ACCU’s Community Based Project

2nd Workshop for Better Practices in Communities’ ICH Revitalization - for Promotion of the UNESCO’s 2003 Convention -

FINAL REPORT

13-15 November 2009 Tokushima Japan

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

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1. Background of the Project

The Asia-Pacific Cultural Centre for UNESCO (ACCU) is a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In recent years, ACCU has been working closely with UNESCO, paying special attention to Intangible Cultural Heritage (ICH).

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO in October 2003, entered into force in April 2006. Article 16 of the Convention requires that the Intergovernmental Committee establish and publish the “Representative List of the Intangible Cultural Heritage of Humanity” upon the proposal of the State Parties concerned. It is expected that many traditional performing arts will be recommended as candidates from various communities.

ACCU has been implementing programmes on the protection and safeguarding of cultural heritage, jointly with Asian/Pacific UNESCO Member States. Within this framework, ACCU and UNESCO jointly organised two expert meetings on safeguarding ICH in 2006 and 2007. The meeting adopted a set of recommendations and suggestions for the definition of communities, groups and individuals.

ACCU also organised the 1st Contest in 2006, with many entries from different countries within and beyond the region. Seven communities including those from South Africa, Thailand and Japan were awarded ACCU Prize and Honorable Mention. As a follow-up to the contest, the representatives of the awarded communities were invited to the workshop in Japan in 2007, to share their safeguarding experiences and to launch the establishment of ACCU’s ICH community network. The participants visited one of the awarded communities to observe their project and had face-to-face communication with the community members.

2. Outline and Objectives of the Project

The 2nd Contest was organised in 2008 and six ACCU prizes and one Honorable Mention were awarded in the International Jury Meeting in February 2009 in Kyoto, Japan. As a follow-up activity, ACCU will organise the 2nd Workshop.

The overall objective of the contest is to identify, document and render visible, as well as accessible, past and current practices that have proven to be successful in safeguarding or revitalising ICH, and to collect case studies, in order to provide a rich source of creative and innovative approaches to problem-solving, proven solutions, practical information, lessons learned and hints useful for other communities, thereby contributing to facilitating young people’s participation, and to empower the community through ICH revitalization.

a) 1st Stage: Call for Entries (August - December 2008) and International Jury Meeting

ACCU calls for entries in the 2nd Contest from communities, which actively promote young people’s participation in their activities for revitalising and safeguarding intangible cultural heritage in UNESCO Member States in Asia and the Pacific, Latin America and the Caribbean, Africa, and the Arab States. The 2nd contest continuously focuses on the field of “Performing Arts”.

The jury was comprised of the following six experts from four countries, as well as a representative of ACCU.

1) Ms. Harriet DEACON (South Africa)  
   Research Associate, History Department, University of Cape Town
2) Mr. Cherif Mohamed KHAZNADAR (France)  
   President, Maison des Cultures du Monde
3) Mr. KONO Toshiyuki (Japan)  
   Professor of Law, Kyushu University
4) Mr. KIKUCHI Kensaku (Japan)  
   Chief Senior Cultural Properties Specialist, Cultural Properties Department, Bunkacho (Agency for Cultural Affairs Japan)
5) Mr. Wim VAN ZANTEN (Netherlands)  
   Staff member, Department of Cultural Anthropology and Development Studies, Leiden University
6) Mr. Rieks SMEETS (Netherlands)  
   Former Chief of Intangible Heritage Section, UNESCO
7) Mr. SATO Kunio (Japan)  
   Director-General, ACCU
The following six communities were awarded with the ACCU prizes and one the Honourable Mention.

**ACCU Prize**
- Promotion of Awa Ningyo-Joruri through Nohson-butai Stages: Japan
- Revitalisation of the Traditional Warba Danse: Burkina Faso
- Katta Ashula (Great Song): Uzbekistan
- Oyá Temple Community Culture Project: Cuba
- Preservation Activities of Awadeko Sanbaso-mawashi: Japan
- Preservation and Transmission of Nagahama-Hikiyama Festival: Japan

**Honourable Mention**
- Revival of Performing Arts in Baltistan: Pakistan

b) **2nd Stage (November 2009)**
ACCU invited representatives of the awarded communities in the contest to the workshop held in Japan, to present their case studies. The participants were expected to share their information and various experiences through the workshop. The workshop included a field visit to one of the awarded communities in Japan.

c) **3rd Stage (Early 2010)**
ACCU is to publish outcomes of the workshop as the case study report to be widely distributed to UNESCO and its Member States while digital contents will be released through the Website. By publishing the case study report, ACCU aims to provide a rich source of creative and innovative approaches to problem-solving, proven solutions, practical information, lessons learned and hints useful for other communities.
3. Opening of the Workshop

The opening speech was delivered by Mr. Kunio Sato, Director-General of ACCU. Mr. Sato expressed his heartfelt thanks for the support of Tokushima prefecture and other parties who worked for the realisation of the workshop in Tokushima.

Mr. Chérif Khaznadar, the former Director of Maison des Cultures du Monde sent his sincere congratulations to the awarded communities in the Contest. (see p.58 for the two opening remarks)

After self introduction of the participants and a coffee break, Mr. Sato suggested asking Mr. Khaznadar be take the chairperson of the workshop and the suggestion was agreed to all the participants.

Ms. Misako Ohnuki, Director, Culture Division of ACCU, gave a presentation in order to introduce to the participants, especially the community based programmes, and UNESCO’s 2003 Convention, ICH programmes of ACCU. (see p.44 for details)

Following her presentation, Mr. Kenjiro Jin, Section Head, Culture Division of ACCU explained details of the workshop to the participants. Each of the awarded communities had 30 minutes for making a visual presentation and a 15-minute question-and-answer session proceeded by the chairperson on days 1 and 2. Mr. Jin continued by explaining about the field visit and the performance session on the day 3.
4. Presentations of the Awarded Communities

The chairperson welcomed and invited the first community to make a presentation using visual equipment such as Power Point slides or videos. Please refer to the attached DVD for their presentation materials.

4.1. Preservation and Transmission of Nagahama Hikiyama Festival, Japan (ACCU Prize Awarded)

Title of the Project:
Preservation and Transmission of Nagahama Hikiyama Festival

Name of the Performing Art:
Shagiri (musical accompaniment) of Nagahama Hikiyama Festival

Geographical Location of Your Community:
Nagahama City, Shiga Prefecture

Describe the performing art briefly in narrative form.

The Nagahama Hikiyama (float) Festival has its roots in a parade called Tachiwatari, which was restored by HASHIBA Hideyoshi over 400 years ago when he was the lord of Nagahama Castle. Later, Hikiyama (float) was added to the Tachiwatari parade, giving shape to the current form of the float festival. The performing arts presented at the Nagahama Hikiyama Festival include Kodomo Kyogen (kabuki by children) and Shagiri, both of which are played by children (only boys in Kyogen). Shagiri is a musical accompaniment comprising shinobue (flutes), drums, shime-daiko (stick drum), and surigane (small flat gong).

Shagiri is played whenever floats move, and different tunes are played corresponding to different festival scenes, such as those played before and after Kyogen and those to wake up festival participants on the day of the festival. Shagiri is believed to have started before 1792 since there is a description, “Shagiri was played,” in the topography created in 1792. Each float group (Yamagumi) gathers children once a week or once every other week to practice Shagiri.

Explain in narrative form how your community faced problems which affected the performing art.

Shagiri used to be played mainly by the adult members of float groups. However, after World War II, people’s working style changed considerably, and many farmers in the neighborhood, who had participated in the festival, left their farming land to companies, leading to a decrease in the number of participants in the Hikiyama Festival. Moreover, the aging of the Shagiri players in each float group, an increase in the number of salaried men who could not take a day off for the practice of Shagiri, and an increase in the number of people who moved to an urban city all contributed to a drastic decline in the number of Shagiri players.

Since the Shagiri tradition was handed down orally to the next generation, it was
difficult to master: it took at least one and one-half to two years to acquire the skill even in cases where it was taught one-on-one. In addition, the number of people who could be taught was limited, leading to a situation where there were few players who knew how to play Shagiri properly. Consequently, some float groups were forced to use a tape recording of Shagiri at the festival.

**Explain details of your project for safeguarding and revitalising the performing art in narrative form.**

* What were objectives of the project?

Due to the difficulty in training Shagiri successors orally, efforts to transform Shagiri into music scores began in the 1970s to facilitate and ensure the transmission of Shagiri skills. Shagiri played by older players were audio-taped, which were scored. It took two years to first score the following basic two numbers: *Ohiyari* played during the parade when floats move and *Kagura* played in front of a god. The scoring of Shagiri went smoothly and in 1981, all Shagiri numbers, which had long been handed down orally, were completely scored, including original numbers for each float group.

This activity was supported by the Nagahama Hikiyama Festival Shagiri Preservation Association, which was established by volunteers from each float group. The activities of the Preservation Association include the preservation and transmission of Shagiri, training of successors, and the investigation and preservation of original numbers of each float group. The Association also initiated a program to hand down the tradition of Shagiri, which had long been transmitted only to adults, to children. Its initiative also includes the recording of traditional music into tapes and CDs and the distribution of these tapes and CDs as training and promotional materials.

* Who initiated the project?

The adult members of float groups, who used to actually play Shagiri and shared a sense of crisis over the potential extinction of Shagiri tradition, lead the project. There happened to be a person among them who used to belong to a music band as a student, loved music, and could read music. This person’s presence inspired us to begin the activity of scoring the Shagiri, which in turn led to the establishment of the Preservation Association. Currently, the Association plays a central role in training successors.

* What financial support did the project have for its launch?

Upon the establishment of the Shagiri Preservation Association, we received subsidies for the preservation of Shagiri and the development of successors from Nagahama City and float groups of the Hikiyama Festival. These subsidies are used to purchase *shinobue* (flutes), essential instruments for Shagiri, and repair drums.

* Do your project activities create any income?

Income of the Shagiri Preservation Association includes an annual subsidy of 230,000 yen granted by Nagahama City, membership fees from float groups, training fees, distribution fees for Shagiri CDs (¥1,200/piece), and fees for performing Shagiri at events and festivals other than the Hikiyama Festival.
* How are the younger generations involved?

Shagiri used to be played by adults centering on float group members. However, since the 1970s when it became difficult for adults to succeed the Shagiri tradition due to the aforementioned reasons, it has been taught and transmitted to elementary and junior high school children. In the Nagahama Hikiyama Festival, there is a Kodomo Kyogen (kabuki) program, which is played only by boys living in each float group town. The Shagiri training program intended to provide children, who do not play in the Kyogen, opportunities to participate in the festival and thereby arouse their interest in the festival. Through these efforts, Shagiri has become part of music education at junior high schools and expanded its domain to include activities other than those related to festivals, such as its numbers being played on the recorder and the establishment of Shagiri clubs that conduct Shagiri recitals.

* How do the young people involved feel about the project?

Some of the children joined the Shagiri program because they had played in Kodomo Kyogen before and wanted to continue to participate in the festival after their role as a kabuki player ended. Such children have a high interest in the festival and succeeding the tradition to begin with. Therefore, naturally, they joined the Shagiri program. Since each float group conducts a Shagiri practice session once a week or once every other week, not only during the festival season, but throughout the year, Shagiri has become part of the children’s daily lives.

**Did the Contest result affect the community? If so, describe it as concretely as possible.**

* What are the successful factors of the project?

First of all, Shagiri, which used to be transmitted orally, was transformed into scores, which has enabled transmission of the skill accurately to many people in a short period of time. An oral tradition will die out if there are no transmitters. However, since musical scores can remain for good, our concern over the continuation of the traditional performing art was resolved.

The second success factor is the shifting of Shagiri players from adults to children. Since children learn much faster than adults, the time required to acquire Shagiri skills can be shortened; while it takes one to two years for adults to acquire the skills, children can master them in about six months. Moreover, children often bring their friends to the practice session, which contributes to increasing the number of participants or successors. This approach serves not only to enable the succession of traditional culture, but also to promote exchanges among generations since adults and children learn together.

* What negative issues did you face in its implementation?

Since the Nagahama Hikiyama Festival is traditionally carried out only by men, as exemplified by Kodomo Kyogen, which is played only by boys, women are not allowed to ride on the floats. Therefore, Shagiri was taught only to boys at the beginning. Later,
the number of girls who wished to learn Shagiri increased and girls were allowed to join the practice. However, however hard they may practice, they cannot play in the festival or ride on floats. Therefore, special arrangements were made for them, such as playing before and after Kyogen, which is performed on the ground, with permission to follow the procession of floats. These girls were also allowed to participate in a procession of children Kyogen players called Yawatari at the Hikiyama Festival, provided it is a parade conducted by the Shagiri Preservation Association as its own event.

* What are challenging issues for the future?

While it is generally understood that the Hikiyama Festival is conducted and supported by local residents living in towns that have their own float, these communities are now experiencing the acceleration of a low birthrate and population aging and a decline in the residential population. The continuation of the festival, therefore, seems to be a serious issue for the future. In such a context, it will be necessary to support the festival not only by the people living in the central part of the city, but also by people living in a wider area across Nagahama City. To this end, it is essential to raise public interest in the Hikiyama Festival. While the Shagiri training program provides direct access to participate in the festival, we need to devise other ways to increase the number of participants, centering on children, by attracting people from a wider area, as well as the number of supporters of the festival.
4.2. Promotion of Awa Ningyo-Joruri through Preservation and Utilisation of Nousonbutai Stages, Japan (ACCU Prize Awarded)

**Title of the Project:**
Promotion of Awa Ningyo-Joruri through the Preservation and Utilisation of Nosonbutai Stages

**Name of the Performing Art:**
Awa Ningyo Joruri

**Geographical Location of Your Community:**
Areas in Tokushima Prefecture, which have Noson Butai (Tokushima City, Anan City, Miyoshi City, Naka-cho, Minami-cho, Katsura-cho, Kamikatsu-cho, Kamiyama-cho, Higashimiyoshi-cho, and other places)

**Describe the performing art briefly in narrative form.**

It is believed that at 17th century, Ningyo Joruri had been practiced on Awaji Island and was introduced into Tokushima. Lord Hachisuka established a special status called Doukunbo Mawashi Hyakusho specifically for farmers on Awaji Island and allowed them to tour the nation performing a puppet show. Consequently, they came to Tokushima often and gave puppet shows in temporary sheds erected centering on the indigo-producing areas along the Yoshino River.

