Hozon-kai</td>
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<td>Wajima-nuri</td>
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**ANNEX**

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
<table>
<thead>
<tr>
<th>Art</th>
<th>Work</th>
<th>Master</th>
<th>Craftsperson</th>
</tr>
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</table>
| Chiku ko | Wood & bamboo | Chiku-kogei | OSAKA Hiromichi  
NAKAGAWA Kiyotsuku  
MURAYAMA Akira  
HAYAKAWA Shuhei (5th Gen. HAYAKAWA Shokosai) |
| Ningyo | Doll-making | Isho-ningyo | IMAI Nobuko (AKIYAMA Nobuko) |
| Toso-ningyo | HAYASHI Komao |
| Tesuki-washi | Paper-making | Echizen-hosho | IWANO ICHIBEI (9th Gen. IWANO Ichibe)  
TANINO Taknobufu (TANINO Takenobu)  
HAMADA Sachio |
| Najio-anbi-shi | | | |
| Tokitengujo-shi | | | |
| Kiri-kane | cut-gold leafing | Kiri-gane | ERI Sayoko |
| Bachiru | stained ivory engraving | Bachiru | YOSHIDA Fumiyuki |

**ANNEX 175**

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
## 2. List of Important Intangible Folk Cultural Properties (total: 229)

### Prefecture: Hokkaido

<table>
<thead>
<tr>
<th>Name of Folk Cultural Property</th>
<th>Base Locations for IFC Properties</th>
<th>(Officially Recognized) Preservation Groups</th>
<th>Date of Recognition</th>
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<tbody>
<tr>
<td>Ainu Ancient Dance</td>
<td>Sapporo-shi; Chitose-shi; Asahikawa-shi;</td>
<td>Hokkaido Ainu Koshiki Buyo Rengo Hozon-kai</td>
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<tr>
<td></td>
<td>Shiraoi-gun; Mukawa-cho; Yufutsu-gun;</td>
<td>Shiretoko Ainu Koshiki Buyo Rengo Hozon-kai</td>
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<tr>
<td>Shimokita no Noh-mai</td>
<td>Shimokita-gun; Kamakura-cho; Kusiro-cho;</td>
<td>Shimokita no Noh-mai Hozon-kai</td>
<td>Mar. 20, 1989</td>
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<tr>
<td></td>
<td>Shikisai-cho</td>
<td>Shikisai-cho</td>
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<tr>
<td></td>
<td>Akan-cho; Hoheikyo</td>
<td>Akan-cho; Hoheikyo</td>
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<td></td>
<td>Mukawa-cho; Yufutsu-gun</td>
<td>Mukawa-cho; Yufutsu-gun</td>
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<tr>
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<td>Niikappu-cho; Shimo-nai-cho; Sapporo-cho;</td>
<td>Niikappu Ainu Mukei Bunka Hozon-kai</td>
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<td>Shiroi-cho; Samani-cho; Obihiro-shi;</td>
<td>Obihiro-cho; Harutori Ainu Koshiki Buyo Rengo Hozon-kai</td>
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<td></td>
<td>Hiradome-cho; Teshikaga-cho;</td>
<td>Teshikaga-cho; Kussharo Koun Aiinu Banka Hozon-kai</td>
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<tr>
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<td>Sapporo-shi; Chitose-shi; Asahikawa-shi;</td>
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<td>Shimokita-gun; Kamakura-cho</td>
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<tr>
<td>Hachinohe no Enburi</td>
<td>Hachinohe-shi; Sannohe-gun.</td>
<td>Hachinohe Chiho Enburi Rengo Kyogi-kai</td>
<td>Feb. 3, 1979</td>
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<tr>
<td>Hachinohe Enburi Dance</td>
<td>Sapporo-shi; Chitose-shi; Asahikawa-shi;</td>
<td>Hachinohe Enburi Dance Rengo Kyogi-kai</td>
<td></td>
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<tr>
<td>Aomori no Neburi Nebuta</td>
<td>Aomori-shi</td>
<td>Aomori Neburi Masumi Hozon-kai</td>
<td>Jan. 28, 1979</td>
</tr>
<tr>
<td>Nebuta Festival</td>
<td>Hirosaki-shi</td>
<td>Hirosaki Nebuta Hozon-kai</td>
<td>Jan. 28, 1980</td>
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<tr>
<td>Iwakisan no Tohai-gyoji</td>
<td>Aomori-shi; Hirosaki-shi;</td>
<td>Iwakisan no Tohai-gyoji Hozon-kai</td>
<td>Jan. 21, 1984</td>
</tr>
<tr>
<td>Procession to Mt. Rishiri</td>
<td>Aomori-shi; Hirosaki-shi;</td>
<td>Procession to Mt. Rishiri Hozon-kai</td>
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<tr>
<td>Shimo-ko no Neburi</td>
<td>Aomori-shi; Hirosaki-shi;</td>
<td>Shimo-ko no Neburi Hozon-kai</td>
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<tr>
<td>Neburi Dance</td>
<td>Shimo-ko no Neburi Hozon-kai</td>
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### PREFECTURE: IWATE

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<thead>
<tr>
<th>NAME OF FOLK CULTURAL PROPERTY</th>
<th>BASE LOCATIONS FOR IIFC PROPERTIES</th>
<th>(Officially Recognized) PRESERVATION GROUPS</th>
<th>DATE OF RECOGNITION</th>
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</thead>
<tbody>
<tr>
<td>Hayachine Kagura dance/music</td>
<td>Hayachine Kagura Hozon-kai</td>
<td>May 4. 1976</td>
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<tr>
<td>Motsuji no Ennen</td>
<td>Motsuji Ennen no Mai Hozon-kai</td>
<td>May 17. 1977</td>
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<tr>
<td>Motsuji’s Ennen dance</td>
<td>Take Kagura Hozon-kai</td>
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<tr>
<td>Nagai’s Dainenbutsu Sword Dance</td>
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<tr>
<td>Yamaya no Taue-odori</td>
<td>Yamaya Taue-odori Hozon-kai</td>
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<tr>
<td>Yamaya’s rice-planting dance</td>
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<tr>
<td>Murone Shrine Festival’s festival rites</td>
<td>Murone Jinja Matsuri Hozon-kai</td>
<td>Jan. 12. 1985</td>
<td></td>
</tr>
<tr>
<td>Oni Ken-bai</td>
<td>Iwasaki Oni Ken-bai Hozon-kai</td>
<td>Dec. 13. 1993</td>
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<tr>
<td>Demon Sword Dance</td>
<td>??? Ken-bai Hozon-kai</td>
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<tr>
<td></td>
<td>??? Nenbutsu Ken-bai Hozon-kai</td>
<td></td>
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<tr>
<td></td>
<td>Kawanishi Nenbutsu Ken-bai Hozon-kai</td>
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<tr>
<td>Yoshihama no Suneka</td>
<td>Yoshihama Suneka Hozon-kai</td>
<td>Feb. 6. 2004</td>
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<tr>
<td>Yoshihama’s Suneka</td>
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### PREFECTURE: MIYAGI

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</thead>
<tbody>
<tr>
<td>Akiu’s rice-planting dance</td>
<td>Akiu no Taue-odori Hozon-kai</td>
<td>May 4. 1976</td>
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</table>
### Important Intangible Folk Cultural Properties

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<th>NAME OF FOLK CULTURAL PROPERTY</th>
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<th>(Officially Recognized) PRESERVATION GROUPS</th>
<th>DATE OF RECOGNITION</th>
</tr>
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<tbody>
<tr>
<td>Dainichido court dance/music</td>
<td>Hachimandaira, Kazuno-gun.</td>
<td>Dainichido Buraku Hozon-kai</td>
<td>May 4, 1976</td>
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<tr>
<td>Horohasan no Shimotsuki Kagura</td>
<td>Yagisawa, Omori-machi, Hiraka-gun.</td>
<td>Horohasan Shimotsuki Kagura Hozon-kai</td>
<td>May 17, 1977</td>
</tr>
<tr>
<td>Rokugo no Kamakura-gyoji</td>
<td>Rokugo-machi, Senboku-gun.</td>
<td>Rokugo-machi Kamakura Hozon-kai</td>
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<tr>
<td>Tokoyasaka Shrine's Toumin-gyoji</td>
<td>Tenno-machi, Minami Akita-gun; Funakoshi, Oga-shi.</td>
<td>Tokoyasaka Jinja Sukei-ka</td>
<td></td>
</tr>
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</table>

**PREFECTURE:** AKITA

**NAME OF FOLK CULTURAL PROPERTY**

- Oba-sama no Ennen
- Oba-sama Ennen dance
- Ogatsu Hoin Kagura
- Ogatsu Hoin Kagura dance/music
- Hata no Oyama-gake
- Hata no Oyama-gake
- Yonekawa’s water festival

**BASE LOCATIONS FOR IIFC PROPERTIES**

- Obasama, Tsukumo, Kannari-cho, Kurihara-gun.
- Ogatsu-cho, Mono-gun.
- Towa-cho, Tome-gun.

