

Sub-regional Network Meeting on the Safeguarding of Intangible Cultural Heritage in the Pacific

Strategy for Multinational Nominations of ICH in the Pacific Region



The 2nd Sub-regional Network Meeting on the Safeguarding of ICH in the Pacific (Photo by ICHCAP)

The 2nd Sub-regional Network Meeting on the Safeguarding of Intangible Cultural Heritage (ICH) in the Pacific took place in Nuku'alofa, Tonga from 29 to 30 March 2011. The meeting was co-organised by ICHCAP and the UNESCO National Commission for Tonga in collaboration with the UNESCO Office for the Pacific States in Apia and was designed in accordance with the Action Plan which was adopted at the 1st Sub-regional meeting held in Fiji last year.

The meeting kicked off with an opening speech by Hon Dr 'Ana Maui Taufe 'ulungaki, Minister of the Ministry of Education, Women Affairs and Culture in Tonga. She welcomed all the participants to Tonga and highlighted the importance of this meeting for the Pacific.

In the first session, Dr Seong-Yong Park (Executive Director, ICHCAP) delivered his keynote speech where he briefly introduced ICHCAP's activities and emphasised the importance of information sharing and building a cooperative environment for the field of ICH. He also underlined that ICHCAP would take a pivotal role in supporting ICH safeguarding efforts in the Asia-Pacific.

Ms Akatsuki Takahashi (Programme Specialist, UNESCO Apia Office) also presented a paper in which she pointed out key aspects of ICH from the 2003 UNESCO Convention and recalled the current status of the Pacific region in relation to the implementation of the Convention. The next presentation was followed by Professor Amareswar Galla (Convener,

Pacific Asia Observatory for Cultural Diversity in Human Development). Professor Galla analysed multinational nomination cases of the UNESCO ICH Lists and provided his insight regarding the meaning of nominations among the Pacific States. He also raised the issue of the importance of traditional agricultural skills in the Pacific, and how it is in danger of disappearance.

In the second session, country reports illustrating the status of current ICH safeguarding efforts were presented by representatives from the Cook Islands (Ms Justina Nicholas), Fiji (Mr Simone Tuimalaga), PNG (Dr Jacob Simet), and Tonga (Ms Pulupaki Ika). Participants shared information concerning the safeguarding activities in each country such as cultural mapping, documentation, and so on. These presentations provided a better understanding of the current status of ICH safeguarding in the Pacific.

During the discussion session, participants raised several issues which they are currently experiencing; above all, it was declared that awareness raising among decision makers and the general public is a priority in this field. However, Pacific Islanders would like to approach the matter of safeguarding from the community's point of view, not only for the promotion of tourism. Participants also explored possible measures including the promotion of cultural festivals and multinational nominations to the UNESCO ICH Lists.

At the final session of the meeting, chaired by Dr Park, participants developed and agreed to the preparation of an Outcomes Document of the meeting, along with a 5-year Strategy and Action Plan for ICH Safeguarding in the Pacific. To briefly summarise, each Member State will promote the 2003 UNESCO Convention; increase awareness and participation among Pacific Member States of UNESCO in regards to information sharing and networking of ICHCAP activities; prepare nominations for the ICH Lists and the Register of UNESCO; and continue to update the draft Mid-term Strategy and Action Plan for ICH Safeguarding in the Pacific.

ICH, Mirror of Cultural Identity CHA's New Administrator Shares

Choe, Kwang-shik

(Administrator of the Cultural Heritage Administration)



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Cultural heritage is a priceless treasure and an asset which holds the prescience and spirit of mankind. As intangible elements can be considered the mirror of cultural identity, I must say that its safeguarding is one of the most significant tasks needed to be carried out for the development of cultural heritage as a whole.

When I recall my position as Director of the National Museum of Korea, I placed much of my efforts in awareness-raising, capacity-building and information-sharing for safeguarding cultural heritage through various activities for the wide spread management of museums. As the new Administrator of the Cultural Heritage Administration of Korea, I will continue to put forth my utmost effort and conviction towards enhancing the relationship between heritage and the public. To this end, I plan to develop informational systems on ICH for a better understanding and accessibility for people all along the societal continuum, and supporting effective safeguarding activities at the national and international levels.

The Intangible Cultural Heritage Centre for Asia and the Pacific was established by the government of the Republic of Korea for the purpose of safeguarding the living heritage of humanity, based on the spirit of the 2003 UNESCO Convention. I am confident that the Centre will play a key role in the promotion of international cooperation for safeguarding ICH which symbolises cultural identity and the history of each society in the region through its main functions of 'information and networking' in this field. It is my hope that the readers of this periodical send their interest and support to the Centre so that we can further expand with more interactive and inclusive activities for safeguarding ICH throughout the region.