Influenced by Awaji’s puppet troupes (ningyo-za), many puppet troupes were formed across Tokushima Prefecture. Since puppeteers, who toured around the nation carrying two wooden boxes with puppets on a pole and performing a puppet show, even went to small villages throughout Tokushima Prefecture. Ningyo Joruri was at its peak around 1887, when over 70 puppet troupes are said to have performed at local festivals and gone on tour to other villages on request during the agricultural off-season. In the 20th century, Ningyo Joruri gradually declined along with the development of movies and plays, and most puppet troupes were dissolved.

After World War II, however, many people joined forces to restore Ningyo Joruri, leading to the establishment of the Awa Ningyo Joruri Promotion Foundation in 1946. As a prefectural joruri contest became an annual summer event, puppet troupes and tayu (chief performer) groups slowly made a comeback. In 1999, Awa Ningyo Joruri was designated a national important intangible folk-cultural property.

**Explain in narrative form how your community faced problems which affected the performing art.**

- Improvement of performance skills
  In Awa Ningyo Joruri, coated lustrous dolls larger than Bunraku dolls came to be used, and puppeteers moved the dolls in a rather exaggerated manner while sticking them out forward, in consideration of their use on outdoor Nosonbutai set up relatively far from the audience and in dark temporary sheds. While giving due consideration to these unique features of Awa Joruri, efforts should be made to further improve performance skills.
- Development of successors
  Tokushima Prefecture currently has four puppet troupes and four tayu groups. However, the prefecture also faces problems common to other regions, that is, the aging of members and the securing and development of successors. Although there are folk art clubs at elementary, junior high, and senior high schools and universities, many members move out of the prefecture after graduation for further education or employment.

- Expansion of repertoire
  A regular program in Tokushima’s Joruri is “Keisei Awa no Nartuto,” a story of affection between a mother and a child, where major characters are people in Tokushima. Including other classics in the repertoire and creating easy-to-understand, more pleasant programs that young people can also enjoy is required.

- Creation of performance opportunities
  The facilities dedicated to Ningyo Joruri should be upgraded and more opportunities should be created for the presentation of the results of hard practice.

- Full use of deko (doll) creation skills
  Tokushima has long provided dolls to a number of puppet troupes in the villages of Awa and those on A waji Island that tour around the nation and produced many skilled doll creators. Currently, there are about 40 doll creators. Their skills to create dolls should be leveraged for the creation of classic dolls, as well as dolls for new Ningyo Joruri programs, craft products, and souvenirs to further disseminate Joruri.

**Explain details of your project for safeguarding and revitalising the performing art in narrative form.**

* What were objectives of the project?

In the farm, mountain, and fishing villages of Japan, many Noson Butai still remain in the precincts of shrines, where kabuki and puppet shows can be performed. While these stages can be categorized into two types, one for kabuki and the other for puppet shows, Tokushima has the largest number of Noson Butai for puppet shows in Japan. With the aim of promoting cultural activities in a wide range of fields, including Awa Ningyo Joruri, and reviving the local communities that have Noson Butai through the preservation and utilization activities of the remaining stages and calling for the cooperation of residents in the prefecture via the media, an organization called Awa Noson Butai no Kai was formed. The activities of the organization include investigations of Noson Butai, PR activities via its official website and publication, holding public performances on restored stages in collaboration with community people and municipal offices, and the formation of new puppet troupes centering on young people.

* Who initiated the project?

The Awa Noson Butai no Kai comprises the following members: architects; researchers from universities; designers; photographers; copywriters; people related to performing arts, including Awa Ningyo Joruri, music, theater, and dancing; staff of cultural facilities...
and municipal offices; and ordinary residents of the prefecture who will be the audience. These members share work according to their specialized fields, such as repair of stages, creation of PR vehicles, negotiations with performers, creation of stage props, and overall coordination.

* What financial support did the project have for its launch?

We started our activities with membership fees from the members of the Awa Noson Butai no Kai and a subsidy granted by Kigyo Mécénat Kyogikai (Association for Corporate Support of the Arts).

* Do your project activities create any income?

The income of the Awa Noson Butai no Kai includes membership fees, profits on the sale of bulletins, and donations to the organization. The income of individual Noson Butai preservation groups includes subsidies for holding public performances, gratuities from the audience, and profits on the sale of local specialties, such as vegetables and artifacts. For the repair of stages, contributions are invited mainly from local residents and the people from related local communities.

* How are the younger generations involved?

Young members engage in background work for Noson Butai performances, such as installation and operation of sound and lighting equipment, designing information leaflets and programs, writing advertising copy, negotiations with performing groups, planning collaborations between Ningyo Joruri and modern dancing or Western music, and performing on stage. They introduce new elements into the field of traditional performing arts, such as design, staging, and joint performances with people in different art genres. In addition, the young people who have moved out of Noson Butai communities come back when public performances are held and help us by acting as coordinators or car park attendants.

* How do the young people involved feel about the project?

While they found it a new and exciting experience to introduce their strong points into traditional performing arts, which is a new field for them, they also experienced first hand the strength of tradition that attracts the understanding and support of many local residents.

**Did the Contest result affect the community? If so, describe it as concretely as possible.**

* What are the successful factors of the project?

One of the success factors is the timing of the project, which coincided with the time when there was a growing mood in society toward the creation of a new culture by reevaluating local traditional culture. Another big success factor is that we looked at the software of Awa Ningyo Joruri through the hardware of Noson Butai.

Performance on a stage is not the only factor enabling local performing arts. Local
performing arts are supported by the faith of local residents in gods who bring bumper crops and protect the safety of their families. They have been succeeded to the present by playing a multifaceted role, such as fostering a sense of solidarity among local residents by providing opportunities for them to join forces to achieve a shared goal and promoting exchanges with people from other regions. Thus, the use not of theaters in urban cities, but of Noson Butai is an attempt to reproduce the original form of the traditional performing art.

* What negative issues did you face in its implementation?

Since most of the areas with Noson Butai are located in inconvenient regions far from Tokushima City, it takes time to conduct activities, such as meetings with local people, setting up a stage, and working on performance day. However, most leading members are active workers with full-time jobs. The most difficult problem, therefore, was to coordinate their schedule to create time for the aforementioned activities. In addition, when holding a public performance, we often have a hard time securing parking spaces and public restrooms since on such an occasion, an over-capacity crowd visits the area.

* What are challenging issues for the future?

Most of the areas with Noson Butai face the issue of a shrinking and aging population. Some stages in deserted villages are rotting away. However exquisite a stage may be, it is very difficult to preserve and utilize it if there are no residents living in the area. On the other hand, these areas are rich in local resources, such as traditional arts and crafts based on the local environment, tasty local food, and the beautiful nature and landscape, in addition to Noson Butai and Ningyo Joruri.

We believe that our future efforts must include activities to disseminate the appealing image of local communities throughout the country by comprehensively leveraging the resources of tourism to support economic revitalization of the local communities by, for example, enlarging the market for tourism and local specialties. To this end, we need to further promote cooperation with municipal offices, local residents, economic and industrial quarters, and the media.
4.3. **Katta Ashula, Uzbekistan (ACCU Prize Awarded)**

**Title of the Project:**
Katta Ashula (Great song)

**Name of the Performing Art:**
Katta Ashula – original genre of the art of singing in Uzbekistan

**Geographical Location of Your Community:**
Fergana Valley of Uzbekistan (at present time this territory includes Fergana, Andijan, Namangan regions and part of Tashkent region)

**Describe the performing art briefly in narrative form.**

Katta Ashula is an original genre of the art of singing in Uzbek traditional music, which has its own distinctive musical and poetic language, performance styles and forms. The figurative style of Katta Ashula is connected with traditional oriental poetry of lyrical and philosophical composition. Singing Katta Ashula requires special training, skills and virtuosity of singers. Traditionally, the bearers of Katta Ashula traditions are master singers (Khofiz or Katta Ashulachi), who underwent traditional school, based on methodology of “Ustoz-Shogird” (Master-Apprentice). To date, oral transfer of singing skills and techniques from master to apprentice remains the main method for preserving and transferring both the music itself and its spiritual values.

Katta Ashula was formed during medieval times on the basis of ancient folk, ceremonial and labour songs and songs of praise, which, as a rule, were performed without instrumental accompaniment. Katta Ashula became an original singing genre and style, forming its own genre system.

**Explain in narrative form how your community faced problems which affected the performing art.**

* What was the condition of your performing arts before the launch of the project?

In the first half of the 20th century traditional musical art (including Makom and Katta Ashula) was able to preserve its artistic influence, high status in society and wide range of audience and cultural tradition. But with the lapse of time, the public lost its former interest in it. In the public conscience, traditional culture started to oppose professional composers’ performance.

Even among popular musicians and well-known researchers there was no interest in this genre, which was connected to the fact, that society had a negative attitude towards several genres. In addition, the cultural policy of the Soviet regime expressed negative reaction to the development of traditional music genres in general. No moral or material support was provided for singers of this unique and original genre. But thanks to the enthusiasm of performers themselves, the genre Katta Ashula continued to exist. Public Associations of Singers (Katta Ashulachi) were or ganised, which united the bearers of traditions of that time and which provided their services during family occasions and national holidays. Interest, especially among the youth is significantly decreasing and this might be connected with the popularity of pop music and variety, which invoked the
interest of all sectors of society.

Within the last decade some works were carried out for preserving, safeguarding and reviving Katta Ashula. A small number of singers and bearers of traditions remained, who preserved local stylistic features and who underwent training on the basis of the methodology of «Master -Apprentice». The same happened to the Schools of Arts – there are only a few of them left.

* What factors negatively affected your performing arts?

In social consciousness traditional art became a contrast to the professional composed art. Traditional musicians and singers were not regarded as elite in the musical world. The situation became very tense, even among well-known musicians and researchers; there wasn’t any interest in these genres, which were performed without musical instruments. Moral and material support was not given to singers of this original genre. Popularisation of platform song, especially among youth, essentially reflected the incoming new talented generation. Only a few people study skills and knowledge of Katta Ashula, and all this happened thanks to the initiation and enthusiasm of some musicians and researchers. Basic requirements for the aspiring performers are a high voice of great compass, ability to improvise and a good musical memory. Not all pupils can suffer so long to learn the individual skills of singing.

The problem of the unique genre and style of singing of Katta Ashula is how to preserve and revitalize its development in contemporary conditions, and how to transmit it to future generations. The main problem is the preservation and safeguarding of Katta Ashula, its skills and techniques of singing and, lack of financial support to singers who still bear traditions of Katta Ashula in local areas. Its future in many cases depends on how it is interpreted, reviving cultural traditions and discovering new scientific researches on Katta Ashula.

**Explain details of your project for safeguarding and revitalising the performing art in narrative form.**

* What were objectives of the project?

Main goals and objectives of the project, based on amendments to the Law «On Safeguarding and Utilisation of Objects of Cultural Heritage» (adopted by the Legislative Chamber of the Parliament of Uzbekistan in April 2009) are:

- preserving and safeguarding Katta Ashula genre, its performance skills and techniques
- material support for the bearers of this tradition, attracting of the m into the system of musical education
- scientific and practical mastering of this genre (expeditions, recordings, inventory, archiving, writing down (musical) notes, popularisation through mass media, competitions, etc).

* Who initiated the project?

Idea of revitalisation and ensuring the viability of Katta Ashula of Fergana was initiated by the Government of Uzbekistan, local communities and groups of experts. The project
was initiated by a scholar, expert in the field of music, Doctor of Arts History, Professor Rustambek Abdullaev and was supported by the National Commission of the Republic of Uzbekistan for UNESCO with assistance provided by the Ministry of Culture and Sports of the Republic of Uzbekistan.

* What financial support did the project have for its launch?

There wasn’t any financial support for implementation of his project. The project is supported only by the state.

* Do your project activities create any income?

The project promoted further interest in this genre, in the mastery of skills and traditions of singing. Additionally, young singers started to be attracted to sites (for example, an activity of «Chor gokh» group (Mar’gilan), involvement of singers as Makhmudjan Tadjibaev in the conservatoire of Uzbekistan, or of Beknazar Dustmurodov – in Republican Musical College of Tashkent, or of well-known musician Temur Makhmudov - in Republican Academic Lyceum named after R. Glier – to train young singers and teach them how to master the skills appropriate for Katta Ashula).

* How are the younger generations involved?

Special attention is paid to attracting youth who are encouraged to develop their performance skills and traditions, their ability to comprehend, hear and recognise of traditions of Katta Ashula. To that end, a number of meetings, conversations with and performances of certain performers and students of conservatoires and colleges will be held at the local level.

The fact that obligatory performance of Katta Ashula genre was included in the programme of Republican Competition on Traditional Performance among the Students of Colleges and Academic Lyceums (Qarshi, 2009) could be regarded as a positive step. Materials and collection of notes for songs are prepared and published.

* How do the young people involved feel about the project?

The young generations regard the project positively and actively participate in its implementation. Apart from working with creative youth, special attention is paid to attracting youth so that they understand, listen and perceive traditions of Katta Ashula and other types and forms of traditional culture.

**Did the Contest result affect the community? If so, describe it as concretely as possible.**

* What are the successful factors of the project?

Adoption of the amendments to the Law «On Safeguarding and Utilisation of Objects of Cultural Heritage» promoted the success of project implementation; all necessary data on previous and current types of activity regarding revival, integrity and safeguarding of Katta Ashula was gathered. A database is being created and much work is being carried out on inventory of Katta Ashula. Special attention is paid to attracting youth to all
types of activities within the project. Young singers started to master skills and traditions relevant to singing Katta Ashula from well-known artists and masters. In order to do so, all available information, communication means and learning facilities are being utilised (oral and written traditions, technical facilities). Experience of older singers (Katta Ashulachi) is being mastered. When advocating and popularising traditional arts, methods and means of show business are being introduced (live concert performance, replication of ethno video films, and wide usage of audiovisual carriers).

* What negative issues did you face in its implementation?