**(Officially Recognized) PRESERVATION GROUPS**

- Obasama Ennen Hozon-kai
- Ogatsu Hoin Kagura Hozon-kai
- Yonekura no Mizu-kaburi Hozon-kai

**DATE OF RECOGNITION**

- Feb. 3, 1979
- Dec. 20, 1996
- Dec. 27, 2000
- Dec. 27, 2000
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<th>NAME OF FOLK CULTURAL PROPERTY</th>
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<th>DATE OF RECOGNITION</th>
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<tbody>
<tr>
<td>Sugisawa Hiyama</td>
<td>Sugisawa Hiyama Hozon-kai</td>
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<tr>
<td></td>
<td>Nishimurayama-gun.</td>
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**PREFECTURE: YAMAGATA**

**PREFECTURE: FUKUSHIMA**

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<th>DATE OF RECOGNITION</th>
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</thead>
<tbody>
<tr>
<td>Soma Noma-oi</td>
<td>Soma-shi; Haramachi-chi; Kashima-machi, Soma-gun; Odaka-machi; Shinchi-machi; Itate-mura; Namie-</td>
<td>Soma Noma-oi Hozon-kai</td>
<td>May 22. 1978</td>
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</table>
## Prefecture: Ibaragi

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<tbody>
<tr>
<td>Tsuna-bi</td>
<td>Ina-machi, Tsukuba-gun.</td>
<td>Tsuna-bi Hozon Rengo-kai</td>
<td>May 4, 1976</td>
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<tr>
<td>Hitachi Furyu-mono</td>
<td>Miyata-cho, Hitachi-shi.</td>
<td>Takao-ryu Tsuna-bi Koshin-dan</td>
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<tr>
<td>Hitachi Furyu music</td>
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<td>Obaru Matsu-ryu Tsuna-bi Hozon-kai</td>
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<td>Hitachi Kyodo Geino Hozon-kai</td>
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## Prefecture: Tochigi

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<tbody>
<tr>
<td>Karasuyama’s Yamaage-gyoji</td>
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<td>Karasuyama Yamaage Hozon-kai</td>
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<tr>
<td>Kawamata’s coming-of-age rituals</td>
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<tr>
<td>Kanuma Imamiya Jinja-sai no Yatai-gyoji</td>
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<tr>
<td>Kanuma Imamiya Shrine’s stall events</td>
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### PREFECTURE: GUMMA

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<th>(Officially Recognized) PRESERVATION GROUPS</th>
<th>DATE OF RECOGNITION</th>
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<tbody>
<tr>
<td>Annaka-nakajuku’s Toro Puppet</td>
<td>Nakajuku, Annaka-shi.</td>
<td>Nakajuku</td>
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<tr>
<td>Katashina’s monkey-chasing festival</td>
<td>Higoshi, Tamamura-machi, Sawa-gun.</td>
<td>Shinmeigu Haru-kuwa Matsuri Hozon-kai</td>
<td>Feb. 12, 2002</td>
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<td>Higoshi Shinmeigu’s Spring Harvest Festival</td>
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### PREFECTURE: SAITAMA

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<th>DATE OF RECOGNITION</th>
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<tr>
<td>Kashiwanomiya Saibara Kagura dance/music</td>
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<td>Saibara Kagura Hozon-kai</td>
<td>May 4, 1976</td>
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<tr>
<td>Chichibu Matsuri no Yatai-gyoji to Kagura Chichibu Festival’s stall events and Kagura dance/music</td>
<td>Chichibu-shi.</td>
<td>Chichibu Yatai Hozon In-kai</td>
<td>Feb. 3, 1979</td>
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<tr>
<td>Inomata no Yaoya-to</td>
<td>Inomata, Misato-machi, Kodama-gun.</td>
<td>Inomata no Yaoya-to Hozon-kai</td>
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<td>Inomata’s Yaoya-to</td>
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<tbody>
<tr>
<td>Shiramazu no Omachi-gyoji</td>
<td>Shiramazu, Chikura-machi, Awa-gun.</td>
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<td>NAME OF FOLK CULTURAL PROPERTY</td>
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<tr>
<td>Sawara's float parade</td>
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<tr>
<td>Itabashi's Taaosobi music/dance</td>
<td>Itabashi-ku.</td>
<td>Itabashi no Taaosobi Hozon Rengo-kai</td>
<td>May 4. 1976</td>
</tr>
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<td>Ogochi's Kashima dance</td>
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<td>Wakayama Shachu</td>
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<td>Matsumoto Shachu</td>
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<td>Yamamoto Chachu</td>
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<td>??? Jinja Katsuotsuri Hozon-kai</td>
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</tr>
<tr>
<td>Sagami Puppetry</td>
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<tr>
<td>Yamakita's Omine-iri</td>
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<tr>
<td>Oiso no Sagi-cho</td>
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**PREFECTURE: KANAGAWA**

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<th>(Officially Recognized) PRESERVATION GROUPS</th>
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<td>Sagami Puppetry</td>
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<td>Yamakita's Omine-iri</td>
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<td>Oiso no Sagi-cho</td>
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<td>Ayako dance</td>
<td>Kashiwazaki-shi Ayako-mai Hozon Shinko-kai</td>
<td>Sado Ningyo-shibai Hozon-kai Sado Bunya Ningyo Shinko-kai</td>
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<td>Ningyo, Noroma Ningyo</td>
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<td>Nihomura Ningyo Hozon-kai</td>
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<td>Sado’s Puppetry (Bunya Puppet, Sekkyo-Puppet, Noroma Puppet)</td>
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<td>Yahiko Shrine Toro-ohshito court dance/music</td>
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<td>Ushi no Tsuno-tsuki no Shuzoku Bullfighting</td>
<td>Yamakoshi-mura, Koshi-gun; Hirokami-mura, Kita Uonuma-gun; Ojiya-shi.</td>
<td>??? Ushi no Tsuno-tsuki Shuzoku Hozon-kai</td>
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<td>Oumi no Take’s Karakai</td>
<td>Horinouchi-machi, Kita Uonuma-gun.</td>
<td>Oumitate no Karakai Hozon-kai</td>
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<td>Dai no Saka</td>
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<td>Dai no Saka no Kai</td>
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<td>Takaoka Mikurumayama-sai no Mikurumayama-gyoji</td>
<td>Takaoka-shi.</td>
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<td>Uozu no Tatemon-gyoji Uozu's Tatemon rites</td>
<td>Uozu-shi.</td>
<td>Uozu Tatemon Hozon-kai</td>
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<td>Namerikawa no Nebuta-nagashi</td>
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<td>Johana Shinmegu Festival's float parade</td>
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**PREFECTURE: ISHIKAWA**