Expert Network Meeting on an Integrated Approach to Tangible and Intangible Heritage in the Safeguarding of Cultural Heritage

On 14 February, experts in the field of cultural heritage discussed issues on an 'Integrated Approach to Tangible and Intangible Heritage in the Safeguarding of Cultural Heritage' in Andong, South Korea.

This meeting was prepared as a preliminary study to seek for a solution on integrated conservation and management of tangible and intangible cultural heritage. The Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP) and the International Mask Arts and Culture Organization (IMACO) participated in the meeting as coorganisers, while professor Amareswar Galla from the University of Queensland and domestic experts from the Cultural Heritage Administration (CHA) of Korea, National Research Institute of Cultural Heritage (NRICH), Korean National University of Cultural Heritage (NUCH), and the Korea Cultural Heritage Foundation debated about an integrated approach to heritage safeguarding through presentations and discussions.

Integration, which has become more popular in the 21st century, has continuously been discussed in the field of cultural heritage from the 1990s. With this effort, an integrated approach to tangible and intangible heritage has partly been attempted not only in the activities of cultural heritage safeguarding, but also in the fields of museum and academic research.

In this meeting, professor Galla mentioned that it would be possible to implement a balanced safeguarding strategy for cultural heritage and its

undistorted study when integrating tangible and intangible cultural heritage.

The practices on existing cultural heritage safeguarding which were raised at the meeting let the participants know how cultural heritage has focused on monuments and sites and provided an opportunity to broaden bias perspectives. Mr Hee Woong Park, Deputy Director of CHA, pointed out that public officials and expert's interest in the value of folk villages has been focused on tangible elements, and argued that integrated management should be carried out for proper transmission and conservation of cultural heritage.

This shift in notion has already been promoted in the museum field. Professor Jongho Choi from NUCH stated that museums are moving towards a new type of museum which cover intangible cultural heritage from relic exhibition. It has become an essential element to develop experience study programmes which are able to lead the visitor's participation and satisfy their senses using tangible and intangible heritage holistically.

Tangible and intangible cultural heritage is a complex body, and needless to say tangible heritage comes from intangible heritage. In this meeting, the participants gathered their opinions on how to connect both and keep the existing intangible cultural heritage integrated with other elements. Ms Kyoung Soon Hwang, researcher from NRICH, argued that it is important to review the Cultural Property Protection Law which is the root of cultural heritage management. Furthermore,

Dr Seong-Yong Park, Executive Director of ICHCAP, added that it should be also considered how to solve the political boundary between tangible and intangible heritage. Moreover, he highlighted that communication and cooperation among government organisations, experts, communities, and local people are indispensable. Also, every participant agreed that the integrated approach should be based on each local society and each community's respective situation.

As Professor Galla stated that the most important thing for integration is harmony and balance, it was reconfirmed that the solution of the integrated approach starts from the fundamental truth. Finally, the meeting was closed with Dr Park's remarks emphasising that the centre of integration is people of a community and he hopes to continue this study with various entities of the ICH field.

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Director's Note



Seong-Yong Park, Ph.D
Executive Director, ICHCAP

The first quarter of 2011 was full of vigour and visions with regard to the Centre's activities. Looking back on the goals set and ambition possessed by the Centre from the beginning of this quarter, it is predicted that the rest of the year will continue to be just as dynamic and motivating.

Above all, the law concerning the establishment of the UNESCO Category 2 Centre was passed at the National Assembly of the Republic of Korea on 10 March, and a new International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region is soon to be officially launched in the Republic of Korea. More dynamic activities initiated by the Centre are in the works, as well as closer multilateral relationships and networks with Member States and relevant institutions at both regional and international levels. Moreover, we have recently prompted more in-depth discussions among experts and administrators on an integrated approach towards the safeguarding of tangible and intangible cultural heritage which has been emphatic in necessity, but not sufficiently expounded. Hopefully, this discussion will encourage further substantial discourse for policy makers and other stakeholders in the field of ICH safeguarding. Furthermore, the Sub-regional Network Meeting held in Tonga last month brought about ideals for more collaborative projects with partner countries in the region, which continues to lead us in strengthening information sharing and networking, as they are the main functions of the Centre.

These relevant issues are presented to introduce to us matters which indicate the Centre's activities for the time being as well as the future. I hope you enjoy this journey to the intangible cultural heritage milieu of the Asia-Pacific with us.



Tangible and Intangible Heritage: An integrated approach

Mounir Bouchenaki (*Director General, International Centre for the Study of the Preservation and Restoration of Cultural Property*)

Cultural heritage is a synchronised relationship involving society (systems of interactions connecting people), norms, and values (ideas such as belief systems that attribute relative importance). Symbols, technologies and objects are tangible evidence of underlying norms and values. Thus, they establish a symbiotic relationship between the tangible and intangible. Intangible heritage should be regarded as a larger framework in which tangible heritage takes on shape and significance within.