One of the important problems is large-scale advertising and the popularity of variety and pop music at present, which gradually alienate the young generation from traditional culture (i.e. indigenous traditions and spiritual values of the people). Show business is being actively introduced into all areas of cultural activity. In modern mass media audiovisual forms are increasingly taking over, which become the main resource for satisfying needs for information and aesthetic values. Television and Radio Broadcasting Company of Uzbekistan, in this regard, carry out meetings, discussions, talk shows, live performances of artists, traditional music, and concerts of young performers of traditional music. They, to some extent, have an influence on formation of musical tastes, interests and predilections of listeners, particularly on representatives of the young generation. But these are not enough. There is not so much attention paid to the education of young researchers in the field of ICH and young, talented performers of traditional music.

* What are challenging issues for the future?

Katta Ashula, as a form of ICH, is an integral part of the cultural identity of the people of Uzbekistan, its characteristic feature. It is also a priceless song heritage of the Uzbek people. The problem of the disappearance of the original genre and singing style of Katta Ashula has predetermined its safeguarding with the purpose of its further revival and development in conditions of modern times, so that this cultural heritage can be passed on to the generation to come. Its future, in many respects, will depend on how revived cultural traditions and new scientific research about Katta Ashula will be interpreted.
4.4. Revitalisation of Traditional Warba Dance by Troupe Warba Relwendé de Kongoussi, Burkina Faso (ACCU Prize Awarded)

Title of the Project:
Revitalisation of Traditional Warba Dance by Troupe Warba Relwendé de Kongoussi

Name of the Performing Art:
Warba Dance

Geographical Location of Your Community:
Kongoussi City, Bam Province, Northern Central Region, Burkina Faso

Describe the performing art briefly in narrative form.

Warba is the traditional dance of the Mossi, who live in the central region of Burkina Faso, and is an inseparable part of the local custom of Kongoussi City located in Bam Province of the central region.

It is performed at every community event, such as traditional festivals, funerals, weddings, inauguration ceremonies of chiefs in accordance with customary law, baptism ceremonies, and awareness meetings. The distinctive characteristic of Warba is the rapid shaking of the hips and powerful and acrobatic movements. Everyone in the Mossi community, from children to the elderly and men to women, knows how to dance Warba.

Warba’s costumes are also distinctive: a belt-like flared skirt of cotton braids with bells is worn around the waist. A variety of decorations other than bells are attached to the skirt. Dancers wear a hat, which is made of animal hide, shells, cotton, and dye. Dancers have an animal’s tail in their left hand and a bell in their right hand. Accompanying instruments include at least two tam-tam drums, at least two tambour drums, and a flute (the shape of the flute varies with the region).

Explain in narrative form how your community faced problems which affected the performing art.

* What was the condition of your performing art before the launch of the project?

Before April 25, 2003 when the Troupe Warba Relwendé de Kongoussi was established, Warba dance was seldom performed in our community. Consequently, traditional festivals have gradually lost their gaiety. Traditional festivals, such as Pakodé, Kiougou, and Nazese, were overshadowed by Christmas and Easter, and the Warba performance became a rare occasion. Moreover, priests in the Kongoussi parish and the imams of the great mosques decided to prohibit dancing Warba on the premises of churches and mosques. Both Christians and Muslims think that Warba is a dance with an animistic nature, that is, a backward dance. The community then began to adopt modern dance and abandoned traditional dance. Young people danced only to cassette-taped music and became ignorant of other types of dances. The Warba dance declined and its value was underestimated. Young people viewed Warba as a thing of the past and preferred instead to hang out at lively, more exciting bars and eateries. The Warba dance was about to die out.
What factors negatively affected your performing art?

Old and young people, including children, attended the general assembly where the formation of the dance troupe was decided. In other words, people from all segments of the community participated in the assembly, and every person present at the assembly acknowledged the need to restore the Warba dance. First of all, the problems facing the Warba dance had to be solved: funds had to be raised, approval by churches and mosques of the Warba dance had to be obtained, and appropriate costumes and other gear for the dance troupe had to be provided. The organization or framework of the dance troupe has not been established nor has its bank account been created.

The seniors in the community grieved that there was no longer any opportunity to perform the Warba dance or any prospect or plan for its transmission to the next generation. To summarize, the main factors that negatively affected the traditional performing art of Warba were modern dance and the so-called revealed religion, such as Christianity and Islam.

Explain details of your project for safeguarding and revitalizing the performing art in narrative form.

What are the objectives of the project?

The project aims to revitalize the traditional dance long inherited in the northern central region of Burkina Faso through the activities of the Troupe Warba Relwendé. To that end, the following objectives were set as follows:

- Restore the Warba dance in Kongoussi.
- Encourage community people to dance Warba more often.
- Encourage research and creative activities that will contribute to the development and promotion of Warba culture.
- Promote the Warba dance at both local and national levels.
- Actively participate in provincial, national, and international dance competitions.
- Become a leader of Warba dance in Bam Province and the northern central region.
- Encourage young people to embrace the Warba dance as part of their daily lives.
- Preserve the Warba dance in Kongoussi and Bam Province.

Who initiated the project?

Before the launch of the project, people throughout the region deplored the decline of the Warba dance. People gathered at pubs and talked about it but were at a loss as to what to do. Several senior members of Kongoussi brought this issue up at an Assembly held according to customary law, where it was decided, after much discussion, to convene a general assembly to address the issue. The general assembly was held on April 25, 2003, in which representatives from six districts of Kongoussi participated. Thus, while the original idea was presented by several seniors, the entire community was involved in the launch of the project.

What financial support did the project have for its launch?

Upon establishing the Troupe Warbe Relwendé, young and senior members agreed to
solicit contributions in each district of the region to raise funds to purchase musical instruments and costumes for dancers. Since there were no external subsidies available, the dance troupe had to solicit contributions. The contributions collected through these activities.

At the same time, it was proposed to save 40% of the income for the management of the dance troupe. The implementation of this proposal enabled not only to pay for the education of children in the dance troupe, but also to remake the costumes four times. All persons involved in the dance troupe are volunteers who work without pay. Technical or art instruction is also provided by community members who work on a voluntary basis without wages.

* Do your project activities create any income?

We had no source of income at the beginning of the Troupe Warba Relwendé. However, since the beginning of the dance troupe, we have made it a rule to save 40% of the income from public performances, which has provided us with a contingency fund. In addition, whenever the dance troupe faced financial difficulties, the general assembly of residents solicited contributions from the community. Thanks to such dedicated efforts and cooperation, the Troupe Warba Relwendé was able to win first prize many times at provincial, regional, and national competitions. We have since alleviated financial shortages by earning income from different activities. Currently, some children members possess domestic animals, which they purchased with the income obtained through the activities of the dance troupe.

* How are the younger generations involved?

The Troupe Warba Relwendé de Kongoussi comprises two high-quality teams. The main players of both teams are young dancers. The team of junior members, Pour Jeune, won first prize at the National Culture Week competition twice in 2006 and 2008. The members of the Pour Jeune are aged six to fifteen. The senior members, for whom dancing had become physically difficult, took charge of training young people to be the leaders in the Warba revitalization activities. Senior and young members joined forces to promote the Warba dance in Kongoussi.

* How do the young people involved feel about the project?

The Warba dance has gained a solid position in the daily life of young people. In the community, it has become a regular practice again to invite the dance troupe to every baptism and other festive occasion. At funerals, all attendees spontaneously dance Warba, which seems to suggest that the Warba dance has regained its place among local people. Every Kongoussi citizen has a desire that when they die, they want to be sent to their graves surrounded by the Warba rhythm. Warba was accepted once again by all residents, including young people. It is interesting to see more young people than seniors dancing Warba at the general assembly of residents.
Did the contest results affect the community? If so, describe it as concretely as possible.

* What are the success factors of the project?

Fortunately, there were pubs in Kongoussi where people of all ages, occupations, and ranks gather. While all great patriarchs regarded the practice of dancing with the dead and sending the deceased to their graves to the sound of tam-tam drums as an indispensable part of their own funerals, this practice was prohibited by churches and mosques. The community people deplored this prohibition at every opportunity. These voices reached the ears of Kongoussi-born people living in other areas, and they together with senior members of the community called for a resident meeting with the main theme of Warba dance and its future. This movement of calling for community solidarity was motivated by the desire “to protect the local cultural heritage that is being lost over time.” The desire contained love for the local province and the Mossi community as well as the pride at being members of this great community.

* What negative issues did you face in its implementation?

The First was a financial problem since the dance troupe started without any funding sources. The second was the no framework of the troupe for conducting Warba performance on a regular basis. The third was how to obtain permission from churches and mosques to perform Warba again at funerals and celebrations. The fourth, yet equally serious problem was the securing of people who can manage the troupe or teach other members. There were no skilled performers who could lead others to revive the Warba dance at a higher level than before. The fifth was young people’s indifference to traditional performing arts. Before the establishment of the dance troupe, the only dance young people could perform was a dance to modern music. The sixth was the absence of promoters who could take charge of publicity for the dance troupe. Organizations or institutions specialized in PR do not yet exist in Kongoussi.

* What are challenging issues for the future?

It has been six years since the Troupe Warba Relwendé de Kongoussi was established. During these years, the dance troupe obtained about ten prizes and one honorary award. Today, it is one of the best dance groups in Burkina. However, it need to continue improving skills for maintaining its activities for many years. The community also needs to continue its ongoing efforts to have the Warba dance take root solidly in the daily life of its people. Moreover, further efforts should be made to facilitate understanding among different religious groups of the fact that the Warba music has lofty and liberal cultural value. The dance troupe should also work harder than ever to secure in come sources that will provide funds for the purchase of equipment. In addition, it also needs to seek sponsorship for its activities.
Day 2

Presentations continued and the chairperson invited the next presenter of the awarded community.

4.5. Awadeko Sanbasomawashi Densho Hozon Katsudo (Preservation Activities), Japan (ACCU Prize Awarded)

Title of the Project:
Awadeko Sanbasomawashi Densho Hozon Katsudo (Preservation Activities)

Name of the Performing Art:
Sanbasomawashi

Geographical Location of Your Community:
Tokushima city, Ishii town, Kamiita town, Mima city, Higashimiyoshi town, Miyoshi City, and Anan City

Describe the performing art briefly in narrative form.

One of the typical New Year celebration performances in Shikoku is a puppet show called Sanbasomawashi. A puppeteer and a tuzumi (hand drum) player carrying four puppets of Sanbaso (Senzai, Okina, Sanbaso) and Ebisu in two wooden boxes (wicker trunks were used in mountainous regions) visit houses during the New Year holidays and perform a puppet show at the gate.

After hanging strips of white paper to Kojin (god), the puppeteer predicts and celebrates bumper crops, sound health, the safety of families, and business success using the four puppets (dekos). In the past, the performers of Sanbasomawashi visited houses on predetermined dates; consequently, Sanbasomawashi became a well-established New Year’s ritual and custom and was practiced for a long period of time.

However, most of the performers went out of business. By the late 1960s, the tradition disappeared from cities and towns and could be found only in some farm villages in intermediate and mountainous areas. The presence of performers dates to the Edo period, and the performing art of Sanbasomawashi originates from the performing art of puppetry (kugutsu) on Awaji Island, Hyogo.

Explain in narrative form how your community faced problems which affected the performing art.

The causes of the decline in the performing art need to be verified from two aspects, namely, performers and those who received them. Regarding performers, many were forced to discontinue performing due to various factors related to the period of high economic growth. One of the factors was that many young people left to work in the big cities, making it difficult to hand down the skills and clients (receivers) to the next generation. The situation was further aggravated by other factors, such as the aging of performers, discrimination, and contempt for performers. These performers discontinued their business for fear that their children or grandchildren might be discriminated against in marriage or employment due to the existing negative image.
associated with *burakumin* (small settlement people).

Meanwhile, social changes related to New Year rituals and beliefs have affected the Sanbaso receivers. Due to a drastic change in business and agriculture (mechanization, loss of farming, etc.), the number of receivers in urban areas declined radically. In addition, changes in local communities brought by a declining population and a trend toward nuclear families made it difficult for the New Year rituals and related Sanbaso and Ebisu Mawashi holdovers to the next generation. In addition, even if people wanted to maintain the custom of welcoming Sanbaso and related New Year rituals, they could not expect a visit of Sanbasomawashi because of the drastic decrease in the number of Sanbaso performers. Thus, due to the combined factors on the parts of both performers and receivers, the traditional performing art declined rapidly.

**Explain details of your project for safeguarding and revitalising the performing art in narrative form.**

* What were objectives of the project?

Kazuhide Tsujimoto, who investigates the variety of performing arts developed by people discriminated against in Tokushima, established the Awa Deko Sanbaso and Ebisu Mai wo Fukkatsusuru Kai (a group to restore the Deko Sanbaso Sanbaso and Ebisu Dance; currently Deko Sanbaso Hakomawashi wo Fukkatsusuru Kai) in 1995 in an effort to restore and succeed Ebisu Mawashi and Sanbasomawashi, which had disappeared due to a violation of human rights. The group worked to hand down the skills and techniques of Sanbasomawashi and the succession of clients (receivers). In 1998, we met and interviewed a working Sanbasomawashi performer. In 1999, Masako Nakauchi became an apprentice to the performer and learned these skills while accompanying the visits to clients’ houses. After the performer retired from the business in 2001, Nakauchi, who used to accompany the performer as a tsuzumi player and who was a member of the Deko Sanbaso Hakomawashi wo Fukkatsusuru Kai inherited some of the clients. The group has since been conducting Sanbasomawashi and keeping a record of it.

* Who initiated the project?

Awa Deko Hakomawashi wo Fukkatsusuru Kai, Shibahara Life and Culture Institute

* What financial support did the project have for its launch?

In addition to private funds from members, we applied for subsidies for the projects from the government or private enterprises. Since these funds are insufficient, we must rely heavily on private funds from members. Those who visit clients’ houses and perform Sanbasomawashi have an economically hard time, since they cannot have regular jobs. They make their livelihood by performing at clients’ houses and public performances, but their lives are not financially stable. Moreover, activities to hand down the tradition to the next generation require funds to collect puppets (dekos) and other devices. Currently, we make ends meet on the meager funds obtained from public performances and subsidies from government and private enterprises.
* Do your project activities create any income?