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<td>Okunoto harvest festival</td>
<td>Suzu-shi; Wajima-shi; Uchiura-machi, Suzu-gun &amp; Yanagida-mura, Noto-machi, Fugeshi-gun; Anamizumachi; Monzen-machi.</td>
<td>Okunoto no Aenokoto Hozon-kai</td>
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<td>Oguchi no Dekumawashi Oguchi's puppet festival</td>
<td>Tsurugi-machi, Ishikawa-gun; Oguchi-mura.</td>
<td>222 Dekumawashi Hozon-kai</td>
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<td>Noto no Amamehagi Noto's Amamehagi</td>
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<td>Noto no Amamehagi / Uchiura-Chō Amamehagi Hozon-kai Monzen-MACHI Amamehagi Hozon-kai</td>
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<td>Seihaku-sai no Hikiyama-gyoji Seihaku Festival's float parade</td>
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<td>Mizuumi’s Dengaku music / Noh dance</td>
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<td><strong>YAMANASHI</strong></td>
<td>Tenzu Shimai</td>
<td>Kose-machi, Kofu-shi.</td>
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<td><strong>NAGANO</strong></td>
<td>Yuki Matsuri</td>
<td>Niino, Anan-cho, Shimo Ina-gun.</td>
<td>Izu Jinja Yuki Matsuri Hozon-kai</td>
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<td>Tenryu-mura no Shimotsuki Kagura</td>
<td>Kamihara, Tenryu-mura, Shimo Ina-gun; Sakabe Omori Suwa Jinja Ujiko-kai</td>
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**ANNEX**

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
### 2. Important Intangible Folk Cultural Properties

####ANNEX

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

**Asia-Pacific Cultural Centre for UNESCO (APCC)**

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<td>Atobe’s Nenbutsu dance</td>
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<td>Nakataki no Ennen</td>
<td>Nagataki, Shiratori-cho, Gujo-gun.</td>
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<td>Nishiure's Dengaku music</td>
<td>Nishiure, Misakubo-cho, Iwata-gun.</td>
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<td>Fujimori no Taasobi</td>
<td>Fujimori, Oigawa-cho, Shida-gun</td>
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<td>Fujimori's Taasobi music/dance</td>
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| Tokuyama no Bon-odori | Tokuyama, Nakakawane-cho, Haibara-gun. | Tokuyama Koten Geino Honzon-kai | |}

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<td>Mikawa's Dengaku music</td>
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<td>Owaritsushima Tenno-sai no Danjiribune Gyōji</td>
<td>Tsushima-cho; Saya-cho, Ama-gun.</td>
<td>Tushima Jinja Kyosan-kai,</td>
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<td>Owaritsushima Tenno Festival's Danjiribune rites</td>
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<td>Toyohashi Shinmeisha no Oni Matsuri</td>
<td>Toyohashi-cho.</td>
<td>Toyohashi Oni Matsuri Hozon-kai,</td>
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<td>Toyohashi Shinmeisha's Demons Festival</td>
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<td>Mikawa Manzai song</td>
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### Important Intangible Folk Cultural Properties

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<td><strong>Anori no Ningyo-shibai</strong></td>
<td>Anori, Ago-cho, Shima-gun.</td>
<td>Anori Ningyo-shibai Hozon-kai</td>
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<td><strong>Isedai Kagura</strong></td>
<td>Tayu-cho, Kuwana-shi.</td>
<td>Isedai Jinja Kosha</td>
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<td><strong>Shimakamogogo no Bon Matsuri-gyoji</strong></td>
<td>Matsu-cho, Toba-shi; Kochi-cho.</td>
<td>Shimakamogogo's Bon Festival rites</td>
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<td><strong>Isebe no Omita</strong></td>
<td>Isebe-cho, Shima-gun.</td>
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<td><strong>Nagahama Hikiyama Festival's float parade</strong></td>
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<td>Mibu Kyogen</td>
<td><em><strong>Nakagyō-ku, Kyoto-shi.</strong></em></td>
<td>Mibu Dainenhatsu Kochu</td>
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<td>Kyoto Gion Matsuri no Yamahoko-gyoji</td>
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<td>Kyoto's Rokusai-nenbutsu prayers</td>
<td>Kyoto-shi.</td>
<td>Umezuy Rokusai Hozon-kyo</td>
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<td><strong>Kissōin</strong> Rokusai Hozon-kyo</td>
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<td><em>Akoya</em> Rokusai-nenbutsu Hozon-kyo</td>
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<td><em>Hisaye</em> Rokusai-nenbutsu Hozon-kyo</td>
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<td><em>Oyamago</em> Rokusai Hozon-kyo</td>
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<td><em>Nishin</em> Rokusai-nenbutsu Hozon-kyo</td>
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<td>Yasurai-bana</td>
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<td>Kuta no Hanagasa-odori</td>
<td>Kuta, Saky-ku, Kyoto-shi.</td>
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<td>Shoryue's court dance/music</td>
<td>Motomachi, Nishi Tennoji, Tennoji-ku, Osaka-shi.</td>
<td>Tennoji Bugaku Kyokai</td>
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<td>Sumiyoshi no Otaue</td>
<td>Sumiyoshi-machi, Sumiyoshi-ku, Osaka-shi.</td>
<td>Otaue Shinji Hozon-kai</td>
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<td>Sumiyoshi's Great rice-planting</td>
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<tr>
<td>Awaji Puppet Theatre</td>
<td>Mihara-cho, Mihara-gun.</td>
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<td>Kamikamogawa Sumiyoshi Jinja Shinji-Kamikamogawa Sumiyoshi Shrine's Shinji dance</td>
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<td>Kuruma Otoshi Shrine's Okina dance</td>
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<td>Kochi Matsuri no Mifune-gyoji</td>
<td>Koza-cho, Higashimuro-gun; Kozagawa-cho.</td>
<td>Kozagawa Kochi Matsuri Hozon-kai; Kozagawa Shishi-mai Hozon-kai</td>
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<tr>
<td>Inaba’s Shobu Tug-of-war</td>
<td>Hogi, Ketaka-cho, Ketaka-gun; ???: Aoya, gun.</td>
<td>Hogi Shobu Tsuna Hozon-kai; Aoya Rengo Shobu Tsuna Hozon-kai; Obaneo Shobu Tsuna Hozon-kai</td>
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<td>Totsukawa no O-odori Totsukawa’s Great Dance</td>
<td>Musashi-odori Hozon-kai</td>
<td>Nichikawa-odori Hozon-kai</td>
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<td>Sada Shinno</td>
<td>Kashima-cho, Yatsuga-gun.</td>
<td>Sada Shinno Hojisha-kai</td>
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<td>Oki-kokubunji Renge E-mai</td>
<td>Ikeda, Saigo-cho, Oki-gun.</td>
<td>Oki-kokubunji Renge-ko Mai Hozon-kai</td>
<td>May 17, 1977</td>
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<td>Oki-kokubunji Renge E dance</td>
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<td>Oki no Dengaku to Niwa no Mai</td>
<td>Mita, Nishinosaka-cho, Oki-gun &amp; Urago.</td>
<td>Oki no Dengaku to Niwa no Mai Hozon-kai</td>
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<td>Oki no Dengaku music and Niwa dance</td>
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<td>Tsuwanoyasaka Shrine's Sagi dance</td>
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<td>Shiraishijima, Kasaoka-shi.</td>
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<td>Bicchu Kagura</td>
<td>Kawakami-gun; Atetsu-gun; Oda-gun; Shitsuki-gun; Jobo-gun; Niimi-shi; Soja-shi; Takahashi-shi.</td>
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<td>Chiyoda-machi, Yamagata-gun.</td>
<td>Mibu no Hana-taue Hozon-kai</td>
<td>May 4, 1976</td>
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#### 1. Important Intangible Folk Cultural Properties

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<th>NAME OF FOLK CULTURAL PROPERTY</th>
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<th>(Officially Recognized) PRESERVATION GROUPS</th>
<th>DATE OF RECOGNITION</th>
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<tbody>
<tr>
<td>Iwakuni Yukaba’s Kan dance</td>
<td>Yukaba, Iwakuni-shi.</td>
<td>Iwakuni Yukaba no Kan-mai Hozon-kai</td>
<td>Feb. 3, 1976</td>
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</table>
| Suouso’s Hashiramatsu rituals | Sone Nakamura, Shuto-cho, Kuga-gun; Yamada; Ochiai. | So Hashiramatsu-gyoji Hozon-kai
Nakamura Hashiramatsu Hozon-kai
Yamada Hashiramatsu Hozon-kai
Ochiai Hashiramatsu Hozon-kai | Mar. 20, 1989 |