The Istanbul Declaration¹⁾ stresses that "an all-encompassing approach to cultural heritage should prevail, taking into account the dynamic link between tangible and intangible heritage and their close interaction." This Declaration is an eminently limpid statement to the effect that intangible heritage only attains its true significance when it sheds light on its underlying values. Conversely, intangible heritage should be made incarnate in tangible manifestations, i.e. in visible signs if it is to be conserved (which is only one form of safeguarding it).

The Shanghai Charter²⁾ recommends that museums "establish interdisciplinary and cross-sectorial approaches that bring together movable and immovable, tangible and intangible, natural and cultural heritage" and "develop documentation tools and standards in establishing holistic museums and heritage practices".

Now, what is meant by these "holistic approaches for tangible and intangible heritage" and how can they be put into practice? Tangible cultural heritage, be it a monument, historic city, or landscape is easy to catalogue and its protection consists mainly of conservation and restoration measures. On the other hand, intangible heritage consists of processes and practices and accordingly requires a different safeguarding approach and methodology to tangible heritage. It is fragile by its very nature and therefore much more vulnerable than other forms of heritage because it hinges on actors and social environmental conditions that are subject to rapid change. While tangible cultural heritage is designed to outlive those who produce or commission it, the fate of intangible heritage is far more intimately related to its creators as it depends, in most cases, on oral transmission. Therefore, legal and administrative measures traditionally taken to protect material elements of cultural heritage are often inappropriate for safeguarding a heritage whose most significant elements relate to particular systems of



The main significance of the *Tombs of the Buganda Kings at Kasubi* (Uganda) lies in its intangible values of belief, spirituality, continuity and identity. The tombs gained status as a World Heritage Site in 2001 ©UNESCO/Lazare Eloundou

knowledge and value as well as a specific social and cultural context.

On the one hand, if we consider the conservation of monuments, cities, or landscapes, and the safeguarding, transmission of cultural practices and traditional knowledge on the other, a call for a threefold approach is required:

• Widening the context of tangible heritage

A holistic heritage approach would mean putting tangible heritage in a wider context, particularly in the case of religious monuments and sites, and relating it more closely to the communities concerned in order to afford greater weight to its spiritual, political and social values.

• Translating intangible heritage into materiality

Safeguarding intangible heritage calls for its translation from an oral form into some form of materiality, (e.g. archives, inventories, museums and audio or film records). Although this could be regarded as "freezing" intangible heritage in the form of documents, it should be clear that this is only one aspect of safeguarding and great thoughtfulness and care should be given to choosing the most appropriate methods and materials for such a task.

• Supporting practitioners and the transmission of skills and knowledge

UNESCO began to work with a concept in 1993 called: Living Human Treasures System, which was designed to enable tradition holders to pass their know-how on to future generations. When artists, craftspeople and other living libraries are given official recognition and support, better



Royal Ancestral Rite and Ritual Music of the Jongmyo Shrine (Republic of Korea) inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, 2008, is an example of a traditional ritual that is still alive and to be safeguarded both in the intangible sense – i.e. its meaning and practice – and in the tangible sense – i.e. costumes, objects, instruments and the shrine itself ©Cultural Heritage Administration of Korea

care can be taken to ensure the transfer of their skills and techniques to others.

The increasing international recognition of the profound relationship between tangible and intangible heritage is evident. Even if tangible and intangible heritage are very different, they are two sides of the same coin; both carry meaning and the embedded memory of humanity. Both the tangible and the intangible heritage rely on each other when it comes to understanding the meaning and importance of each. Specific policies are now essential to allow for the identification and promotion of such forms of mixed heritage that are often among the most noble cultural spaces and expressions produced by mankind.

1) Adopted at a round table of 71 Ministers of Culture, organised by UNESCO in Istanbul, September 2002.

2) Adopted at the 7th Asia Pacific Regional Assembly of the International Council of Museums (ICOM) in Shanghai, October 2002.



ICH and Puppetry

Windows to ICH provides an introduction to examples of intangible cultural heritage practices throughout the Asia-Pacific region in relation to specific themes presented in the issue. This issue takes a look at representations and practices of puppetry. In these examples of intangible cultural heritage from Indonesia, Japan, Republic of Korea, and Vietnam, you can see the intersections of culture and puppetry as well as their influence on public events in each community.