Our income comprises fees from performing at clients’ houses and from public performances.

* How are the younger generations involved?

They conducted a preparatory study on Sanbasomawashi, hearing and recording investigations of performers and receivers, accompanied Sanbasomawashi performers, acquired skills, and inherited some of the regular clients. Since 2002, research activities have been carried out where mainly Masako Nakauchi and Kimiyo Minami visit regular clients for performances while several other young people take charge of recording. Moreover, in collaboration with schoolteachers, young members strive to transmit the performance to the next generation by holding Tradition Workshops or Hands-on Workshops at elementary, junior high, and senior high schools and by developing textbooks on Sanbasomawashi.

* How do the young people involved feel about the project? (interview)

When I joined the performers in visiting clients, I was surprised to find long-nurtured relationships between the performers and the receivers. The performers received a warm welcome as the receivers said, “We have been waiting for you.” “Since Sanbaso performers have come to us, we can finally celebrate the New Year,” and “Please come back again next year.” They treated the performers as if they were family members. The houses where the performers stay overnight or have meals are predetermined. I was greatly impressed by the fact that the performers’ visits were firmly established as an essential part of the receivers’ New Year rituals.

Every time a deko is taken out of the box, an elderly lady worshiped it. She said, “Thank you,” to each deko and worshiped it, which impressed me deeply. When the Sanbaso deko or the Ebisu deko touched painful legs or a head, the receiver gave thanks saying, “The pains are gone now. Thank you.” I realized that Sanbasomawashi is an invaluable part of the culture of those people.

**Did the Contest result affect the community? If so, describe it as concretely as possible.**

* What are the successful factors of the project?

One of the success factors is that young people conducted interviews with the elderly as field workers and experienced the charm of Sanbasomawashi first hand. Young people living in this modern society recognized and appreciated the value of the traditional performing art (ethnic culture). The young people were moved when they found among the receivers the identity of Japanese people. They felt the true joy of performing at the gates of receivers, that is, to deliver bumper crops, business success, sound health, and the safety of family members to each household.

Moreover, the Tradition Workshop for Children served to increase exchanges between young people and others in different age groups. In particular, the interviews with the elderly not only contributed to the success ion of the traditional performing art and the
discovery of culture, but a by-product of the activity was young people’s new respect for the elderly.

On March 11, 2009, 163 items for Awa Deko were registered as Nationally Registered Tangible Folk-Cultural Properties. Although most of the gear for visiting performances had been lost, the AWA DEKO Hakomawashi wo Fukkatsusuru Kai worked to collect as much gear as possible.

* What negative issues did you face in its implementation?

Since there were few materials and images of Sanbasomawashi available, it was not easy to conduct activities to restore it. When we conducted field interviews by patiently walking around the area, we met working Sanbasomawashi performers, and this marked a watershed in our project. Our project became activities, not to restore Sanbasomawashi, but to succeed it. Our success on activities started with an effort to communicate our commitment to the succession of the performing art to the performers who were wary of our intentions.

Most Sanbaso performers did not try to hand it down to the next generation for fear of discrimination. They even rejected interviews by researchers. It was probably because Tsujimoto’s grandmother and aunt used to be performers and experienced discrimination.

* What are challenging issues for the future?

We, who have succeeded the skills and clients of Sanbasomawashi from performers, have the responsibility handing them down to the next generation. There are financial problems, however, as performers cannot make a livelihood simply by visiting clients. We need funds to carry on our activities, purchase dekos and other gear. Since we currently do not have our own facilities for the practice and transmission, securing of facilities is another issue. Currently, the gear and materials are stored in members’ houses, and we rent public facilities for practice and transmission activities. Sanbasomawashi has not been designated as a nation’s or local government’s intangible folklore cultural property. In the future, we need to work for the designation of intangible folklore cultural property and establish better conditions that enable constant transmission activities.

One of the issues related to the receivers is aging and the trend toward nuclear families among clients. The long established culture of receiving Sanbasomawashi needs to be handed down to the next generation. As part of efforts toward this end, we, together with receivers, established the Sanbasomawashi wo Sasaeru Kai (a group to support Sanbasomawashi) in 2009.
4.6. Oyá Temple Community Culture Project, Cuba (ACCU Prize Awarded)

**Title of the Project:**
Oyá Temple Community Culture Project

**Name of the Performing Art:**
The target performing arts of the project are dance, percussion, chorus of different cultures, chanting and recitation of poems, painting, wood carving, pottery, wood-block prints, and traditional magic. Prizes have been won in the dance and percussion.

**Geographical Location of Your Community:**
Tall-Piedra District 54, Havana City, Republic of Cuba

While 1,884 residents live in this area, there are no educational, sports, or art facilities. The geographical target for this project is Christina Street. Most residents are migrants from other provinces and the housing as well as educational standards are low.

**Describe the performing art briefly in narrative form.**

*Dance*

Afro-Cuban Dances:
Individual dances of the gods of the Yorub tribe have been handed down through generations in this community. When Africans were brought to Cuba as slaves, they were forced to accept Catholic teachings by American colonists. They adapted to the situation by creating religious syncretism, a combination of African rituals and Catholic saints.

Traditional Popular Dances:
Those are dances small in scale, yet popular among the public, such as son, danzaon, cha-cha, rumba, and guaguanco. These dances originated with the Cuban people and represent traditional dance rhythms long inherited from their ancestors.

Haitian Dance and Tumba Francesa:
The education of this dance is promoted by people of Haitian descent. It represents traditional cultural values, such as rhythms and rituals. Today, Haitian dance and Tumba Francesa remain in three regions. The primary focus of the project, therefore, was placed on the education of these dances to protect them from dying out.

*Percussion*

A skill acquisition course offers two levels: one is for children and the other is for adults. Percussion accompaniment is indispensable for the performance of Afro-Cuban dance, traditional popular dance, and particularly of Haitian dance and Tumba Francesa.
Explain in narrative form how your community faced problems which affected the performing art.

* What was the condition of your performing art before the launch of the project?

The population of youth in Talla-Piedra District 54 is approximately 19%. They often roam around the slums to find anything that fulfills their financial needs. These youngsters drop out from school when they reach thirteen or fourteen years old to help their family business. This was an alarming situation since the potential crime index at the time.

* What factors negatively affected your performing art?

From its launch in 2006, the project has faced and is still faces the same problems: lack of space for the project, educational tools, accommodation for students and instructors. However, thanks to the enthusiasm and determination of the children, instructors, and management staff, the project has continued without a break.

Another problem was lack of cultural art space. In the target area along Christina Street, there are no children’s parks, movie theaters, video theaters, or sports facilities. Therefore, the residents of the area have to fulfill their needs for cultural activities in other neighboring areas. Such a situation could negatively affect every art activity, including our project.

Explain details of your project for safeguarding and revitalizing the performing art in narrative form.

* What were objectives of the project?

- Prevent our cultural heritage from disappearing by actively utilizing and implementing these cultural traditions, which have been passed from our ancestors and slave posterity and represent our roots.
- Provide young people of the community appropriate education and opportunities to acquire sound cultural knowledge so that they can ensure smooth revenue streams in the future.
- Transform the project into a large-scale art school that provides services to every resident in the target community and other neighboring communities equally, regardless of age or gender.
- Fulfill the appropriate and sound cultural needs of the target and neighboring communities.

* Who initiated the project?

The project was initiated by Nancy Pullés Méndez, engineer with a master’s degree and a craft and figurative artist. She is a member of ACAA (Cuban Association of Artists and Crafts men) and a specialist in haute couture and sewing as well as a painter, designer, designer of women’s clothing, and tailor of men’s clothes. She also recites poems for the Carib Cuba Festival.

As a specialist in traditional arts, she designs religious symbols and costumes for
Orishas, which are made by professionals. She also creates silk bedding and high quality tablecloths in the colonial style. Her design and production work also include baroque-style costumes, such as traditional luxury shirts with embroidery called “guayabera” and “Havana dresses.”

* What financial support did the project have for its launch?

Despite our financial difficulties, we did not receive any technical or financial support for the launch of the project in 2006. Practice sessions for dancing, percussion, magic, and others, where many people participate, are conducted in the entrance hall in a very old building of a former milk store. Dancers do not have appropriate costumes, learning materials, or chairs.

We received as much support as available from the local people’s power government, such as cooperation from local artists and donations. Some financial support was also given so that children could attend the project school. Support from community residents and the management staff, though small in scale, was encouraging.

* Do your project activities create any income?

Other older members are also students in college or other educational institutions. Most of the participants of this project are students (7-14 years old). The adult members have a job and manage time between work and project activities. Recently, a male adult, who received training in magic classes, works at popular events. He is registered with a group and successfully increased his income. He deeply appreciates the support he received through the project.

* How are the younger generation involved?

Captivated by the festival music and ancestors’ portraits, youngsters used to gather in a small house at the plain Oyá temple, where artists have been creating hand-made products from 20 years ago. The entrance to the house was charged with enthusiasm of the youngsters. These youngsters were not only getting the most out of their time, but also cultivating their national identity and sense of belonging to their country.

We have never forced a particular dress code on them or forced them to attend project classes. Children and young people come to class in plain clothes. Young people never complain about inconvenient conditions, and they sit on the floor. Since their primary interest lies in dancing, singing, painting, reciting poems, and drinking a small amount of water in between, they keep coming to class despite the fact that the classes sometimes continued beyond their scheduled closing time.

* How do the young people involved feel about the project?

The young people involved in the project feel that they carry on art activities to consolidate their own roots. They are eager to attend practice sessions, participate in other ability development projects, and learn anthropological roots, which will constitute the foundation of their art.
Did the contest result affect the community? If so, describe it as concretely as possible.

* What are the success factors of the project?

Receiving a prize in a contest had a positive impact on the community as the result meant that all the patient efforts made for the project were recognized. One of the success factors for the project is that the attitude toward the folk heritage in the target community and that in the neighboring areas were much the same, which facilitated the consolidation of the ideas and beliefs handed down from our ancestors. Other success factors include the know-how in traditional performing arts of the artists leading the project and the teachers’ sincere commitment to the management of courses.

* What negative issues did you face in the implementation?

- Many teachers are not paid for their work, and often forced to quit teaching to find other jobs that guarantee income. This phenomenon discourages students and has negative impacts on achieving class objectives.
- Educational tools for the visualization of new lessons or to facilitate the correction of mistakes by presenting visual examples are not at all available. We are also short of musical instruments and work desks.
- Generally, children do not have costumes for dance, play, or percussion performances. Few parents can afford costumes for them.
- Moving to venues for activities, such as invited events, competitions, and other scheduled events, is very difficult, since there are many children and most are infants.

* What are challenging issues for the future?

- Construct a small yet adequate school building on the hill of Oyá Temple, since we currently do not have enough space for classes.
- Furnish the school with equipment required to conduct traditional performing art courses.
- Offer at least a minimum amount of remuneration to instructors so that they can continue teaching.
- Provide appropriate learning materials to children to ensure a good education.
- With the support of citizens and the government, improve the living environment by clearing away the three flooded areas and three poor sanitation areas in the District 54.
4.7. Revival of Performing Art in Baltistan (Little Tibet), Pakistan (Honourable Mention)

**Title of project:**
Revival of Performing Art in Baltistan (Little Tibet)

**Name of the performing art:**
Classical Sword Dance and Music in Baltistan.

**Geographical location of your community:**
Districts of Skardo and Gangchhe, Baltistan Division, Northern Areas, Pakistan

**Describe the performing art briefly in narrative form.**

Baltistan, being located in the most difficult mountain valleys, was geographically inaccessible in the past, so people had to rely upon their own resources. They were almost all self-sufficient economically. There was very little interaction with the outside world. They had religious and trade relations with Tibet. As they were Buddhists, Balti society was very peaceful. As the people were self-sufficient and the social atmosphere was very peaceful, these favorable environments provided an opportunity to evolve a high taste of traditions and culture.

Since the beginning of Maqpon, Amacha and Yabgo dynasties in the 12th Century AD, clashes and fighting had started between the rulers of different valleys. This struggle of power caused to develop the art of sword fighting and related music. In the 14th Century AD, hundreds of Sufis, Dervishes and artists came to Baltistan from Iran and Central Asia, announced new era.

The performers in their dances depict and sketch historical and other important events which happened several centuries ago. As people are very proud of their past, as well as the victories their ancestors gained, the deeds their forefathers accomplished, they kept the tradition alive in the shape of performance, which became a regular art and an integral part of their culture.

Generally, the music played for each dance is different and peculiar. Almost all the music consists of several tunes of songs from the Tibetan epic of Kesar, the son of god, which are played one by one in a sequence to give certain messages or indicate the situation. Each dance manifests a very special historical or social event of the past, and one can imagine how the events might have happened.

**Explain in narrative form how your community faced problems which affected the performing art.**

* What was the condition of your performing arts before the launch of the project?

The major cause which affected the performing art was the all of the local ruling dynasties who were the great patrons of indigenous arts and culture. With the decline of these families politically as economically, they possessed little say in the community and few resources to finance and support the performers and the artists in the shape of paying their salaries or financial aid. The other cause was the strong opposition of the
clergy who are against the local cultural heritage, saying that all such activities are the heritage of the past Buddhist times. Several times and in many places and villages, the clergy announced campaigns to oppose and stop these arts and compelled the performers to abandon performing and neglect their instruments. Sometimes the performers faced social ostracism by the clergy.

Another reason for the decline of performing art in the area was the effects of modernisation. A major of the community portion was involved in trade, commerce and business as well as services and they had no time for these arts. Due to the introduction of modern audio and video appliances, people considered their indigenous arts and music old-fashioned compared to the new Indian cultural shows. As the interest and involvement of much part of the community declined, the performers also lost their economic support. Thus due to economic problems the performers gave up their art and took up other trades which were more lucrative.

Moreover, the old and senior citizens and performers as well as the elite appreciating this art perished one by one and the young generation had very little knowledge of their heritage, its historical and cultural significance. In addition, the organisation or body came forward to patronise these declining arts. All these factors took the centuries-old arts and culture of the area to the edge of their extinction.

**Explain details of your project for safeguarding and revitalization the performing art in narrative form.**

* What were objectives of the project?