**PREFECTURE: TOKUSHIMA**

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<tr>
<td>Awa Ningyo Jonuri</td>
<td>Katsuura-gun; Kaniyama-cho, Myozai-gun; Kisawa-</td>
<td>(incorporated foundation) Awa Ningyo Jonuri Shinkokai</td>
<td>Dec. 21, 1999</td>
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<tr>
<td>Awa Puppet Theatre</td>
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<tbody>
<tr>
<td>Ayako Dance</td>
<td>Sabumi, Chunu-cho, Nakato-gun.</td>
<td>SAFUMI Ayako-odori Hozon-kai</td>
<td>May 4, 1976</td>
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<tr>
<td>Taki(no)miya’s Nenbutsu Dance</td>
<td>Ryon-cho, Ayauta-gun.</td>
<td>Takimiya Nenbutsu-odori Hozon-kai</td>
<td>May 17, 1978</td>
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### Important Intangible Folk Cultural Properties

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<tr>
<td>Iyo Kagura dance/music</td>
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<td>Iyo Kagura Kannagi-kai</td>
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#### PREFECTURE: KOCHI

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<tbody>
<tr>
<td>Kiragawa's Onta Festival</td>
<td>Kiragawa-cho, Muroto-shi.</td>
<td>Onta Matsuji Hozon-kai</td>
<td>May 17, 1977</td>
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<tr>
<td>Tosa no Kagura dance/music</td>
<td>Monobe-son, Kami-gun; Otoy-cho, Nagaoka-gun; Hongawa-mura, Tosa-gun; Ikegawa-cho, Awa-gun; Agawa-mura; Yusuha-cho, Takaoka-gun; Higashi Tsono-mura; Towa-son, Hata-gun.</td>
<td>Izanagiru ?? Hozon-kai</td>
<td>Jan. 28, 1980</td>
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<td>Ankyo Kagura Hozon-kai</td>
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<td>Higashi-Tsunomura Tsunoyama Kagura Hozon-kai</td>
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<tr>
<td>Kowaka dance</td>
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<td>Yame-Fukushima no Toro Ningyo</td>
<td>Yame-shi.</td>
<td>(cultural foundation) Fukushima Toro Ningyo Hozon-kai</td>
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<td>Yame-Fukushima's Toro Puppet</td>
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<td>Hakata Gion Yamakasa-cho</td>
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<td>Hakata Gion Yamakasa rituals</td>
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<tr>
<td>Hachimankohyo Shrine's Kugutsu Dance and Sumo wrestling</td>
<td>Koinumaru, Yoshitomi-machi, Chikujio-gun.</td>
<td>?? Odori Hozon-kai</td>
<td>Jan. 11, 1983</td>
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**ANNEX**

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
<table>
<thead>
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<tr>
<td>Takeo no Ara-odori</td>
<td>Takeo-shi</td>
<td>TAKASE Ara-odori Hozon-ka</td>
<td>May 17, 1977</td>
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<tr>
<td>Takezaki Kanzei Ichibune Oni Matsuri Hozon-ka</td>
<td>Takezaki, Oura, Tsu-cho, Fujisawa-shi</td>
<td>Dec. 27, 2000</td>
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<td>Mishima no Kasedori</td>
<td>Mishima-shi</td>
<td>Kasedori Hozon-ka</td>
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<td>Iki Kagura Hozon-ka</td>
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**ANNEX**

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
### Iki Kagura dance/music
- Location: Ishida-cho.
- Hirado Kagura Shinkokai
- Date: Jan. 8, 1987

### Hirado Kagura dance/music
- Location: Hirado-shi.
- Hirado Kagura Shinkokai
- Date: Jan. 8, 1987

### Hirado no Jangara dance/music
- Location: Hirado-shi.
- Hirado-shi Jiu Wagku Nenbutsu Hozon Shinko-kai
- Date: Dec. 15, 1997

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#### Prefecture: KUMAMOTO

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<th>Base Locations for IIFC Properties</th>
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<tr>
<td>Aso’s Noko Festival</td>
<td>Ichinomiya-machi, Aso-gun; Aso-machi.</td>
<td>Aso no Noko Saiji Hozon-kai</td>
<td>Jan. 14, 1982</td>
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#### Prefecture: OITA

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<td>Hita Gion no Hikiyama-gyoji</td>
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<td>Hita Gion</td>
<td>Dec. 20, 1996</td>
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<td>Hita Gion’s float parade</td>
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<td>Yoshihiro music</td>
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#### Prefecture: MIYAZAKI

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<tr>
<td>Mera Kagura dance/music</td>
<td>Shiromi, Saito-shi.</td>
<td>Shiromi Kagura Hozon-kai</td>
<td>May 17, 1977</td>
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### Kagoshima

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<tr>
<td>Shodon Shibaya</td>
<td>Shodon, Setouchi-cho, Oshima-gun.</td>
<td>Shodon Shibaya Hozon-kai</td>
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<tr>
<td>Koshikijima's Toshidon dance</td>
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<td>Teuchi Honcho Toshidon Hozon-kai</td>
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<td>Katanoura Toshidon Hozon-kai</td>
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<td>Aose Toshidon Hozon-kai</td>
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<td>Shodon Shibaya Hozon-kai</td>
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<td>Ichiki’s Tanabata Dance</td>
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<td>Minami-Aso no Jugoya-cho</td>
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<td>Minami-Aso’s Jugoya rituals</td>
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<td>Akina no Arasetsu gyoji</td>
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<td>Akina’s Arasetsu rituals</td>
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<td>Youn no Jugoya-odori</td>
<td>Gusuku, Yoron-cho, Oshima-gun.</td>
<td>Youn Jugoya-odori Hozon-kai</td>
<td>Dec. 13, 1993</td>
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<td>Youn’s Jugoya Dance</td>
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### Prefecture: Okinawa

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<td>Tarama no Honen-sai</td>
<td>Tarama-son, Miyako-gun.</td>
<td>Tarama-mura Minzoku Geino Hozon-kai</td>
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<td>Tarama's Honen Festival</td>
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<td>Ada no Shinugu</td>
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<td>Ada Kobunkazai Hozon-kai</td>
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<td>Yonakunijima no Saiji no Geino</td>
<td>Yonaguni-cho, Yaeyama-gun.</td>
<td>Yonakuni Minzoku Geino Hozon-kai</td>
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<td>Shimanaka-chiku Geino Hozon-kai</td>
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<td>Iriomotejima no Shichi</td>
<td>Iriomote Kumiuchi, Taketomi-cho, Yaeyama-gun.</td>
<td>Iriomote Minzoku Geino Hozon-kai</td>
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<td>Iriomotejima's Shichi</td>
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<td>Hirara-shi Shimajiri Jichi-ku</td>
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<td>Miyakojima's Bantu music/dance</td>
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<td>Uenomura Nobaru Buraku-ku</td>
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<td>Shioyawan no Ungami</td>
<td>Uda-ko, Ogimi-son, Kunigami-gun; Yako; Shioya;</td>
<td>Taminato-ku, Yako-ku, Shioya-ku, Shirahama-ku</td>
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<td>Shioyawan's Ungami</td>
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<td>Iejima's Village Dance</td>
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### 3. List of Holders or Selected Conservation Techniques