Indonesia *Wayang Klithik*, Reluctant to Live, but Not Willing to Die

Sumari (Author of *Wayang encyclopedia*)



The Wayang Puppet Theatre was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2008.
©Sumari



Wayang klithik Puppet
©SENA WANGI

This type of *wayang* is called *klithik* because when the *dalang* or puppeteer operates the puppets it produces a sound like "*klithik-klithik*". The bodies of the puppets are carved from thin wood, while their arms are made from leather. *Wayang klithik* performances do not use a screen, as a result the audience directly face the puppeteer. Performances are accompanied by a small ensemble of *gamelan* orchestra instruments in *slendro* scale; namely, *kendang* (drums), *saron*, *ketuk*, *kenong*, *kecer*, *rebab* and *kempul*. Therefore, the performing group is composed of 8 individuals including the puppeteer.

According to history, *wayang klithik* was created by Pangeran Pekik, a prince in Surabaya in 1648, during the reign of Amangkurat I of the Mataram Kingdom. In 1734, during the reign of Paku Buana II in Kartasura, *wayang klithik* was recreated imitating Pangeran Pekik's concept.

Differing from *wayang purwa*, which takes its stories from *Ramayana* and *Mahabharata*, *wayang*

klithik takes its stories from *Damarwulan* or *Damar Sasangka*. In the history of Indonesia, *Damarwulan* was called Kartha Wardhana, who was the son of an official of the Majapahit Kingdom known as Patih Udara. Because he succeeded in killing Prabu Menakjingga, the king of Blambangan, *Damarwulan* was crowned king of Majapahit, with the title Prabu Brawijaya. At that time, he married Queen Kencana Wungu. The story symbolises a struggle between the moon (*Damarwulan*) and the sun (*Minakjingga*) which is an everlasting symbol of the conflict between darkness and light, evil and truth, and illustrates how goodness is always triumphant.

The stories performed can be further developed to include not just *Damarwulan*, but also *Panji* and *Menak* stories, depending on the request of the organiser of the performance.

In the past, *wayang klithik* was frequently performed as part of ritual events or on specific annual occasions, for example, at purifying ceremonies for villages. Nowadays, *wayang klithik*

is rarely performed. *Wayang klithik* puppeteers are becoming rarer and rarer. Harjito, the only remaining *wayang klithik dalang* in the Kediri District of East Java Province has changed his profession to become a *wayang kulit purwa dalang*. Yet in the Nganjuk District of East Java Province, the people still periodically stage *wayang klithik*, especially for *ruwatan* ritual performances for purifying villages. According to reports, there remain only seven *dalangs* who can perform *wayang klithik*. However, their profession as a *wayang klithik dalang* cannot sufficiently fulfil their economic needs, and as time goes by many of them may change their profession to become *wayang purwa dalangs*, which is more able to guarantee their livelihood.

Support is therefore needed from all stakeholders including communities, the government as well as the artists themselves to revive *wayang klithik*.

Japan *Ningyo Johruri Bunraku* Puppet Theatre

Saito Hirotsugu (Specialist for Cultural Properties, Traditional Culture Division, Cultural Properties Department, Agency for Cultural Affairs in Japan)

Ningyo johruri bunraku is a puppet theatre composed of three elements: the chanter, the shamisen player, and three puppeteers.

Bunraku originated at the end of the 16th century and was first performed outside or in makeshift theatres, but in the mid-17th century, it began being performed in more prominent theatres in cities such as Osaka, Kyoto and Edo (now known as Tokyo).

At the end of the 17th century, a chanter named Gidayu Takemoto began chanting plays by writer Monzaemon Chikamatsu. These focused more on chanting with very little singing, and soon became known as *gidayu-bushi*.

Until that time, one puppeteer manipulated one puppet, but in the mid-18th century this increased to three. The puppets are about 120cm to 150cm long and one puppeteer controls the head, right arm and hand, the second puppeteer manipulates the left arm and hand, and the third operates the legs. The puppeteer manipulating the head controls the puppet's overall movement. Through this, the puppet's expressions become delicate and realistic, suitable for the contents of *gidayu-bushi*.

Out of 700 plays, roughly 170 are being transmitted. Some reference historical events and others illustrate the life of local people. At that time, many people studied *gidayu-bushi* and chanted them for their own amusement. They then began to understand *bunraku*, and became fierce critics of

it, resulting in the refinement of *bunraku* based on the audience's comments and critiques.

Chanters and *shamisen* players require more than 10 years training to master basic performance techniques. Meanwhile, the puppeteers first learn to operate a puppet's legs and left hand to become the main puppeteer; where becoming the main puppeteer also takes nearly 10 years.

Japan's rich history and culture, excellent plays which illustrate the public's emotion, music that expresses these details with sentiment, and the puppets' realistic expressions have all allowed *bunraku* to grow and develop.