- To revitalise and preserve the maximum amount of indigenous cultural heritage of Baltistan including the performing arts.
- To provide a historical and cultural knowledge and awareness to the local community.
- To attract the young generation to take interest in the preservation of local heritage and learn and practices these performing arts, especially the classical dances.
- To raise the self-pride of the local community as the custodian of a very beautiful and dynamic heritage.
- To provide some employment to the performers.
- To attract tourism in the area and help in alleviating poverty.

* Who initiated the project?*

Mr. Abbas Kazmi is a researcher and writer in the fields of culture and history of the area. He knowing the values of this cultural and historical heritage of the swords dance (and some other arts and crafts as well), initiated the project by first writing a book on Balti Folk-songs, articles in different periodicals and newspapers and then starting dialogues with the clergy and fundamentalists. Finally he was successful in reviving one of these performing arts in Baltistan. Baltistan Culture Foundation provided its management facilities and NORAD provided some aid for this project in the beginning.
* What financial support did the project have for its launch?

In 1902, NORAD Norwegian Agency for Development provided a sum of Pak.Rs.3,000,000/- to BCF to arrange these performing arts on the occasion of Independence Day of Pakistan i.e.; 14th August.

* Do you project activities create any income?

This project did not create any income for the performers, but it attracted many foreign tourists. They took a keen interest in these performances, but the number of tourists has not so far increased due to the terrorism and Taliban activities in the country. However, we are of the opinion that the interest of foreign tourist in these performing arts certainly has put some positive impact in alleviating the poverty of the people of the area.

* How are the younger generations involved?

Due to the changing atmosphere, the young people seemed to be reluctant in taking much interest and participating in this performing art in the beginning, but very soon they understood and some young people joined in revitalisation by providing helping hands to the project team. Moreover, many young people joined the dances and the procession. This is a clear indication that if these performing arts are properly patronised and regularly performed, they will certainly give full participation, learn the art from the seniors and carry it onto the next generation.

* How do the young people involved feel about the project?

The young people involved in these performances felt satisfaction and pride. In 1902, young girls also personally took part, to play the model bride, namely Kehkshan. However, they also faced some pressure from the clergy, thus the young people were put in a state of vacillation.

**Did the contest result affect the Community? If so, describe it as concretely as possible.**

* What are the successful factors of the project?

The outcome of the project was encouraging as these performing arts have deep routes in the history and heritage of the area. People were longing for revival of their cultural heritage and their love for this heritage was the main factor in the success of this project. After revitalisation of some performing arts (sword dances), the community, especially, the young generations have come to know about their past, history and cultural heritage. Therefore, more and more young people seem to be supporting these arts and participating in the project. Though some clergy are still deadlly opposing such performances, but some have understood the background, meaning and their relation with the history and the heroic deeds of the ancestors. Dialogues have proved very successful in this process for minimising the opposition.
* What negative issues did you face in its implementation?

The negative issues faced during the implementation of the project were the opposition of the clergy, lack of interest from the community and the performers being out of practice for a long time. In the beginning, having no finance was also a problem. However, it was partially solved with the financial support from NORAD.

* What are challenging issues for the future?

- Opposition from the clergy.
- Moreover, there are no financial incentives like prizes or stipends to these senior performers.
- The old performers are dying or they cannot perform due to age and there is no proper arrangement or institute to teach this dying art performance to the young generation. It is imperative to establish or arrange an institute to teach and transfer the old art of performance to the new generation.
5. Comments by the Experts

After all the communities’ presentations and discussions by the participants, the chairperson invited the two experts to make comments about the awarded communities’ safeguarding activities. Then, the chairperson summarized the two-day workshop, focusing on analysis from the presentations.

5.1. Mr. Toshiyuki Kono, Professor of Kyushu University, Japan

It was a very good opportunity for me to learn many new things. I will mention three points as a summary of what I have learned during the workshop. After that, I would like to specifically mention the two awarded communities from Tokushima prefecture.

The first point is about the creation and tradition; they are different from Tangible Heritage. The word authenticity doesn’t apply to ICH and it is always expected that ICH evolves. It implies a kind of new creation constantly made. I saw some communities trying to reactivate their ICH by combining creation with their tradition. Of course, if the elements of tradition are completely gone, it would be very difficult to describe it as ICH. It is not heritage any more, but just a new creation. So keeping the balance between creation and tradition is a very difficult task for every ICH. It was very interesting to see how each community tries to strike a good balance between these two elements, such as when only boys can be on the shrine or girls are not yet permitted. This is also part of the tradition, so it will be very interesting to see how these traditions develop.

The second point is the relationship between ICH and belief, including religion and beyond it. I use this word “relationship” in a much broader sense. I mention this because in some ICH, it is closely linked to belief. This is the case with ‘A-wadeko Sanbasomawashi’, and from documents or from publications; I would not have been able to get that point, had I not participated in the workshop and listened to their explanation. On the other hand, in the case of Burkina Faso, the belief of other sectors of society could cause tension and rather become a hurdle to transmitting the tradition. So, this is again one of the most difficult elements in the field of ICH. It can be harmful in a sense, such as Christianity was a hurdle to re-creating the traditional music which is related to an imism. So, it was encouraging to see how these communities tried to overcome these points.

The third point is the importance of education. At the first workshop held in 2007, I learned a great deal about how important the education of young bearers is for the transmission of ICH. Today, I learned a new point, that education of recipients, especially in the very first level of education, is extremely important. Cooperation with schools would be very crucial in the future.

Now, I would like to talk about two cases in Tokushima on two basic points. Talking about the Awa Noson Butai Stage, there are intangible and tangible factors, which are interlinked. Due this specificity, the difficulties to tackle are unique. The preservation group has been doing terrific jobs to overcome their difficulties. I do appreciate it a lot.

The concept “cultural space” does not yet exist in the Law for the Protection of Cultural Property in this country, while the Convention for the Safeguarding of Intangible Cultural Heritage knows this concept. However its definition is not provided for by
the Convention. Thus accumulation of concrete cases would be important. Reading your documents, I actually thought that your case is a good example of cultural space. Today my impression was confirmed. The stages were created for the Ningyo Jyoruri puppet show. In my view, it is crucial that your activities in the future will be somehow related to the puppet show. Someday the Law for the Protection of Cultural Property may accept the concept of cultural space.

Talking about ‘A wadeko Sanbasomawashi’, it is very different from the Awa Noson Butai Stage and unique. Difficulties lie in the fact that the recipients are scattered in different regions and that they are not interlinked as a community. When we talk about a community, they usually are residing in one area, and in many cases, those festivals are actually performed and done in that specific region.

Through physical movements of the bearers, these recipients are connected, not “inter”linked though. Such style of performance reminds me of minstrels in medieval Europe. Due to such geographical specificity, it would be highly important to educate recipients, although it would be harder to educate people in one specific area.

5.2. Mr. Rieks Smeets, Former Chief of Intangible Heritage Section, UNESCO

For us, members of the jury, it was a truly rewarding experience to hear you, the persons behind the projects that we had the honour to select for this ACCU award, as it made the various projects more concrete, which allowed us to understand them better.

What struck me with many of the projects that were awarded in this year’s round and – indeed - also in the previous round, was that they often started thanks to the initiative of a very small group of persons from the community in question. In many of the projects we discussed, the start of revitalisation efforts was due to individual efforts in response to an urge felt by one or a few persons. These initiatives had a bottom-up character and developed gradually; they were not driven or instigated by authorities, and they were en route adapted as necessary. In certain cases it took many, many years before the projects started yielding firm results.

This is an interesting experience for people used to dealing with safeguarding projects in the UNESCO context. UNESCO projects have to be well designed and they should be short-term, transparent and efficient. It is furthermore pretty difficult to change them once they have been approved. In fact, and this was confirmed here during this workshop, the strict UNESCO project system does not agree well with the specific character of ICH. Developments in the enactment and transmission of ICH elements are difficult to steer, or even to predict, since ICH is constantly evolving, and is carried on and developed by people who have their own personal and collective considerations. The projects we have been hearing about here, did not start with a rigorous three or four year plan; they evolved naturally, almost spontaneously. And, most importantly, eventually they were successful, reinforcing the viability of the practices in question. It cannot be stressed enough: one should not expect or wish that safeguarding projects (and I mean safeguarding in a strict sense of the word) for ICH follow lines developed for, for instance, restoring monumental buildings.

Two of the projects we studied here concern the revitalisation of practices that had totally been disrupted for quite some time; it is doubtful that UNESCO could have
supported, under the regime of the 2003 Convention, projects of this type. If, after – let’s say - 30 years, such revitalised practices have acquired a new life, being transmitted to new practitioners, and evolving within a specific community, the spirit of the UNESCO Convention would not be opposed to accepting such practices as ICH as defined for the purposes of that Convention. Things are, however, not always as simple as the two cases I referred to and the Intergovernmental Committee that is running UNESCO’s Intangible Heritage Convention will no doubt be confronted with many borderline cases, for instance when an ICH element was disrupted for a relatively short time only, or when very serious changes in the enactment of a practice are proposed in order to try to revitalise an element in imminent danger of disappearing.

Like Mr. Kono before me, I would like to pay some attention to the question of the influence of religion on ICH, especially religions brought in from outside. While doing so, I keep in mind that ICH covers, among other things, ways of life and knowledge and understanding of life and the universe. What we witnessed during this workshop, and what has happened in virtually all parts of the world, is that representatives of such religions, usually religions based on a single book, have not always been very tolerant towards practices and expressions that they consider not to be in conformity with their teachings of the scriptures in question. We have here to do with an example of globalisation that started a long time ago and that has been detrimental to ICH practices, and to cultural diversity, virtually everywhere in the world. I was happy to see a few examples in our workshop of cases in which you have been able to convince, in Burkina Faso and Pakistan, clergymen of the compatibility of old and new practices. Admittedly, the two cases in question concerned the revitalisation cases I referred to just before, which may have made things easier.

Another salient feature of the projects we have reviewed is that many of them provide, in one way or another income to the tradition bearers or to their communities, especially by attracting tourists. Generating income through sharing their ICH for many communities is important, if not a necessity. Among those who implement the 2003 Convention there is a wide understanding that practices that are performed for tourists only (and no longer in the traditional setting) do not satisfy the Convention’s definition of ICH; they also accept, however, that wise management of many of our living practices (especially in the domains of traditional music and dance) may include sharing them with people from outside the community concerned who can be asked to pay for the right to assist. As we have seen these two days, safeguarding projects may contribute to the development of a community, or to the increase of the welfare of one or more persons and their families, without impairing too much the practices in question. I was happy to notice that a large part of the awarded projects also had the – often planned – effect of consolidating the social life within the community of tradition bearers.

The review of the awarded projects made it once again clear that for successfully safeguarding of ICH one needs not only financial support; equally important are positive attitudes towards ICH and its safeguarding among central and, especially, local authorities and neighbouring communities. We hope that the implementation of the UNESCO Convention will be a breakthrough in promoting such attitudes. All of the countries represented here already ratified the Convention which means that, in principle, the central authorities have started manifesting such a positive attitude. The States Parties are requested by the Convention to also support financially – according to
their means – the safeguarding of the ICH present in their territory. Your national authorities may, however, also request financial and technical assistance from the Funds of that Convention for the safeguarding of ICH present in their country. I would like to advise you – if you have not done so already – to take up contact with your authorities in order to see whether it would be possible to receive through their intermediation assistance from the system introduced by the Convention for the follow-up of one or more aspects of your ICH safeguarding activities.

My last remark is that I highly appreciate the enthusiasm and great efforts you have shown in trying to safeguard practices and expressions within and for the benefit of your communities; I hope that the creative approaches you have explored – as those that were explored in the projects awarded in the first round – will continue to be disseminated on the ACCU website and thus may inspire other communities.

6. Summary by the chairperson, Mr. Chérif M. Khaznadar (Closing)

Mr. Kono and Mr. Smeets have already spoken about many important points. Please allow me to share with you my impression over the two days.

As a member of the international jury, I was deeply impressed by the representatives from the communities. We learned about your projects only through reports in the jury meeting, and this time, we were able to meet all of you. This was a moving experience. I was able to learn something more important and positive during the workshop. Through this contact with you, I have been able to find something new besides what I learned through paper presentations.

We listened to seven presentations, and it appears that there clearly are two categories of projects. Firstly, three communities from Japan are in one category. These three Japanese presentations can be summarized as follows: Japan is a country which shows very deep appreciation of the value of cultural heritage, especially, ICH. Performers and practitioners of such traditional performing arts had a very good sense of understanding of what they are doing from the view point of ICH.

The three Japanese communities share in common that they are very positive and significant exemplary good practices. They are different from each other, but they share in common the same concern about the three main elements of a performance: the performers (the actors), the public, the stage (the venue). There are performers on the stage vis-à-vis audience in the seats. They have done significant research and tried to understand deeply the challenges of their projects and communities, respectively.

The Nagahama project, the Shagiri music has been their traditional performing art and they have tried to continue preserving the traditional aspect of the music. At the same time, they have tried their best to draw audiences and spectators to this festival. For example, children became to be allowed to ride on a float, and the floats were allowed to parade inside the city where a considerable amount of vehicle traffic may be affected by them. The three communities I mentioned earlier are clearly seen in the Nagahama project. The same thing goes for our Awa Noson Butai; there is an old stage in a rural community and how can they use this? Who are going to be the spectators and the performers on the stage? And, how can it be used for the revitalisation of the rural community?
The same challenges are faced by the Noson Butai puppet theatre. Practitioners have to travel to different places, unlike the rural village theatres. The performers have to go around finding places to perform. In that sense, it is different from the Nagahama case, but there are three commonalities: a spectator event, the presence of the audience, and the performers.

Looking at other awarded countries, there are two kinds of projects from Burkina Faso and Pakistan. The idea of these two projects was to revitalise the tradition in the form of recreation, simply trying to re-create the tradition. At one time, their tradition was suspended, but they want to revive that again. The tradition bearers were able to transmit those important elements of what makes this a tradition.

But, as Mr. Kono mentioned earlier, we need to make a clear differentiation between “transmit” and “newly create”. Suppose that one tradition disappeared, and then create something new and different from the original, and it can be accepted by the local community. When the new creation is accepted by the community, that will begin to have long years of succession and be established as a tradition in the future.