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<tr>
<th>Selected Conservation Techniques</th>
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<tr>
<td>Roof-thatching using Japanese cypress bark or boards</td>
<td>Onishi Yasuo</td>
<td>21 Mar. 1925</td>
<td>12 Jul. 2001</td>
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<tr>
<td>Crafting and restoration of wind instruments for Gagaku music</td>
<td>Hukuda Yasuhiko</td>
<td>3 Oct. 1926</td>
<td>4 May 1976</td>
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<tr>
<td>Production of Misu-gami handmade paper for mounting on sliding doors</td>
<td>Uekubo Shouichi</td>
<td>15 Jun. 1917</td>
<td>11 May 1977</td>
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<tr>
<td>Crafting and restoration of metal fittings of Jodai ornaments</td>
<td>Kanae Soutaro</td>
<td>16 Mar. 1908</td>
<td>11 May 1977</td>
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<td>Ryukyu indigo dyestuffs production</td>
<td>Inowa Seishou</td>
<td>15 Feb. 1927</td>
<td>11 May 1977</td>
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<tr>
<td>Traditional steel-refining (Tatara-buki)</td>
<td>Kihara Akira</td>
<td>7 Oct. 1935</td>
<td>28 Apr. 1943</td>
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<tr>
<td>Production of Udagami handmade paper for mounting on sliding doors</td>
<td>Watanabe Katuhiko</td>
<td>1 Feb. 1939</td>
<td>8 Jul. 2002</td>
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<td>Production of strings for Japanese stringed instruments</td>
<td>Ozasa Hiroyuki</td>
<td>1 Apr. 1924</td>
<td>21 Apr. 1979</td>
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<td>Production of boxes made of paulownia wood for containing art and craft objects</td>
<td>Maeda Yuuichi</td>
<td>12 Oct. 1927</td>
<td>21 Apr. 1979</td>
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<td>Roofing with thatch</td>
<td>Sumida Ryouzou</td>
<td>8 May 1926</td>
<td>8 Jul. 2002</td>
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<td>Production of brushes for gold/silver lacquer painting</td>
<td>Murata Kuroubei</td>
<td>22 Jul. 1915</td>
<td>20 Apr. 1987</td>
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<tr>
<td>Production of roofing tiles</td>
<td>Kobayashi Akio</td>
<td>7 Dec. 1921</td>
<td>26 Apr. 1988</td>
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<td>Kiku-jutsu techniques for marking when constructing wooden building</td>
<td>Mochida Takeo</td>
<td>21 Mar. 1931</td>
<td>3 Mar. 1993</td>
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<td>Restoration of lacquer wares</td>
<td>Kitamura Kenichi</td>
<td>9 Nov. 1938</td>
<td>27 Jun. 1994</td>
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<tr>
<td>Roofing with roofing tiles</td>
<td>Yamamoto Kiyokazu</td>
<td>1 Nov. 1932</td>
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<td></td>
<td>Teramoto Mituo</td>
<td>7 Feb. 1946</td>
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<tr>
<td>Wada Yasuhiro</td>
<td>Inoue Toshio</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
- Production of stage props for Kumi-oden Dance
- Special charcoal for polishing lacquer or metal handicrafts

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<tr>
<td>Higashi Asatarou</td>
<td>Shinabakuro Mitumuro</td>
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<tr>
<th>1 Mar. 1921</th>
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<tr>
<td>Takada Mitou</td>
<td>Yomogashita Minyo</td>
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- Production of handmade paper for mounting (for restoration use)
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<tr>
<th>26 Nov. 1920</th>
<th>31 May 1995</th>
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<tr>
<td>Nakamori Katsuyuki</td>
<td>Sueki Sanoaki</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<th>7 Nov. 1936</th>
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<tr>
<td>Nakahama Hikotarou</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<th>12 Feb. 1943</th>
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<tr>
<td>Moriyama Hiroshi</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<th>24 Feb. 1943</th>
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<td>Sujiri Genshirou</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<th>30 Apr. 1920</th>
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<td>Ogawa Masami</td>
<td>Ishizuka Yoshinosuke</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<tr>
<th>27 Jan. 1922</th>
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<td>Ishizuka Yoshinosuke</td>
<td>Okai Iwamoto</td>
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**Production of model building**
- Production of handmade paper for mounting (for restoration use)
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<th>22 Jan. 1928</th>
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<td>Moriyama Kenjiro</td>
<td>Iwamoto Kenjiro</td>
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<td>Ono Norito</td>
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<td>Suzuki Tatsuhiko</td>
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<tr>
<th>7 Aug. 1936</th>
<th>21 Jun. 1999</th>
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<tr>
<td>Hasegawa Momichi</td>
<td>Koiwai Takao</td>
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<td>Ota Shunichi</td>
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| 201 | 3. Holders of Selected Conservation Techniques |
(2) Group holders (23 items 25 (23) groups)

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<thead>
<tr>
<th>Selected Conservation Techniques</th>
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<tbody>
<tr>
<td>Name of technique</td>
<td>Organization</td>
</tr>
<tr>
<td>Restoration of wooden sculptures</td>
<td>Bijutsu-in (ArtInstitute)</td>
</tr>
<tr>
<td>Building restoration</td>
<td>Association of conservation techniques for cultural property buildings</td>
</tr>
<tr>
<td>Building wood work</td>
<td>National organization for conservation of roofing techniques for temples and shrines</td>
</tr>
<tr>
<td>Roof thatching using Japanese cypress bark or board</td>
<td>Japanese association of lacquer for cultural properties</td>
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<tr>
<td>Roof thatching</td>
<td>Japanese organization for conserving lacquer gathering techniques</td>
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<tr>
<td>Production of tools for paper making</td>
<td>Japanese association for conserving art swords</td>
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<tr>
<td>Production of steel used for making Japanese swords</td>
<td>Organization for conserving Ryukyu indigo production techniques</td>
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<tr>
<td>Ryukyu indigo production</td>
<td>Organization for Ukiyo wood-block art engraving and printing techniques</td>
</tr>
<tr>
<td>Ukiyo wood-block art techniques</td>
<td>Organization for conserving Awa Indigo production techniques</td>
</tr>
<tr>
<td>Awa indigo production</td>
<td>Organization for conserving cultural properties related to shrines and temples in Nikko</td>
</tr>
<tr>
<td>Building coloration</td>
<td>Japanese association for conserving ethnic craft techniques</td>
</tr>
<tr>
<td>Natural dyestuffs (safflower and gromwell) production</td>
<td>Showa-mura Kramushi production techniques conservation association</td>
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<td>-------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
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<tr>
<td>Traditional framing and mounting techniques</td>
<td>Asai-cho town organization for conserving production of strings for Japanese traditional musical instruments</td>
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<td>Federation of national treasure framers and restorers</td>
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<tr>
<td>Kabuki stage properties production</td>
<td>Organization for conserving Kabuki stage properties production techniques</td>
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<tr>
<td>Production and repair of festival floats</td>
<td>Association of holders of festival floats production and repair techniques</td>
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<tr>
<td>Conservation techniques for gardens designated as cultural properties</td>
<td>Council of cultural property gardens conservation techniques holders</td>
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<tr>
<td>Carpentry (Japanese walls)</td>
<td>National association for conservation of cultural property techniques</td>
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<tr>
<td>Kabuki stage costume production and restoration</td>
<td>Association for conservation of Kabuki stage costume production and restoration</td>
</tr>
<tr>
<td>Kabuki stage set (scenery painting) production</td>
<td>Organization for conserving Kabuki stage set production techniques</td>
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<tr>
<td>Choma thread twisting</td>
<td>Miyako organization for conserving bu-nmi techniques</td>
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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.
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 nonformal 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 nongovernmental 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 nongovernmental 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;
(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 these 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.
2-1. General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU) will organise the **2004 Workshop on Inventory-making for Intangible Cultural Heritage Management** under the ACCU Programme Series on Intangible Cultural Heritage in Asia and the Pacific in cooperation with Bunkacho (Agency for Cultural Affairs, Japan), the Japanese National Commission for UNESCO, and Independent Administrative Institution, National Research Institute for Cultural Properties, Tokyo.

1. **Background**

The international cooperative framework for the promotion of safeguarding has been increasingly gaining momentum with the adoption of the “Convention for the Safeguarding of the Intangible Cultural Heritage.” In this context, the 2004 ACCU Regional Meeting in Asia and the Pacific was held in Osaka in February 2004 and had a forum to promote better understanding of the new legal instrument and related UNESCO programmes, as well as to gather information on needs and key common issues in Asia and the Pacific.