Since the 19th century, as plays and other entertainment were introduced to Japan from abroad, *bunraku* became less popular. By the start of the 20th century, the number of theatres had decreased to one, and one performance group remained. The group then split and reunited later to continue performing at theatres in Osaka and Tokyo.

To transmit *bunraku* to the next generation, the government began offering support towards successor training programmes and public performances based on the Law for the Protection of Cultural Properties, which was introduced in 1950. In 1955, this support was further increased as *bunraku* was designated an Important Intangible Cultural Property. In 1966, the National Theatre was built in Tokyo, and in 1984 the National Bunraku Theatre was built in Osaka.

Those wishing to become *bunraku* performers trained as apprentices of master performers, but their numbers declined significantly as *bunraku* became less popular. Institutional training for transmitters began in 1972 at Tokyo's National Theatre and moved to Osaka's National *Bunraku* Theatre in 1984. Although only two or three people graduate from this training centre each year, 50% of today's professional *bunraku* performers are among those who complete it.

In 2003, *bunraku* was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO and incorporated onto the Representative List in 2008. Through this inscription, it is hoped that there will be more interest in *bunraku* from a larger more widespread audience and that more people will become great performers and successfully transmit this performing art.



Chanter and shamisen player performing *gidayu-bushi* which leads into *bunraku*. ©Agency for Cultural Affairs in Japan



Scene from *bunraku* 'The Love Suicide at Sonezaki'. Each puppet is operated by three puppeteers. ©Agency for Cultural Affairs in Japan



Head of a *bunraku* puppet. The main puppeteer holds the head of the puppet with his left hand. ©Agency for Cultural Affairs in Japan



Republic of Korea Puppetry Traditions in Korea and *Kkokdu Gaksi Noreum*

Heo, Yong-ho (Research Professor, Institute of Honam Studies, Chonnam National University, Korea)



Practitioners of *kkokdu gaksi noreum* ©National Research Institute of Cultural Heritage, ROK



Hongdongji at the funeral of the provincial governor of Pyeongyang
©National Research Institute of Cultural Heritage, ROK



Puppeteers operating puppets
©National Research Institute of Cultural Heritage, ROK

Puppetry practices in Korea have been handed down in diverse contexts and various genres, from *maeulgut* (village ritual) and *mudang gut* (shaman's ritual) which are ceremonial rituals of worshiping transcendental beings, to mask dances which were developed primarily for entertainment purposes. Various traditional puppetry plays have been developed as independent genres in these practices of puppetry in Korea. Moreover, the mainstream category known as *kkokdu gaksi noreum* as well as *seosan parkcheomji nori* and *baltal* (mask plays performed with the soles of one's feet) have also been transmitted. *Seosan Parkcheomji nori* is a puppetry play of native clowns, which has been shaped by the influence of *kkokdu gaksi noreum*, while *baltal* is a mask play in which a puppet and a man measure their wits. As it appears, *kkokdu gaksi noreum* inspired other types of puppetry as it has been acclaimed as a representative example of Korean traditional puppetry.

More than 40 puppets including *Kkokdu gaksi* (Parkcheomji's wife), *Hongdongji* (Parkcheomji's nephew), and *Isimi* (serpent) appear in *kkokdu gaksi noreum*. Although most of them are mixed forms of string puppets and stick puppets, sometimes tightrope-walking and pocket puppets make an appearance during the plays. A main puppeteer and two or three assistant puppeteers manipulate

the puppets and play the voices while hiding themselves behind the curtain at the rear of the stage. The skills of puppetry are various and unique while the appearance and movement of the puppets are simple and clumsy. The puppeteers exercise diverse skills by manipulating the sticks, hands, devices, and strings independently or simultaneously. *Kkokdu gaksi noreum* is comprehensive in its coverage of traditional puppetry skills in Korea.

The play largely consists of two main groups: puppeteers who manipulate the puppets hiding behind a curtain at the rear of the stage, and musicians who play background music off to the side of the stage. The dialogue between the puppeteers and one of the musicians leads the *kkokdu gaksi noreum*. The content of the plays are usually 'criticisms on tyranny by a male and the gender conflict between male and female characters', 'privilege in the societal class observed in the relationship between the upper and lower classes' and 'empty prestige from conflicts between religious people and common people'. These themes reflect critical views of the common people on society at large.

Groups which have performed and transmitted *kkokdu gaksi noreum* are called *Namsadangpae*, 'all-male vagabond clowns' who wandered around performing at different villages. While drifting

around the country, the *Namsadangpae* used to perform various performing arts such as *pungmul*, *jultagi* (tightrope-walking), mask dances, as well as *kkokdu gaksi noreum*. Recently, *Namsadang nori* (performance by *Namsadangpae*) including *kkokdu gaksi noreum* have been designated as elements of Important Intangible Cultural Heritage of the Republic of Korea, and was inscribed on the Representative List of Intangible Cultural Heritage of Humanity in 2009. *Kkokdu gaksi noreum* has been transmitted through the practice of performing arts groups and is under the protection of the state. The specific performing state of the puppet play can be observed in the open performance of *Namsadangpae*, the main transmitting body, and performances in festivals throughout different regions.