In the case of Japan, a tradition bearer was able to pass the skills and know-how to a young person before his death. In that sense, a tradition was passed on to a younger generation. This is neither a new creation nor the addition of a new element; it was the transmission of the tradition itself.

In Pakistan and Burkina Faso, however, tradition discontinued, but then, various groups tried to re-create the tradition by putting different pieces together. In a sense, the integrity of the old tradition may have been lost to some extent, but a new creation was produced, and in some decades, itself would become tradition.

Another important factor here is the community’s acceptance. The tradition needs to meet the important needs of local communities and should not be an attraction for tourists. That’s a very important element of a performing art.

The Cuban case has an element of continuity, as the project leader explained. The heritage from Africa has been sustained in Cuba, but transmitting this tradition is not an easy task, for example, in terms of financial aspects. The tradition from Africa was mixed with the local religion, Catholicism, and such a creation of syncretism has been maintained. And there are people who still have a serious belief in such syncretic religions and that needs to be sustained.

The Uzbekistan case is a very orthodox, traditional performing art of singing. It does not seem to face a complete crisis, but it meets some challenges. There is a trend among the people who want to find value in such traditional singing. On the other hand, if Katta Ashula is going to be subsumed into a new culture, such as pop music or rock, that would be a danger to it. Katta Ashula has a unique, exceptional value; the quality of singing, technique and virtuosity of singing, all of these important elements are in it. This is poetic and high level lofty singing. If it is completely absorbed into new forms of singing, such as rock music or hip-hop, that would be a danger.
An important element was mentioned by the three Japanese communities; aging of the population. The situation also causes tradition bearers, and young people to begin losing their interest in traditional performing arts and the audience to shunning local tradition.

Why we need to save traditional performing arts is because they have a certain social significance for the local community. We are not safeguarding them as a museum piece if there is no raison d'être for a traditional performing art. It may be neglected and disappear sometime soon. But, in the cases of Japanese communities, they clearly pointed out that they want to keep the tradition as their value. They even presented us various solutions they have tried.

I listened to your discussion with a great depth of interest, and what my fellow experts mentioned is all very important. So, with respect to our discussion, we have prepared recommendation as follows.
Recommendation

by the participants in the Second Workshop for Better Practices in Communities’ ICH Revitalisation (Tokushima, 12 to 15 November 2009) organised by the Asia/Pacific Cultural Centre for UNESCO (ACCU), representing seven communities from Africa, Asia and Latin America:

Having informed each other about their actions for safeguarding ICH elements, all seven with strong community involvement, that were selected by an international jury from among 37 submitted practices as good practices,

Being appreciative of the ways in which ACCU succeeded, between 2007 and 2009, in soliciting the submission of 66 safeguarding practices from three continents, and having them evaluated,

Having taken note of the exemplary way in which the communities in question and their organisations were involved in the execution of the selected safeguarding projects,

Considering that the States Parties to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage are exploring ways to fully involve communities, their organisations and NGOs in the identification and management of the ICH present in their territory,

We strongly recommend the States Parties to the UNESCO Convention (i) to study and take example from the selected practices and from the procedures followed by ACCU to identify, encourage and empower communities developing and executing safeguarding plans for their ICH (see http://www.accu.or.jp/ich/en/) and

(ii) to actively assist and support the communities present in their territory in undertaking measures to safeguard their traditional performing arts and other elements of their intangible cultural heritage;

Express the wish that this type of activities should be continued and further developed by international NGOs and by qualified institutions.

Tokushima, Japan
14 November 2009
7. Field Visit to Inugai Nson-Butai

The participants moved the session venue to Inugai area of Tokushima city for the field visit. That is the area where one of the awarded communities in Japan has been promoting Awa Ningyo-Joruri through noson-butai Stages.

In the Inugai noson-butai, the session was opened with speeches by Mr. Kunio Sato, Director-General of ACCU, Mr. Kamon Iizumi, the governor of Tokushima prefecture, and Mr. Takamasa Shibahara, the president of Inugai noson-butai stage preservation association.

After these speeches, Mr. Sato invited representatives of the 7 awarded communities to the front stage and handed the awards to each of them. The award included a medal which was designed to incorporate the Japanese letter “mu”, the first letter of “Mukei Bunka Isan” or Intangible Cultural Heritage, and a certificate.

And then, Mr. Rieks Sm eets as the representative of the jury members of the international jury meeting held in February 2009 expressed appreciation to ACCU for organising the field visit.

In the performing session, representatives of the awarded communities presented their performance to the audience, mainly the local community members. The session concluded with the Fusuma Karakuri, a screen-shifting mechanism for changing scenic backdrops using the Inugai noson-butai stage slide doors. More than 100 hand paintings on wooden slides were moved and reversed to make a large scene one after another.

In the afternoon, the participants were invited to an exchange meeting organised by Tokushima prefecture and deepened their understanding by face-to-face communication.
ANNEX I

Challenges of the ACCU’s Community-based Project for the Promotion of the Convention for the Safeguarding of Intangible Cultural Heritage

Ms. Misako Ohnuki
Director, Culture Division
Asia-Pacific Cultural Centre for UNESCO (ACCU)

1. Background

The Asia/Pacific Cultural Centre for UNESCO is a NGO and a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In the field of Intangible Cultural Heritage, ACCU has been implementing a number of regional activities for 37 years including production of educational, promotional audio-visual materials on folk dances, folk festivals, folk songs and musical instruments, as well as training personnel by sending mobile teams of experts on documentation, in close cooperation with UNESCO.

In October 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) was adopted by the General Conference of UNESCO. The Convention encourages the community’s participation as bearers and transmitters of ICH. In particular, Article 15 says “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.”

However, if we look into the actual situations facing the local communities we find they are too complex and diverse to capture from a single standpoint. Communities in Asia, Pacific, Africa and Latin America are facing great difficulties in transmitting their traditional cultural expressions, due to dwindling birth-rates and aging population, aging masters and very few successors, absence of a representational system, of divergent visions within communities, or between community experts and academic outsiders, lack of interest and capacities of policy makers to identify ICH-relevant communities, lack of researchers and experts on documentation, lack of know-how on school curriculum for awareness-raising, lack of information on out-sourcing of successors from other communities in safeguarding activities, lack of self-esteem/pride among communities, appropriation by authorities of ICH elements and so on.

Furthermore, I would assume that economic development, eradication of poverty, conflict resolution (peace building) and disaster-resistant community development are the first and most important priorities for many of the State Parties in Asia and Africa. How, therefore, can countries be persuaded to get involved in safeguarding their Intangible Cultural Heritage as promoted in the Convention, while the current generation can hardly survive?

Against this background, in 2006 and 2007 ACCU and UNESCO coorganised two Expert Meetings for the preparation of Operational Directives of the 2003 Convention and adopted recommendations. These recommendations include the specific roles of ACCU in this field to strengthen its interregional contacts and cooperation with institutions and experts in the
Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)

Asia-Pacific region and beyond.¹

In order to look further into the actual safeguarding situation at community level, and to find out, I planned in 2007 a community-based project, “Contest for Better Practices in Communities’ Intangible Cultural Heritage (ICH) revitalisation”, in order to identify, document, and render visible, as well as accessible, past and current practices that have proven to be successful in safeguarding or revitalising intangible cultural heritage, and to collect as many case studies as possible. The project was carried out in 3 years, from 2007-2009, during which period the contest was organised in 2007 and 2009, focusing on the field of “performing arts” and communities, especially those under the threat of disappearing. The project was financially supported mainly by Accenture Co.

This paper is to report on the outcomes gained through the project by clarifying the current situation on safeguarding in ICH in local communities and by sharing a few practices and approaches initiated by the local communities to overcome their difficulties in transmitting their traditional cultural expressions as mentioned below; and also to make proposals for a better international cooperation mechanism in conformity with Article 18² of the Convention.

2. Overview of ACCU’s community-based project: finding better practices of ICH revitalisation

ACCU prepared, on the basis of thorough discussion with experts, guidelines, prospectus and application in English which were translated into 3 languages – Spanish, French and Japanese - to be sent to its 474 cooperating bodies( museums and institutions concerned) and National Commissions for UNESCO in Asia and the Pacific, Africa and Arab States and Latin America and the Caribbean. In addition, 309 experts and officials have so far attended ACCU ICH activities since 1982.

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<th>Regions</th>
<th>No. of practices applied</th>
<th>No. of Countries Participated</th>
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<td>Total</td>
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As for the definition of “community” in the project, it followed the recommendation adopted at the “Expert Meeting on Community Involvement in Safeguarding Intangible Cultural Heritage :Towards the Implementation of the 2003 Convention”, March 2006, in which communities are defined as “networks of people whose sense of identity or connectedness

¹ “Taking into account the significant and wide-ranging expertise of ACCU in the promotion and protection of intangible cultural heritage in Asia and the Pacific, which makes ACCU an appropriate institution for furthering capacity-building and cooperation in the field of ICH safeguarding in general, and in that of inventory-making in particular”, and “call upon ACCU to strengthen its interregional contacts and cooperation with institutions and experts in the Asia-Pacific region and beyond” (Conclusions and Recommendations adopted on 15 March 2006 at the UNESCO-ACCU Expert Meeting on Community Involvement in Safeguarding Intangible Cultural Heritage, Tokyo)

² Programmes, projects and activities for the safeguarding of the intangible cultural heritage  1. On the basis of proposals submitted by State Parties, and in accordance with criteria to be defined by the Committee and approved by General Assembly, the Committee shall periodically select and promote national, sub regional 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. …
emerges from a shared historical relationship that is rooted in the practice and transmission of, or engagement with, their intangible cultural heritage”. The following points as selection criteria were taken into consideration in the International Jury Meetings.

- Extent of youth participation
- The community’s involvement in the safeguarding
- Application as model practices
- Sustainability of the safeguarding actions
- Innovative approaches

3. Analysis

When I looked into the causes of the 66 practices’ crises of succession and the measures taken to overcome them, they were roughly divided and can be analysed as follows.

(1) Positive and negative impacts tourism has on community’s performing arts

20 percent of the communities mentioned the impact of tourism on their ICH safeguarding and revitalisation - the influence of tourists is both of a merit and a demerit in safeguarding activities. Therefore, it is important to have thorough discussion on the policy for acceptable tourism among the community, and to consider their preferences. There was a good practice that attracted our interest in their innovative project for safeguarding their performing arts from tourists, submitted by the community of Kurokawa. The community has inherited Kurokawa-Noh, a noh performance presented as a Shinto ritual of Kasuga Shrine, which is located in the Kurokawa area of Tsuruoka city, Yamagata Prefecture in Japan and has been safeguarded and transmitted by its parishioners for more than 500 years. It was originally a sacred event held in a closed community, and outsiders were excluded. One of the festival highlights of the year is the “Ohgi Festival” organised on February 1st and 2nd, conducted in a private house, and many people from outside the community often entered the houses without permission, which was quite a problem. Eventually the community people asked themselves, “To whom does the Kurokawa-Noh belong?”: “Is it to the community?” or “to the parishioners?” The community after a thorough discussion including young practitioners and women, thought of an idea of providing an ‘event’ of the performance, newly planned and produced by volunteers from the Kurokawa community, to satisfy the tourists. Thus the idea of Kurokawa community’s successful approach might encourage and be applicable to other communities currently facing similar problems.

According to the submission file of “Transmission of Traditional Ainu Dances in Obihiro” by Obihiro Kamui To Upopo Preservation Association which has been handing down Ainu songs and dances in danger of disappearing, it was tourism that became one of the big factors in the process of their transmission. The preservation association reports that their transmission project, which originated for the purpose of safeguarding activities gradually became commercialised or, a means for obtaining the food of a life, and sparked criticism within the community about the means of transmission. On the other hand, the community reports that undeniably there were Ainu communities who made the Ainu culture itself the means for attracting tourists - an approach that contributed to their safeguarding process.

Under these circumstances the community has to be careful to consider the negative impact on their ICH that might be caused – one of which might be the escalation that sometimes leads

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3 Ainu people with their distinctive culture are an indigenous people in Hokkaido, Sakhalin and the Tohoku region of Japan's main island.
traditional performing arts to change into "expression to please the tourists."

The practice of Awaji-Ningyo Joururi which was awarded ACCU prize in the first contest shows some of the measures that can be taken to avoid negative impacts on ICH. The Awaji community thought that it was necessary to provide practitioners with stable living conditions. It was reported that one of the elements of success in their safeguarding project was to guarantee the practitioner’s status so that he/she could concentrate on their transmission activities. In their case, the status of the young professionals of Awaji Ningyo-za was guaranteed as public servants managed by local authorities, for the purpose of establishing a system that allows them to be involved in the performing arts without excessive worrying about their livelihood.

Kurokawa Community (population:392)

It was reported that one of the elements of success in their safeguarding project was to guarantee the practitioner’s status so that he/she could concentrate on their transmission activities. In their case, the status of the young professionals of Awaji Ningyo-za was guaranteed as public servants managed by local authorities, for the purpose of establishing a system that allows them to be involved in the performing arts without excessive worrying about their livelihood.

Owara Kazenobon is now an event visited by a great number of tourists, but it is originally a cultural element in the life of the people. Men and women of all ages paraded through the streets singing and dancing along to the tunes of shamisen and kokyu. As the festival was becoming popular in the 20th century, there were serious problems due to the large number of tourists, over 200,000 people, at a time when the town’s population is less than 3000. The temporary concentration of population in the town during the festival caused over crowding and an enormous amount of rubbish, without bringing benefit. Thus people in the town definitely felt tourism equalled trouble.

However, at the same time, the rapid increase in the number of the aging population resulting from the decline in the birth rate, and the excessive decline of the population as a whole made the future of the festival uncertain. So the community thought that it would be a shortcut as well as the most effective way of revitalising the economy and safeguarding the performing art, to press ahead with “promotion by tourism” and establishment of “local brands” by making use of the performing art as part of the “town policy”. The Tourism Association in the community established “Owara Kazenobon Support System” where by the Association asks restaurants,

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4 It is a festival held in Yatsuo Town of Toyama Prefecture in Japan on September 1-3 every year, and has a long history from the Genroku Period (1688-1703)
accommodations, souvenir shops, manufacturers and others in and around the town that may benefit from the festival to pay both registration and membership fees to provide funds for its safeguarding. The Tourism Association self-produced and test marketed the CD “Instrumental Owara Kazenobon Music” in 2001 and made a public commitment to return 10% of the total sales to the Society to cover a part of the budget of the festival. Moreover, the community applied to the Patent Office for a trademark of the performing art which successfully being accepted as an event, received the trademark.