Based on the issues raised in the meeting, and as its follow-up initiative, ACCU will hold a regional workshop on intangible heritage management (ICH), focusing on inventory-making. ACCU chose the theme because it was demanded by the Workshop participants that the means and know-how of heritage management should be shared, and having national or local inventories is one of the bases for implementing safeguarding measures.

Also, in particular, the UNESCO Convention demands that “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. ... ” in Chapter III Article 12 – 1. Therefore, ACCU considers it timely to hold the Workshop on this theme.

2. **Objectives**

(1) to study the possible theories and methodologies for inventory-making in societies with different social and cultural backgrounds, by examining the Japanese system as an example.

(2) to share the experience of national/regional inventory-making efforts in respective participating countries.

3. **Expected results**

(1) to make models for inventory-making procedure and criteria

   I. to draw up a common model, discriminating and recognising varying factors depending on historical and social conditions of culture

   II. to draw up possible inventory-making processes depending on purposes of the inventory, such as endangered heritage list, representative list, and comprehensive list.

(2) to seek effective ways to utilise the inventories for managing ICH

4. **Time and Venue**

   6 to 11 December 2004 (6 days)

   Japan Publishers Club Building, Tokyo

   Chichibu City, Saitama

5. **Participation in the Meeting**

   (1) One participant each from the following UNESCO Member States in Asia and the Pacific

   Australia, Bhutan, China, Fiji, India, Indonesia, Malaysia, Mongolia, New Zealand, Palau, Philippines, Thailand, Viet Nam

   ACCU welcomes one more from each country on condition that international travel expense is covered by him/herself.

   (2) Resource Persons

   A UNESCO expert, specialists for ICH, community heritage bearing leaders, etc.

   (3) Observers

6. **Qualification of Participants**

   S/he should:

   (1) be an expert in the field (such as anthropologist, museum specialist, cultural administrator), have a very good, concrete understanding of ICH materials present in his or her country and be able to explain the overview;
(2) be actually engaged in ICH inventory-making efforts or other measures of ICH safeguarding;
(3) be proficient in English.
It is preferred that s/he:
(1) has a good understanding of the UNESCO ICH Convention
(2) is/was involved in candidature-selection procedure for UNESCO’s “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”

7. Materials to be prepared by Participant
3- to 5-page Country Report on national level ICH inventory-making efforts or alternative measures for comprehending ICH present in his/her country. (Participants to be informed of details.)

8. Agenda (tentative)
(1) Possible types of “inventory” of ICH
(2) “National inventories” expected in the UNESCO’s ICH Convention
(3) Japanese system of Protecting Intangible Cultural Properties
(4) Sharing Country Reports – inventory-making systems and efforts in respective countries
(5) Studying about the process the heritage went through for being inscribed in the list of Important Intangible Folk Cultural Properties in Japan.
(6) Field work: visiting Chichibu City, experiencing some real ICH and meeting with heritage managers and tradition bearers.
(7) Group work
(8) Discussion on possibilities for inventory-making methodologies and their problem

9. Financial Arrangements
Travel:
ACCU will provide one participant each from the invited countries except Australia and New Zealand with a direct return ticket (normal economy class) between the international airport nearest to his/her residence and Tokyo.

Board and Lodging:
ACCU will cover the lodging expenses and provide a Daily Subsistence Allowance (DSA) for 7 days from Sunday, 5 December to Saturday, 11 December 2004.

10. Working Language
The working language of the Workshop is English. Interpretation between Japanese and English is provided when necessary.

11. Insurance
The participants are requested to purchase, prior to his/her travel to Japan, an “Overseas Traveller’s Personal Accident Insurance Policy” or equivalent insurance, which covers unexpected accidents including fatal injury and illness, at their own responsibility.

12. Accommodation
Hotel Metropolitan Edmont
3-10-8 Iidabashi, Chiyoda-ku, Tokyo
102-8130
Tel: (81-3) 3237-1111
Fax: 03-3234-4371

13. Correspondence
Mr. NAKANISHI Koji
Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
6, Fukuromachi, Shinjuku-ku, Tokyo 162-8484
Japan
Tel: (81-3) 3269-4436/4435
Fax: (81-3) 3269-4510
E-mail:: culture@accu.or.jp

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

**Monday, 6 December 2004: DAY 1**

9:00 Leaving Hotel for meeting venue, Japan Publisher’s Club

9:30 Opening
- Opening Speeches
  ACCU, Japanese National Commission for UNESCO, Bunkacho, UNESCO

10:00-10:15 Orientation

10:15-10:55 Resource person presentation (A)
- Ms. Aikawa Noriko, Advisor to the ADG for Culture, UNESCO
  “Challenges for National Inventories of ICH”

11:00-12:30 Resource person presentation (B)
- Mr. Saito Hirotsugu, Bunkacho (Agency for Cultural Affairs)
  “System and Historical Development of ICH Administration in Japan”

12:30-14:00 Lunch break

14:00-14:40 ACCU presentation
- Ms. Ohnuki Misako, ACCU

14:40-15:20 Resource person presentation (C)
- Mr. Miyata Shigeyuki, National Research Institute for Cultural Properties, Tokyo
  “Some Examples of Designation and Selection of Intangible Folk-cultural Properties in Japan”

15:20-15:35 Tea break

15:35-16:05 Resource person presentation (D)
- Mr. Ralph Regenvanu, Vanuatu Cultural Centre
  “Existing Initiatives which could be developed into a National Inventory(-ies) of ICH in Vanuatu”

16:05-16:45 Group work 1

16:45 Leaving meeting venue for Hotel

19:00-20:30 ACCU Reception
- at Hotel Metropolitan Edmont

**Tuesday, 7 December: DAY 2**

8:30 Leaving Hotel for meeting venue

9:00-9:45 Presentation of Group work 1 results (review of day 1)

9:45-11:45 Country report sharing
- Bhutan, Fiji, Malaysia, Vietnam

11:45-12:45 Group work 2

12:45-13:45 Lunch

13:45-14:30 Presentation of Group work 2 results

14:30-14:35 Introduction to ICH research process/methodology part

14:35-15:20 Resource person presentation (E)
- Mr. Miyata Shigeyuki, National Research Institute for Cultural Properties, Tokyo
  “Field study of Folk Performing Arts in Japan”

15:20-15:35 Tea break

15:35-16:20 Resource person presentation (F)
- Mr. Fukuhara Toshio, Japan Women’s University
  “Festival of floats in Japan”

16:20-16:50 Video show
  “Chichibu Night Festival”

16:50-17:20 Information on Chichibu field work

17:20 Leaving meeting venue for Hotel

**Wednesday, 8 December: DAY 3**

9:30 Leaving Hotel for Chichibu, Saitama

11:47 Train arrives in Chichibu

12:15- Lunch

13:30-13:45 Greetings
- Chichibu Mayor, Chichibu Board of Education

13:45-14:45 Observation
- Chichibu Shrine, Chichibu Festival Hall

14:45-15:00 Break

15:00-16:15 Performance observation
- Kagura, Chichibu Kabuki and Hiki-odori dance

16:15-17:00 Meeting
- 1. Introduction of members
- 2. Meeting representatives of the practitioner groups
- 3. Meeting Key persons from Chichibu Festival Conservation Committee

17:00 Leaving the Shrine for Hotel Route Inn Chichibu

19:00 Dinner
Thursday, 9 December: DAY 4
9:20-10:00 Observation
Kasahoko float
10:00 Performance
Chichibu float music
10:30-11:00 Concluding meeting
1. Relation & network among central & local governments and tradition-bearers
2. Nation-wide network among float festival holders
12:25-13:45 Train ride back to Tokyo
14:30 Arriving at Hotel Metropolitan Edmont
14:30-15:30 Collect the observation results and enter them into computer