Kkokdu gaksi and *Parkcheomji*
©National Research Institute of Cultural Heritage, ROK

Vietnam Water Puppetry: A Glance from Village to City

Le Thi Minh Ly, PhD (Deputy Director of the Department Cultural Heritage, Ministry of Culture, Sports & Tourism, Vietnam)

Performed in villages and closely attached to water rice agriculture, water puppetry is a unique performing art and is the intangible cultural heritage of the Viet people in the Northern Delta region of Vietnam. Created in the tenth century, the first historical record on water puppetry was inscribed in an ancient stele in 1121 called the *Sùng điện Diên Linh* in the Long Đọi Buddhist Temple of Hà Nam Province. The inscription reads that water puppetry was performed to entertain the king on the occasion of his longevity ceremony.

Puppeteers, water and puppets are the three core elements of water puppetry. The cultural spaces for water puppetry in villages are ponds and lakes. Different from other art forms, puppeteers do not appear on the stage, which is a two-storey pavilion on the water face called a *thủy đình*. The top floor is for worshipping the ancestral puppeteer, the lower floor serves as the backdrop and is very evocative. Puppeteers stand in the water behind a curtain and manipulate the puppets with sticks. They are talented and brave people as they stand in the cold water for hours performing puppetry, a job which is extremely taxing.

The puppets are hand-made from a special wood, which is light and floats. The process to fully complete the construction of a puppet is a long one, from carving the core to final decoration. The puppet is then painted with natural resources so that it is water proof and durable. The puppet makers make puppet characters according to particular performances which are related to legend, historical periods, and folktales such as the Fairy, the King, the Queen, the God, the Villager, the Girl, the Man, the Boy, and amiable animals. All are inspired by the vitality of life and the rich imagination of peasants in the Northern Delta region.

The puppet is composed of two parts: the body and the base. The body is the part that floats on the water and represents the character and the base is sunk under water and keeps the body floating. The base also holds a mechanic system which moves the puppet using two manipulating systems involving the use of sticks or strings. Both the sticks and the strings function in the water using the waters force to remotely control the movements of the puppets. The performers stand behind the curtain and control the puppets by manipulating each stick or a system of strings outside the pavilion or under water.

Each puppet show includes many scenes

which are short stories. The stage is decorated to evoke the story's background using elements of light, music, sound, colour, and especially language to make the water puppet stage cheerful, lively and attractive.

In the past, many villages were well-known for performing puppetry, but now only a few villages still keep this tradition alive. They are Đào Thục (Hà Nội), Thanh Hải (Hải Dương), Nguyễn (Thái Bình), Vĩnh Bảo (Hải Phòng), and Rạch (Nam Định) to say a few. Some village's organise puppet shows and tours in many parts of the country and abroad.

At present, Vietnam's water puppetry not only lives in villages with ponds, lakes, fields and villagers, but the performing art has come to cities and has been professionalised. Water puppetry has also come to many foreign countries, however, despite its development, the water puppetry of communities – a living heritage, is facing the risk of oblivion. Ancient performances have been forgotten, old puppeteers do not know who to pass the tradition to, and many Vietnamese people have never seen a water puppet show and do not know that it is their own heritage.



Water puppet performance at the Vietnam Puppetry Theatre
©Ministry of Culture, Sports and Tourism, Vietnam



Water puppet performance at the Vietnam Museum of Ethnology
©Ministry of Culture, Sports and Tourism, Vietnam



Cô tiên puppet ©Ministry of Culture, Sports and Tourism, Vietnam



Awareness Campaign on the Importance of ICH in Jordan¹⁾

Hani Hayajneh (*Representative of Jordan, Intergovernmental Committee of the 2003 UNESCO Convention for the Safeguarding of ICH; Expert of ICH management; Professor at the Faculty of Archaeology and Anthropology, Yarmouk University, Jordan*)



A woman from a rural area in northern Jordan, grinding cereal using a traditional mill made of basalt stone. Its use can be traced back to very ancient periods of Levant history. © Yousuf Al-Zu'bi, Yarmouk University, Irbid, Jordan