(2) Influence on ICH caused by the sharp decline of the number of practitioners

10 percent of the communities reported that the sharp decline of the population and rationalistic thinking after the war gave rise to a crisis in passing on the traditional culture of the community. In the case of the community of Taketomi Tanedori Festival, the decline made it difficult for the island to secure performers for the festival, for which more than 500 are needed. The festival also has to be supported by people who carry out shrine rituals, provide food, prepare offerings and meals and set up venues. Therefore, the island asked for help from the Ishigaki-Taketomi Kyoyukai Friendship Club, whose members were born on Taketomi Island but now live on the adjacent Ishigaki Island. Fortunately, a great number of Taketomi people in Ishigaki voluntarily participated in the festival.

Around the mid-70s, differences in views emerged between the Friendship Club and the Taketomi Kominkan (community centre). The Friendship Club questioned the meaning of the Tanedori Festival, as what was originally an agricultural ritual seemed to have become part of the tourism that is the main industry of the island. Furthermore, a practical proposal was made to move the climax of the votive performances of the festival to a weekend. The proposal made by the Ishigaki-Taketomi Kyoyukai friendship club to move the Tanedori Festival to a weekend was an expression of club members' willingness to participate in the festival. However, after several meetings among the three villages, the villagers reached a consensus to the effect that the tradition should not be so easily changed even at the expense of cooperation with the friendship club.

(3) Utilisation of schools in the community as measures to revitalise ICH

There were some innovative practices applied in the first and the second contest on revitalising performing arts through school activities- one of which was a revitalisation project on Ningyo Joruri performance training at school.

The school is located in the community, one of the traditional birthplaces of Awaji Ningyo Joruri 500 years ago. The school population is about 450. Students are engaged in a number of extra-curricular club activities after school, such as a Science Club and Brass Band Club. Currently about 30 students, 8 boys and 22 girls are members of the local Art Club. They meet every day after school and every Saturday morning, with guidance given once a week by a couple of professional practitioners on narration and puppet manipulation. For the rest, the teachers in charge of extra-curricular activities supervise students’ practice. They practise by themselves, making use of videocassettes, for example. Previously, Master Turusawa Tomiji, a Living National Treasure, came to train students at Mihara Junior High School, but due to her advancing age, she limits her educational activities at Nandan School to only 4 times per month. The practitioners acting as trainers at the Mihara School are her disciples.

For introducing Puppet Theatre Ningyo Joruri to the first-year students, the school has allocated one period of 50 minutes per week, totaling 100 periods between June and November every year as part of so-called “integrated study “. They say that there can be no special linkage
between the course lecture and their choosing the Club, because Club activities start in April. In music lessons, the School teaches koto (long Japanese board zither with thirteen strings), not the shamisen (three-stringed Japanese lute) used by the Puppet Theatre.

(4) Transmission by young practitioners left their communities

When the economic conditions of the community get worse, the tendency for a young practitioner to leave the land in quest of work is strong. Succession of the traditional performing arts in this case lapses into a serious situation. The dwindling birth-rate worsens the situation further. It is often a resource for survival and a way of maintaining a sense of common identity where old contacts could be useful in new contexts.

Charanke Festival, jointly organised by young people from two regions, Okinawa and Ainu from Hokkaido, was an example that interested ACCU. Due to the outflow of rural population to the big cities, people who had been trained in their traditional performing arts in childhood try to find opportunities to perform in the places they have moved to work, due to various reasons such as mental fallback resources for their survival. In the case of Ainu people, the number living in the metropolitan area around Tokyo is one tenth that of the Ainu people in Hokkaido and it is reported that chances to perform these preserved traditional performing arts were extremely limited. So is in the case of Okinawa’s traditional performing arts. So this festival helps the Ainu of Hokkaido and Okinawans who moved to metropolitan areas to transmit their traditional performing arts (Ainu traditional dances and traditional Ryukyu performing arts) that they have inherited from their original hometowns, and to encourage the participation of young people who have grownup in metropolitan areas, and also as a promotional/educational activity to enhance understanding of minority cultures through such activities.

Also in recent years, they have been inviting traditional dance preservation associations in Hokkaido to the event and the festival has come to occupy an important place as an opportunity to strengthen mutual communication between groups in both of the areas that are separately conducting safeguarding activities.

4. Conclusion and Some proposals

The project has contributed to awareness-raising among community people. Having participated in the Contest in 2007, two communities’ performing arts, Kurokawa Noh and Awa no Ningyo Joruri, became known among the international experts in the field of intangible cultural heritage, and the practitioners, including high-school students, were invited to Paris in March 2008 and 2008 to do a performance at FESTIVAL DE L’IMAGINAIRE organised by the Maison des Cultures du Monde in France. I was also invited to share the outcomes of this project as widely as possible. It is difficult for people inside a community to recognise the distinctive value, and meaning of their own performing arts. As it was the first time for them to perform in a foreign country, the practitioners were highly encouraged by their performance activities and also by the exchange of views among experts and other practitioners from other regions.

One of the features of this project is that a community can participate directly, so the project allowed every community whatever the diversity of language, culture and religions, to take an indirect approach to the project. This enabled them to reach necessary information about the 2003 Convention. We succeeded in starting to collect data on 66 various practices, such as a mixed-race community, and so on.
Communities in the regions of South Asia and Africa need intensive training for their capacity building. I found the people are do not used to filling out the form in line with the guidelines by identifying their ICH and understanding what information required even if the communities are interested in participating in the project. This work itself provides the communities with the know-how for identification and documentation of their ICH. Therefore, I would press the need of training local researchers in a community, inviting an international expert well versed in their cultures and the 2003 Convention as well, by obtaining the informed consent of the community people, or, inviting at least one young researcher whenever a group of foreign experts does research work under an international cooperation programme, such as programmes initiated by Category II centres of UNESCO. Outcomes of the research should be shared among community people in their language. If you find a community lacks so-called researchers, schoolteachers can be invited to do the work. Ideally, it is most effective if this work is developed to cover inventory-making; identification of the intangible cultural heritage in the Community, and in work which grasps the actual conditions and records the contents collectively.

I would suggest that UNESCO make a list of recommended international experts to work as “interpreters”, a group of experts who are ready to be sent to the communities as support in preparation of a submission file of Lists upon receipt of request from State Parties.

I should like to propose that NGOs create basic guidelines (or manuals) for creative succession for community’s ICH.

The traditional performing arts accompanied by traditional musical instruments quite often require great efforts in the process of transmission to a young generation that are quite used to reading western scores. A practice of Hikiyama Festival Safeguarding Project found out that rewriting the traditional musical score into western score initiated by music teachers lead to smooth succession. So I would propose a project on sending mobile team of experts for developing textbooks for young practitioners such as rewrite scores of traditional music instrument into western scores for smooth transmission for young people.

I found in some of the awarded projects that women are playing a vital role in revitalisation of their local ICH by coming up with epoch-making ideas for example, the music teacher who is involved in training of young practitioners of Awaji Ningyo Joruri, and the woman in the Kurokawa Noh Safeguarding Association who suggested the Rosoku-Noh Project. I want to assemble the leading players of a success practice, to dispatch them to other communities which are dealing with the issue holds of succession, and to facilitate their action by giving ideas for their safeguarding activities.
ANNEX II


1. ACCU, the Asia/Pacific Cultural Centre for UNESCO, a non-profit organisation that since its creation in 1971 has been active in the fields of intangible cultural heritage and education, organized in 2008/2009 the Second International Contest for Better Practices in Community ICH Revitalization. By means of this report, ACCU wishes to share the results of this contest, as well as the experiences generated by it, with all those interested in implementing the 2003 Convention, in particular its Article 18.

2. In September 2008 ACCU called for nominations from communities in States Members of UNESCO from ASPAC, LAC, African and Arab States, who are engaged in revitalizing and safeguarding their ICH with the involvement of, in particular, young people. Before the 28 November 2008 deadline, 38 proposals were received: 15 from Japan, 6 from Pakistan, 2 from Burkina Faso, India and Papua New Guinea, and 1 each from Bangladesh, Cambodia, Colombia, Cuba, Indonesia, Iran, Nigeria, Singapore, South Africa, Uzbekistan and Venezuela. The large majority of the proposals, which as a rule were submitted by community leaders or local organizations, concerned activities aimed at safeguarding performing arts: traditional music, dance and theatre. This was in accordance with the focus of this round of the Contest.

3. The Jury met in Kyoto, Japan, from 17 to 19 February 2009. As intended – and as had happened at the First Contest - six safeguarding projects were selected as better practices, whereas one proposal received honourable mention.5 Representatives of those involved in the six selected activities will be invited later on in 2009 to Japan to share their experiences and discuss safeguarding ICH in general.

4. In the framework of this Contest, ACCU proposed to keep to the following definition of “communities” that was elaborated by an expert meeting it organized in 20066: “networks of people whose sense of identity or connectedness emerges from a shared historical relationship that is rooted in the practice and transmission, or engagement with, its intangible cultural heritage.”

The Jury was given the following selection criteria:

- Extent of youth participation
- Community involvement
- Applicability as a model
- Sustainability of the activity
- Innovative approaches

5. Since ACCU had placed this project in the framework of the implementation of the 2003 Convention, the Jury also paid attention to the conformity of the target elements with the definition of ICH as provided in that Convention, and to the conformity of the presented safeguarding/revitalization activities with the Convention's objectives. The Jury further took

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5 For the First Contest, see http://www.accu.or.jp/ich/en/community/index.html.
into positive account proven contributions to human development and intercultural understanding of the revitalizing activities that were presented to it.

6. The six activities selected for the ACCU prizes were:

- Safeguarding of the Wambra danse, Mossi Highlands, Bam province, Burkina Faso.
- El Templo de Oya, teaching nine art forms, in particular dance traditions, to young people in a neighbourhood of La Havana, Cuba, as a community rehabilitation activity.
- Revitalisation of the Sanbasomawashi, a new year puppet tradition, Tokushima prefecture, Japan.
- Preserving and revitalising puppet theatre stages on Awaji Island, Japan, in order to allow the continued enactment of traditional theatre performances.
- Safeguarding the Shagiri music performed at the Nagahama-Hikayama festival, Nagahama, Japan, by involving and teaching children.
- Safeguarding the Katta Ashula or Great Song, Fergana Valley, Uzbekistan, by organizing formal transmission, including the creation of a State ensemble, and by encouraging non-formal transmission.

Honourable mention was given to:
- Revitalizing classical and sword dances and associated music in Baltistan, Pakistan.

7. In addition to the criteria mentioned above, which covered most of the criteria mentioned in article 52 of the Operational Directives of the 2003 Convention, the Jury also used more concrete considerations that it felt followed from the requirement that the safeguarding projects proposed should be in conformity with the Convention's objectives. Such considerations led to, among others, an approach that:

(i) welcomed income-generating effects of safeguarding/revitalisation activities but rejected the selection of activities where it was clear that commercialization was the sole or main aim of revitalisation;
(ii) welcomed safeguarding/revitalisation activities that tried to carefully preserve the meanings and values previously attached to the ICH element concerned, and discouraged the selection of activities that did not do so;
(iii) welcomed safeguarding/revitalisation activities that preserved the social, material or environmental conditions making the continued practice of the ICH element possible;
(iv) favoured the selection of activities whose aim was the safeguarding/revitalisation of well-defined elements important to the identity of clearly-defined communities;
(v) showed a preference for projects with strong, interactive involvement and consent of the communities concerned; and
(vi) accepted safeguarding/revitalisation projects for ICH elements that had virtually ceased to be enacted, but the form, content and values of which were still very much alive in the memory of members of the community concerned, while rejecting proposals concerning revitalization of long-forgotten ICH elements from scratch, which were reconstructed from an external evidential base.

The Jury did accept that safeguarding interventions may lead to formal changes in enactment or transmission, and in the process of selection, considered possible undesirable effects of the activities described in the applications. However, the Jury took the view that some changes as a result of interventions are acceptable and inevitable, as long as key aspects of the ICH element important to the community are not affected. The Jury therefore did not favour proposals for safeguarding elements if future enactment was mainly to take place outside the traditional
community context.

8. The Jury noticed that most of the projects presented to it had originated and then gradually developed within communities, often at the initiative of a small number of highly motivated community members who more often than not created an organisation for the purpose of safeguarding. Many of these safeguarding activities had positive effects on the social framework and self-esteem of the communities concerned. Most activities had not been planned in their full length from the outset. Gradual development, with adaptations of activities as circumstances change, and gradual involvement of larger parts of the community of tradition bearers was a characteristic of many of the more successful submissions. Involvement of local authorities, often as custodians, and their benevolent attitude, as well as attention from the outside world, including (national) media coverage, and income generation were important factors motivating practitioners and other involved community members to continue enacting, developing and transmitting their heritage elements. The Jury did not single out specific projects as particularly innovative. Because intangible heritage safeguarding is a new field of action in which every element requires measures adapted to its characteristics, to its viability and to the attitudes and capacities of the community concerned, any successful safeguarding activity is innovative, and for sure worth being shared with the outside world.

A recommendation to States Parties to the Convention might be that, apart from their other obligations in terms of the Convention, national authorities and institutions might well start executing their safeguarding obligation, mentioned in Article 11 of the 2003 Convention, by encouraging and empowering local authorities and institutions to identify, facilitate and publicise ongoing community safeguarding activities that are in conformity with the 2003 Convention. States Parties might also evaluate how revised tax regimes, awareness-raising campaigns or other national-level mechanisms can encourage community organisations to develop and continue their work in safeguarding the ICH at a local level.
ANNEX III

General Information

1. Organisation
Organised by: Asia/Pacific Cultural Centre for UNESCO (ACCU)
in cooperation with: Tokushima Prefecture
The Japanese National Commission for UNESCO

2. Background
The Asia/Pacific Cultural Centre for UNESCO (ACCU) is a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In recent years, ACCU has been working closely with UNESCO, paying special attention to Intangible Cultural Heritage (ICH).