Friday, 10 December: DAY 5
8:30 Leaving Hotel for meeting venue
9:00-10:30 Presentation of observation results
10:30-10:45 Tea break
10:45-12:30 Group work 3
12:30-14:00 Lunch break
14:00-15:10 Group work 3 results presentation
15:10-15:40 break
15:40-16:15 Plenary discussion on the GW results
16:15-16:25 break
16:25-17:15 UNESCO presentation
Mr. Cesar Moreno, UNESCO
17:20 Leaving meeting venue for Hotel

Saturday, 11 December: DAY 6
9:00 Leaving Hotel for meeting venue
9:30-9:50 Explanation and Q&A on Japanese “Living Human Treasure” system
9:50-11:00 Concluding session:
workshop outcome sharing
11:00-11:15 Tea break
11:15-11:30 Presentation on ACCU strategies for the immediate future
Ms. Ohnuki Misako, ACCU
11:30-12:00 Closing
2-3. Opening Speeches

(1) Opening Address by Mr. NAKANISHI Koji
Director-General, Asia Pacific Cultural Centre for UNESCO

Good morning ladies and gentlemen, welcome to ACCU, Tokyo.
Mr. Inoue Masayuki, Secretary-General, Japanese National Commission for UNESCO, and Mr. Tatsuno Yuiichi, Director-General of Cultural Properties Department of the Agency for Cultural Affairs and Mr. Cesar Moreno-Triana, Intangible Cultural Heritage Department of UNESCO, distinguished participants, resource persons and experts of different nationalities and 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 Workshop on Inventory-Making for Intangible Cultural Heritage Management. First of all, I should like to express my heartfelt gratitude to the distinguished participants from 12 countries in Asia and the Pacific, for coming all the way to attend this workshop. I should also like to express my appreciation to the Resource Persons and the UNESCO representative.

Today, intangible cultural heritage in Asia and the Pacific is being affected by development and social change. People have the responsibility of passing it down to future generations but in the process of globalization of the economy and contemporary society, intangible cultural heritage unique to each region is in a crisis of transformation and disappearance. ACCU has been taking initiatives in implementing programmes on the safeguarding of intangible cultural heritage, book publishing and literacy education, jointly with Asian/Pacific UNESCO Member States since its inception in Tokyo in 1971. Particularly, since the adoption of the "Convention for Safeguarding of the Intangible Cultural Heritage" by UNESCO in October 2003, we have been placing special emphasis on the field of Intangible Cultural Heritage by adopting an innovative and strategic policy. As you might know well, the UNESCO convention demands that “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 the territory...” ACCU, in response to demands by many cultural administrators, museum specialist, and other cultural experts of Member States, thought it timely and urgent to share the means and know-how on intangible cultural heritage management, especially focusing on inventory-making. This is the first time for ACCU to plan and hold a workshop on the theme and we had a thorough discussion on the programme to ensure its safeties your needs and priorities. We hope this workshop will help you to study he possible theories and methodologies for inventory-making in your country.

Needless to say, the tradition bearers and community people are often the most important target for awareness-raising activities as they themselves are directly responsible for ensuring that transmission will actually take place. So during this workshop, you will have a field visit to Chichibu city to exchange views with the community people involved in the Chichibu Night Festival, which is said to be one of the three largest parade festivals in Japan, along with the Gion Festival in Kyoto and Koya Festival in Hida. I hope you will have an interesting time there studying intangible cultural heritage in Japan.

Lastly, I would like to express our sincere thanks to resource persons, UNESCO, the Japanese National Commission for UNESCO, and Agency for Cultural Affairs for their generous support in organizing this meeting. ACCU will try our best to make your stay as pleasant and comfortable as possible. I hope for your cooperation in advance. Let’s have a wonderful, friendly and fruitful discussions and rewarding conclusions. With this, I would like to close my remarks here. Thank you very much.

(2) Opening Speech by Mr. INOUE Masayuki
Secretary-General, the Japanese National Commission for UNESCO

Ohayou Gozaimasu, good morning everybody,
Mr. NAKANISHI Koji, Director-General of the Asia Pacific Cultural Centre for UNESCO, Mr. Cesar Moreno-Triana, Programme specialist of Intangible Cultural Heritage Department of UNESCO, distinguished participants, ladies and gentlemen.

On behalf of the Japanese National Commission for UNESCO and the Ministry of Education, Culture and
Sports, Science and Technology, I am pleased to express my warmest welcome to all the participants here from Asia and the Pacific Region, for the 2004 Workshop on Inventory-Making for Intangible Cultural Heritage Management, held by the Asia-Pacific Cultural Centre for UNESCO (ACCU).

Some of you may have arrived yesterday, it was extremely warm and it was very irregular for December in Tokyo. Of course Santa-Claus might be confused, wondering if it is December in Tokyo. But for some of the participants who came from, for example, Australia, it is not summer but winter at this moment. It describes of the region over Asia and the Pacific region. So I think diversity reflects the cultural diversity of these regions as well.

As all of you know, the General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage at the 32nd session on October last year. Prior to this convention, there was no convention for safeguarding intangible cultural property such as plays, music, popular customs, and industrial arts. In view of the situation where many important intangible cultural properties are in the process of being rapidly lost all over the world, our Japanese government took its an urgent duty to put this convention into effect at an early date, and so finished the procedures to conclude it in June 2003, as the third signatory in the world.

Japan has been ahead of counties around the world in establishing its own law for promoting cultural properties – particularly intangible cultural heritage. Moreover, Japan in 1993, set up a trust fund within UNESCO for safeguarding intangible cultural heritage and its contributed continuously to protecting it. And as an advanced country in this field, it took lead on negotiations to see that an effective convention was established. In connection with this, convention’s coming into effect, Japan concluded it promptly and had been urging other countries to become aware of the importance of concluding it as well. And I urge the participants of this seminar to push your own counties to conclude as early as possible.

I am aware of that one of the objectives of this workshop is to study possible theories and methodologies for the inventory-making in countries within different social and cultural backgrounds, by examining the Japanese system for designing intangible cultural properties and intangible folk-cultural properties as an example. I fully expect that this workshop to play an important role for promoting effectively all over the region the UNESCO convention, which was adopted last year.

As you may know, the Declare of Education for Sustainable Development, which Japan had originally proposed to the United Nations General Assembly, will start next year. One of the four pillars of Education for Sustainable Development, abbreviated as ESD which is realized by UNESCO, in respect to culture, emphasis has been placed on the importance of the following:

- Recording diversity
- Growing in respect and tolerance of differences
- Fostering support of practices and traditions which build sustainability

As a member of the country which has advocated the decade, I hope that recognition of the importance of safeguarding intangible cultural heritage will promoted in each country from the perspective of sustainability as well.

Last but not least, I would like to express my sincere appreciation to all the staff of the ACCU who have devoted themselves to the preparation of this forum. I hope that the meeting will be a great success, and that your stay in Tokyo will be productive, meaningful and enjoyable.

For some of you, it might be the first visit to Tokyo, Japan. This vicinity is called Kagurazaka. Kagura means the dance in front of the god. So this area itself is the outcome of intangible cultural heritage. On Friday I was here to visit Turkish restaurant. It reflects the various diversity of culture of Asia/Pacific region.

Enjoy your stay in Tokyo. Thank you very much.

(3) Opening Speech by Mr. TATSUNO Yuichi
Director-General, Cultural Property Department,
Bunkacho (the Agency for Cultural Affairs)

Good morning.

I would like to extend my warmest welcome to the specialist and participants from 12 courtiers at very distinguished workshop. Concerning the importance of intangible cultural properties, Mr. Nakanishi has already explained very much, but let us look at what
activities happen on UNESCO. We have taken up tangible cultural properties as well as natural heritage, we have actually preserved the World Heritage and come up with great successes. More recently, we have a new initiative and that is to actively promote the safeguarding of intangible cultural properties. More specifically, in 2001, we declared under the initiative a necessity for oral traditions and for safeguarding masterpieces of intangible cultural properties that was followed by the UNESCO convention. Furthermore, in October in this year in Nara, Japan, we had a conference where we had specialist from all over the world gather together in one place to come up with Yamato Declaration which was a declaration both for tangible and intangible cultural properties. We declared to take an integrated approach when we consider cultural properties. We feel that this is mandatory and very important. In the 1950s, Japan enacted the promotion of cultural properties law. Even then, we handled tangible cultural properties or intangible cultural properties that included everyday life, business and customs and habits of our people in Japan. So we have been active for the past fifty years in this area. In Asia and the Pacific region, we have very diversified cultural heritage and we are now going to see how we can create inventories to protect it. I do hope that through these activities with our half century or experience that will be able to contribute to this end. And also, we do hope that enactment of the laws for protection of intangible cultural properties will actually spread and there will be more active initiatives to this end.