The Hashemite Kingdom of Jordan acknowledges the importance of cultural issues at both the governmental as well as the non-governmental levels, as it promotes the significance of culture for sustainable development and cultural dialogue. Included in this concept is cultural heritage, which shapes the basic elements of identity and social cohesion among communities and minorities of the country. In our assessment report on the situation of ICH in Jordan,²⁾ we were able to trace administrative strengths and weaknesses embraced in this field.³⁾ For example, subjects included the government's developed interest on ICH issues, the existence of certain Jordanian institutions, organisations that contributed in various and divergent ways to this field, and the potential and adaptability of the Jordanian laws and legislations to deal with culture related matters. Based on the information collected, it became evident that there were considerable weaknesses in integrating cultural heritage issues into the strategic planning of the nation. Additionally, disseminating the importance of ICH and its great value among Jordanians on

governmental, institutional, and public levels was not carried out satisfactorily, resulting in a lack of awareness programmes. If awareness efforts were carried out, this would have enabled the people to explore the value of their ICH and allowed them to become aware of its importance as reflected in the cultural diversity of the Jordanian society.

For the above justifications, the Jordanian National Commission in cooperation with the UNESCO Office in Amman and the present writer have launched a four-month awareness campaign by operating a lecture and workshop series that is being held in different venues throughout Jordan from February 2011. We believe that such an awareness campaign will contribute to strengthening the national capacity for implementing the 2003 Convention at the stakeholder level, engage a wide spectrum of the Jordanian community in preserving ICH, create a public discussion among Jordanians on ICH, stimulate a dialogue on social and educational aspects of preserving and promoting the importance of ICH for sustainable development and create methods for applying information and networking toward developing strategies for ICH safeguarding.



A Jordanian Bedouin man playing a musical instrument called the Rababa. (Photo by Tariq Tahtamoui, Irbid, Jordan)

This campaign was organised in line with Jordan's commitment towards the 2003 UNESCO Convention. Respective ministries in the country, i.e. the Ministry of Education, Ministry of Culture, and Jordanian universities, are involved in this campaign as they deal with a large sector of the Jordanian population on different levels. As there are several different levels of understanding ICH in Jordan, different stakeholder groups have been provided with targeted information. The main groups are identified as follows:

- **NGOs and CBOs (with a focus on cultural activities):** we believe that collaboration with local communities, i.e. represented by NGOs & CBOs, must be at the centre of any efforts to safeguard ICH and promote sustainable development. This category has been divided into two parts: the first is defined as NGOs & CBOs with some understanding of ICH and the UNESCO Conventions, or have carried out some projects in the field of intangible heritage. This stakeholder group is provided with a full day workshop as they require a great deal of capacity building and detailed understanding



Jordanian Handcrafts: Containers of variable sizes and multi-usage purposes usually made by women from wheat or barley stalks
© Yousuf Al-Zu'bi, Yarmouk University, Irbid, Jordan



Jordanian woman in traditional garment
(Photo by Tariq Tahtamouni, Irbid, Jordan)

of how to apply for funding, what projects they can undertake, etc.; the second is defined as NGOs & CBOs with no understanding of ICH or the UNESCO Conventions. This stakeholder group is provided with an information session to give them a basic background to intangible heritage, its importance, and how projects can be conducted.

- **Media:** it is only indirectly that the media in Jordan contributes to this field as the media concentrates more on illustrating and documenting ICH practices for the Jordanian society, rather than on raising awareness of ICH. This stakeholder group is provided with a three-hour information session to provide them with a basic understanding of the importance of intangible heritage, how it can be communicated, and what new media can do to enhance the role of intangible heritage in daily life.

- **Secondary school teachers, university faculties and educators:** on the level of higher education, some Jordanian universities established

a few cultural heritage related academic programmes; however, they did not devote any special attention to ICH. They have mostly focused on the management, conservation and restoration of tangible cultural heritage. It is necessary to show which role, formal or non-formal, education can play in strengthening the capacity for raising awareness of ICH and its transmission, both within and beyond communities who practice it. These stakeholder groups are provided with three lectures (in the northern, central and southern areas of the country) to provide them with a basic understanding of the importance of intangible cultural heritage.

- **The public:** this group is identified as any member of the public who may be interested to learn about their own intangible heritage, what is defined as intangible heritage, and how important it is to preserve it and transmit knowledge of it to younger generations. This group includes interested members of the general public, including members of local communities who are already on the

Representative List of ICH. This stakeholder group is provided with 11 lectures (in the northern, central and southern parts of the country) and targeted with general information about what intangible heritage is, its value, its importance, and what activities are in place in Jordan to safeguard it.

It is hoped that after this programme is established, systematic and serious measures toward realising the goal of keeping the public informed about the national ICH of Jordan will be carried out.

1) This article was specially contributed by an expert from Jordan in order to provide us with an insight into safeguarding efforts beyond the Asia-Pacific region.