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO in October 2003, entered into force in April 2006. Article 16 of the Convention requires that the Intergovernmental Committee establish and publish the “Representative List of the Intangible Cultural Heritage of Humanity” upon the proposal of the State Parties concerned. It is expected that many traditional performing arts will be recommended as candidates from various communities.

Against these backgrounds, ACCU launched a community-based project, the “1st Contest for Better Practices in Communities’ ICH Revitalisation”, as one of the programmes on safeguarding of ICH. It aimed to identify, document and render visible, as well as accessible, past and current practices that have proven to be successful in safeguarding or revitalising ICH, and to collect case studies, thereby contributing to facilitating young people’s participation and empowering the community through ICH revitalisation. It was strengthened by the organisation of the 1st workshop in 2007.

The 2nd Contest was organised in 2008 and six ACCU prizes and one Honourable Mention were awarded in the International Jury Meeting in February 2009 in Kyoto, Japan. As a follow-up activity, ACCU will organise the 2nd Workshop.

3. Objectives
ACCU invites participants who have been involved in the project selected in the International Jury Meeting as representatives of the communities to this Workshop.

- to present details of the awarded projects and their safeguarding activities for traditional performing arts which had been threatened by disappearance of other communities
- to discuss creative and innovative approaches to problem-solving, proven solutions, practical information and lessons learned with other communities, and summarise the discussion for sharing among the UNESCO Member States
- to learn about the Convention for the Safeguarding of the Intangible Cultural Heritage, and discuss how to activate their traditional performing arts
- to visit one of the awarded communities in the 2nd contest to observe their activities, and have contact with the local community members
4. **Participation**

ACCU invites (no more than) three participants each from seven communities selected for ACCU prizes and Honourable Mention.

**<Essential Qualification>**

Participants should:

1) be well versed in and involved in the project that was selected
2) be able to participate in presentation and discussion (This Workshop will not include demonstration of performing arts.)
3) have the capacity and willingness to follow-up with the Workshop and act as a bridge between their community and ACCU in the implementation of future projects (i.e. newsletter contribution, research summaries, activity reports, etc.)

**<Desired Qualification>**

Participants should:

- attend the Workshop throughout the entire period
- be in good health to complete all the programmes
- be able to present their own opinions and ideas on the safeguarding and revitalising of ICH (applied for a leading youth)
- prepare and submit a presentation paper to ACCU prior to the Workshop
- prepare a visual material, such as a videotape or DVD, for presenting the project, and agree to ACCU’s use or reproduction of it for the purpose of publishing a case study report and for other publicity purposes

5. **Dates and Venues** *(accommodation)*

Dates: 13 to 15 November 2009  
Venue: Tokushima Tokyu Inn  
1-24, Motomachi, Tokushima-shi, Tokushima 770-0834  
Field Visit: Noson-butai Stage of Inugai in Tokushima

7. **Working Language**

The working languages of the Workshop are Japanese, English, French and Spanish. Consecutive interpretation among the four languages will be provided.
ANNEX IV
List of Participants

1. Participants from Awarded Communities (22)

Revitalisation of Traditional Warba Dance by Troupe Warba Relwende de Kongoussi (Burkina Faso)

Mr. Hubert OUEDRAOGO
Dancer, Troupe Warba Relwende de Kongoussi

Mr. Patrice SAWADOGO
Artistic Director, Troupe Warba Relwende de Kongoussi

Mr. Samuel SAWADOGO
Counsellor, Troupe Warba Relwende de Kongoussi

Oyá Temple Community Culture Project (Cuba)

Mr. Thomas Mariano FOURE
Professor, Oya Temple Atelier Studio

Mr. Antonio Jiménez GONGORA
Community leader
Chief of Preservation & Protection Division, Unidad Basica de San Felipe

Ms. Méndez Nancy PULLES
Community leader
Association Cubana de Artesanos Artistas (ACAA)

Awadeko Sanbasomawashi Densho Hozon Katsudo (Preservation Activities) (Japan)

Ms. MINAMI Kimiyo
Secretary General
Awadekohakomawashi Wo Fukkatusurukai

Ms. NAKAUCHI Masako
Representative
Awadekohakomawashi Wo Fukkatusurukai

Ms. SAKAI Rie
Teacher
Tokushima Prefecture Itano High School

Mr. TSUJIMOTO Kazuhide
Representative
Shibaharaseikatubunkakenkyusyo

Promotion of Awa Ningyo-Joruri through Preservation and Utilisation of Nousonbutai Stages (Japan)

Ms. FUJIKAWA Junko
Senior Staff, Tokushima Prefecture

Mr. HAYASHI Shigeki
Assistant Director
Awa Nousonbutai no Kai

Ms. SAGAYAMA Yoshiko
Group Member, Seinen-za (Joruri Puppet Theatre)

Mr. SATO Kenji
Assistant Chief, Tokushima Prefecture

Preservation and Transmission of Nagahama Hikiyama Festival (Japan)

Mr. NISHIKAWA Takeo
Vice President
Nagahama-Hikiyama Festival Shagiri Preservation Association

Mr. OTSUKA Hideaki
President
Nagahama Hikiyama Cultural Association

Mr. TSUJI Kihachiro
President
Nagahama-Hikiyama Festival Shagiri Preservation Association

Revival of Performing Art in Baltistan (Little Tibet) (Pakistan)

Mr. Syed Muhammad Abbas KAZMI
Researcher/Scholar
Balti Culture and Literature
2. Resource Persons (4)

Mr. Chérif M. KHAZNADAR
Former President of Maison des Cultures du Monde
President, General Assembly of the State Parties of the UNESCO’s 2003 Convention

Mr. KIKUCHI Kensaku
Chief Senior Cultural Properties Specialist
Cultural Properties Department, Agency for Cultural Affairs, Japan (Bunkacho)

Mr. KONO Toshiyuki
Professor
Faculty of Law, Kyushu University, Japan

Mr. Rieks SMEETS
Former Chief of Intangible Heritage Section, UNESCO

3. Organiser: Asia-Pacific Cultural Centre for UNESCO (ACCU) (3)

Mr. SATO Kunio
Director-General

Ms. OHNUKI Misako
Director, Culture Division

Mr. JIN Kenjiro
Section Head, Culture Division

4. Cooperative organization: Tokushima Prefecture (1)

Mr. IIZUMI Kamon
Governor
Tokushima Prefecture
## ANNEX V
### Programme

***(Thursday) 12 November***
Participants Arrive in Tokushima

***(Friday) 13 November 2009: “Uzushio”, Tokushima Tokyu Inn [DAY 1]***

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>09:30 – 10:00</td>
<td>Registration</td>
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<tr>
<td>10:00 – 10:30</td>
<td>Opening Ceremony</td>
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<tr>
<td>10:30 – 11:00</td>
<td>Coffee break</td>
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<tr>
<td>11:00 – 11:30</td>
<td><strong>Session 1:</strong> Presentation by ACCU and Introduction of the Workshop</td>
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<tr>
<td>11:30 – 12:00</td>
<td>Session 2: (cont.) Presentation Japan (Nagahama Hikiyama Festival)</td>
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<tr>
<td>12:00 – 13:30</td>
<td>Lunch</td>
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<tr>
<td>13:30 – 15:00</td>
<td><strong>Session 2:</strong> Presentations and Q&amp;A Japan (Awa Noson Butai), Uzbekistan</td>
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<tr>
<td>15:00 – 15:30</td>
<td>Coffee Break</td>
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<tr>
<td>15:30 – 16:30</td>
<td><strong>Session 2:</strong> (cont.) Presentation and Q&amp;A Burkina Faso</td>
</tr>
<tr>
<td>16:30 – 17:00</td>
<td>Discussions and comments from experts</td>
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**(Saturday) 14 November 2009: “Uzushio”, Tokushima Tokyu Inn [DAY 2]**

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<td>10:00 – 11:00</td>
<td><strong>Session 2:</strong> (cont.) Presentations and Q&amp;A Japan (Awadeko)</td>
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<td>11:00 – 11:15</td>
<td>Coffee Break</td>
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<tr>
<td>11:15 – 12:00</td>
<td><strong>Session 2:</strong> (cont.) Presentations and Q&amp;A Cuba</td>
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<tr>
<td>13:30 – 14:30</td>
<td><strong>Session 2:</strong> (cont.) Presentations and Q&amp;A Pakistan</td>
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<td>14:30 – 15:00</td>
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<tr>
<td>15:00 – 15:30</td>
<td><strong>Summary presentation by chair person</strong></td>
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<tr>
<td>15:30 – 16:00</td>
<td>Closing</td>
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**(Sunday) 15 November 2009 (open to the public) [Day 3]**

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<tr>
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<td>Transportation</td>
</tr>
<tr>
<td>10:15 – 12:45</td>
<td><strong>Observation of the awarded community in Tokushima</strong></td>
</tr>
<tr>
<td>12:45 – 13:30</td>
<td>Transportation</td>
</tr>
<tr>
<td>13:30 – 15:30</td>
<td>Lunch (Exchange with the local community in Tokushima)</td>
</tr>
<tr>
<td>16:00</td>
<td>Participants Leave for Kansai Airport</td>
</tr>
</tbody>
</table>
ANNEX VI
Opening Remarks

a)  Mr. SATO Kunio, Director-General, ACCU

My dear workshop participants from home and abroad, and my dear friends, I am very honored to speak to you on behalf of the organizer, Asia/Pacific Cultural Center for UNESCO, at this opening ceremony for the 2nd Workshop for Safeguarding Communities’ Intangible Cultural Heritage.

Let me first welcome all participants who have come all the way from overseas, as well as from throughout Japan, to participate in this workshop. In particular, we are happy to receive participants from Burkina Faso, Africa, and Cuba.

I would also like to extend our sincerest appreciation to the governor of Tokushima Prefecture, Kamon Iizumi, Cultural and International Affairs Division of Tokushima prefecture, and the local parties involved for offering the opportunity of and dedicated cooperation in having our workshop here.

Upholding the spirit of UNESCO, the Asia/Pacific Cultural Center for UNESCO was established in 1971 in Tokyo with the aim of promoting mutual understanding and cultural cooperation among people in the Asia/Pacific region. For 38 years since then, we have conducted a variety of projects in the fields of culture, education, and people-to-people exchange in close cooperation with UNESCO and 45 member countries centering on Asia.

For cultural projects, we have been focusing particularly on the projects for safeguarding intangible cultural heritage since 2006 when UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage took effect. Just last month, 13 Japanese items were added to UNESCO’s Representative List of Intangible Cultural Heritage launched in 2008, in addition to already listed Noh, Bunraku, and Kabuki. I believe that this addition shows growing attention to the intangible cultural heritage in Asian communities including Japan.

Amidst such a global context, we held the 2nd Contest for Better Practices in Communities’ Intangible Cultural Heritage (ICH) Revitalization and selected six domestic and overseas projects for a better practice award and one for an honorable mention. For this workshop, we have invited these award winners, who will report and share information on the actual state of preservation of local performing arts, issues involved in revitalization, and successful cases to promote and deepen our discussion here. In the future, we at the ACCU intend to transmit information via this workshop program and share your valuable experience with people throughout the world.

We would like to ask for your understanding, however, that this contest for better practices is not intended as a competition in artistic quality in the performing arts. Rather, it aims to identify community cases that have been successful in preserving threatened performing arts and handing them down to the next generation while rising to many challenges and to share their experiences with the wider global community.

On the third day of this workshop, thanks to significant cooperation from the local parties involved, we will have an opportunity to appreciate AWA Ningyo Joruri on the Nosonbutai Stage, a local performing art with almost 400 years of history. We express our sincere gratitude to the performers for their kind cooperation.
Lastly, we would like to extend our appreciation to Messrs. Kensaku Kikuchi, Toshiyuki Kono, Cherif Khaznadar, Rieks Smeets, who served as judges at the screening committee held in February of this year in Kyoto, for joining this workshop.

I sincerely hope that all of you present here will fully enjoy your stay in Tokushima, which is rich in history and tradition, and that this workshop will be yet another success in our efforts to safeguard ICH.

Thank you for your attention.

b) Mr. Chérif M. Khaznadar, Former President of Maison des Cultures du Monde

Director, and all the friends, I am entirely grateful and feel honored today. I am very happy to be with you.

Several months ago, I was one of the international jury members and had many pages of documents but I didn't know your faces. Now, I am very happy to see you today directly, it's very impressive, your flesh and your bones and your appearances, and everything is here. This is not a document but a human being. I am very happy to have you.

This kind of workshop has been continuously performed many years, so this convention was admitted in 2003 but it took 11 months, but actually it has been in practice since 2008. So, on the part of ACCU started, not started activities even before the issue of the convention, ACCU already started those activities some weeks ago at Abu Dhabi we had a meeting of the convention, and there were significant problems and issues discussed about how to promote the participation of communities and entice the energy of the people to participate for the protection of the ICH.

UNESCO, of course, is promoted by the national governments but how to really persuade each individual people and energy unintelligible to be interested in. So, there is a very good example. NPO or NGO in each individual community was very much interested in this kind of initiative and this kind of activities. And, this was indeed a very exceptional occasion for all of us to really protect the intangible cultural assets.

In the coming three days, we would like to listen to you. Some of you are leaders, some of you are researchers, professors at university, and government officials. In each individual arena, you are working very hard to protect ICH.

So, we would like to share those experiences among the members and this is indeed a great experience all of us. There is richness in Tokushima in terms of the cultural heritages and cultural environment. The people in Tokushima are really working hard to protect those cultural assets. I am very happy to really see that. The day after tomorrow, we will see a part of them. For the coming days, we are going to discuss about this issue together with you. I am looking forward to listening to what you have to say in the coming days.

Thank you very much.
ANNEX VII
Photos

The Jury Meeting in Kyoto, Japan (17-18 February 2009)

The Workshop in Tokushima, Japan (13-14 November 2009)
Field Visit to Inugai Noson Butai for the prize awarding ceremony and live performances (15 November 2009)