In closing, I would like to thank UNESCO and ACCU and all those people who endeavored to make it possible.

Thank you very much.

(4) Opening Speech by Mr. Cesar Moreno, UNESCO

Mr. Nakanishi, Director-General of ACCU, Mr. Inoue, Representative of the Japanese National Commission for UNESCO, Mr. Tatsuno, Representative of the Agency for Cultural Affairs of Japan

Distinguished participants, Ladies and Gentlemen,

It is a great pleasure and honour for me to be here today to participate, in representation of UNESCO’s Intangible Heritage Section, in this important workshop aimed to reflect upon the Inventory-making for intangible cultural heritage management in Asia and the Pacific Region.

First of all, I would like to congratulate, on behalf of UNESCO, the Asia/Pacific Cultural Centre for UNESCO (ACCU), Bunkachou and the Japanese National Commission for UNESCO for this initiative and for the excellent organization of this timely and informative workshop. UNESCO considers this workshop to be yet another confirmation of the deep involvement of the Japanese authorities and society in, and keen interest for, the promotion and the safeguarding of the intangible cultural heritage, in Japan and worldwide.

I should also like to extend the greetings and wishes for success of Mr. Rieks Smeets, Chief of the Intangible Heritage Section, who is presently preparing the next regional meeting for the Promotion of the 2003 Convention which will take place in the Russian Federation in two weeks time. Mr. Smeets would have been very happy to be here and to discuss with you about the complex issue of inventory-making for the intangible cultural heritage.

There is no need to stress that the intangible cultural heritage needs to be urgently safeguarded in order to ensure its continuity and further development. To a great degree, such necessity owes itself to the specific nature of the intangible cultural heritage. It is a proven fact that in many societies, particularly those of developing countries, traditional forms of expression are being undermined and influenced by globalization. The loss of this invaluable and fundamental heritage means the decrease of the world’s cultural diversity.

UNESCO’s leading role in the safeguarding of the intangible cultural heritage and the fostering of cultural diversity is fully recognized. It is not by chance that in October 2003, a vital document was unanimously adopted by UNESCO’s General Conference, that is the Convention for the Safeguarding of the Intangible Cultural Heritage. For the first time, the international community has obtained a normative instrument confirming its commitment to safeguard this form of endangered heritage. The Convention will enter into force three months after the date of the deposit of the thirtieth instrument of ratification. Today nine countries have already ratified the Convention. They
are Algeria, Japan, Gabon, Mauritius, Panama, Syria, China, Central African Republic and Guinea. UNESCO is eager to see other countries to ratify the Convention as soon as possible.

In parallel with the normative action and in its efforts to effectively respond to the precarious situation of many forms and expressions of the intangible cultural heritage becoming endangered, UNESCO launched, in 1998, the programme on the ‘Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity’. The programme contributes to draw the fullest attention of the Member States to the importance of their intangible cultural heritage and the necessity to safeguard, transmit, protect and promote it. By means of this programme, UNESCO encourages Member States to compile inventories and assist them in formulating and implement appropriate safeguarding measures in the spirit of the provisions of the 2003 Convention.

The very fact that 21 of the 47 Masterpieces proclaimed by UNESCO belong to the Asia Pacific Region is clear evidence of the importance of this subject for all of you. The UNESCO Secretariat has already registered a great number of candidature files from Asia Pacific countries for the Third Proclamation in 2005. This reveals the increasing interest of the region in the safeguarding of their intangible cultural expressions and also represents a very encouraging signal for UNESCO in its efforts to consolidate the entry into force of the 2003 Convention.

According to the provisions of the Convention, the elaboration of national inventories constitutes one of the main obligations of Member States in order to ensure the safeguarding of the intangible cultural heritage at the national level. That is why UNESCO is very happy to participate in this workshop to learn from your experiences which will certainly contribute to the work being prepared by UNESCO to assist the future Intergovernmental Committee of the Convention in the drafting of the Operational Guidelines.

Before concluding, let me take this opportunity to express my sincere thanks to the Japanese Government for its continuous support to UNESCO’s activities for the safeguarding of the intangible cultural heritage and most particularly for their decisive and invaluable contribution to the implementation of the Proclamation Programme. Thanks to the support of the UNESCO/Japan Funds-in-Trust for the Safeguarding and Promotion of the Intangible Cultural Heritage concrete assistance has been provided and continues to be provided to Member States from developing countries for the implementation of safeguarding action plans.

Allow me in conclusion to reiterate the wishes expressed by Mr. Smeets during the Osaka meeting in March this year that the Asia Pacific countries join very soon the 2003 Convention in order to ensure the largest participation of the Region in the first composition of the General Assembly of State Parties.

I wish you a very fruitful and successful workshop and thank you for your attention.
2-4. List of Participants

1. Australia
   Ms. Philippa Watt
   Assistant Manager,
   Indigenous Languages and Culture
   Section
   Indigenous Culture and Arts Support
   Department of Communications,
   Information Technology and the Arts

2. Bhutan
   Ms. Dawa Lhamo
   Lecturer,
   Institute of Language and Cultural
   Studies
   Royal University of Bhutan

3. China
   Prof. Lu Zhou
   Vice Dean of the School of
   Architecture, Tsinghua University,

4. Fiji
   Mr. Sipiriano Nemani
   Administrative Officer (Project),
   Institute of Fijian Language and
   Culture,
   Ministry of Fijian Affairs, Culture
   & Heritage, Regional Development

5. Indonesia
   Ms. Yuke Sri Rahayu
   Staff Assistant Deputy of Tradition,
   Deputy Preservation and
   Development of Culture, Ministry
   of Culture and Tourism

6. Malaysia
   Ms. Hanizah Binti Jonoh
   Assistant Secretary / Archivist,
   Heritage Section, Ministry of
   Culture, Arts and Heritage

7. Mongolia
   Mr. Sonom-Ishiin Yundenbat
   Executive Director,
   Mongolian National Centre for
   Intangible Cultural Heritage

8. New Zealand
   Ms. Cynthia Sidney McCann
   Education Officer,
   Tairawhiti Museum

9. Palau
   Ms. Faustina K. Rehuher-Marugg
   Director, Belau National Museum
   Chairperson, Committee on Culture,
   Palau National Commission for
   UNESCO
ANNEX

10. Philippines
Ms. Carmen D. Padilla
Chairperson, Committee on Culture, UNESCO National Commission of the Philippines

II. Resource Persons (6)

1. Japan (5)
Ms. AIKAWA Noriko
Advisor to the ADG for Culture, UNESCO
Professor, Kanda University of International Studies

11. Thailand (3)
Ms. Prisna Pongtadsirikul
Secretary General
Office of the National Culture Commission, Ministry of Culture

Mr. FUKUHARA Toshio
Faculty of Integrated Arts and Social Sciences, Japan Women’s University

Ms. Nantana Tantivess
Senior Arts Official, Office of Literature and History, The Fine Arts Department Ministry of Culture

Mr. MIYATA Shigeyuki
Head of Folk Performance Section, Department of Performing Arts National Research Institute for Cultural Properties, Tokyo

Ms. Kulwadee Charoensri
Director, Institute of Cultural Research and Development, Office of the National Culture Commission, Ministry of Culture

Mr. SAITO Hirotsugu
Specialist for Cultural Properties, Traditional Culture Division, Cultural Properties Department Bunkacho (Agency for Cultural Affairs)

12. Viet Nam
Ms. Nguyen Kim Dung
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