2) <http://www.unesco.org/culture/ich/doc/src/07950-EN.pdf>

3) The assessment report is the result of the first phase of a project called Mediterranean Living Heritage (MedLiHer) which is funded by the European Union and directed by UNESCO in Paris. Countries involved in this project are Egypt, Jordan, Lebanon and Syria (For more information on the project, its aims and goals, see <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00226>)

Inventory-Making Efforts in Bangladesh

Public and Private Organisations Working Hand in Hand

R A Mahmud Selim (Director, Bangladesh Shilpakala Academy)

Md. Tazuddin (Programme Officer, Bangladesh National Commission for UNESCO)



For their great strife, we were able to obtain the following collections:

- *Prubabanga Geetika* (A Collection of Folklore of East Bengal), compiled and edited by Dinesh Chandra Sen collected by Chandra Kumar Dey, (Voulme 4: Mymensingha Geetika), 1920s to 1930s (6 Volumes)
- *Haramoni* (A Collection of Folklore and Folk-songs), by Muhamad Monsur Uddin, 1961, Bangla Academy (10 Volumes)
- *Pracheen Purbabanga Geetika* (A Collection of Folklore of East Bengal), 1950s, by Kshiteesh Moulik (5 Volumes)
- *Encyclopedia of Bengali Folk-songs*, by Dr Ashutosh Bhattacharya, 1966, West Bengal Folklore Research Council, Kolkata, India (4 Volumes)
- *Sangeet Kosh* (Encyclopedia of Songs), Korunamaya Goswami, 1985, Published By Bangla Academy
- *Hajar Bachharer Bangla Nattyoo* (Bangla Drama of Thousand Years), by Jamil Ahmed, Department of Drama, University of Dhaka
- *Indigenous Theatre of Bangladesh*, by Jamil Ahmed, Department of Drama, University of Dhaka

Moreover, the Geneva based World Intellectual Property Organization (WIPO) has conducted massive amounts of research on the theme of *Identification, Valuation and Intellectual Property Protection of Traditional Cultural Expressions of Bangladesh*. It was edited by Mohammad Nurul Huda, a renowned poet and former director of the Bangla Academy and was published in 2010. This study is the result of an extensive field survey and a series of enquiries into the traditional cultural expressions of the tangible and intangible genres of folk creativity in Bangladesh. Based on WIPO's categorisation of traditional cultural expressions, a survey was conducted concerning (i) verbal expressions, (ii) musical expressions (iii) expressions of actions and (iv) tangible expressions. Verbal expressions included legends, tales, narratives, rhymes, proverbs, riddles, sayings and *pathkavita*; musical expressions included *baul*, *bhawaiya*, Muslim mystic songs, *bhatiali*, wedding songs, regional songs and *kirton*; expressions demonstrated by actions included traditional games and contests, fairs and festivals; and tangible

Bangladesh, the world's largest delta is crisscrossed by many great rivers and their innumerable tributaries. With a vast expanse of lush crop fields and hilly borderland thickly covered with virgin forests, it has always been known as a land full of nature's bounties. Ancient chroniclers have described it as "a land of emerald and silver", "a garden fit for kings", or "a paradise among countries". It is no wonder that this country has always attracted settlers, traders, and conquerors who turned the land into a crucible of diverse creeds and cultures.

In spite of this, little has been done for the safeguarding of the very rich and varied cultural heritages of our ancestors.

The essence of being careless with our very rich cultural traditions lies in the very mindset of the people of Bangladesh. This is a country of Muslim majority and the people have a general tendency to downgrade the importance of worldly items as they give high priority to elements of the after life. Therefore, there is little effort toward the preservation and protection of their cultural traditions and cultures due to a lack of awareness.

This is why Bangladesh does not have a comprehensive inventory of its cultural heritage—neither tangible nor intangible. Despite this, some great individuals have taken pains to leave invaluable assets for the generations to come.

expressions included handicrafts and other items such as pottery, clay-work, terracotta, woodwork, bamboo-work, cane-work, jewelry, *pitha* (indigenous cake), agricultural equipment, fishing equipment, folk architecture, musical instruments and rickshaw art.

Among other things, the achievement of the Asiatic Society of Bangladesh, a private organisation working for the protection and promotion of intangible cultural heritage in Bangladesh, is very significant. It has completed the 'Cultural Survey of Bangladesh' and printed their findings in 12 volumes, which is definitely a milestone in the inventory making efforts of Bangladesh in the field of ICH. Renowned scholars and researchers of Bangladesh took part in the project and it was supported by the government of Bangladesh.

The latest initiative in making a comprehensive inventory on the intangible cultural heritage of Bangladesh has been taken-on by the Bangladesh Shilpakala Academy, the apex public institution for the safeguarding of ICH in Bangladesh. The Academy will implement a massive 3-year project under the direct supervision and cooperation of the Ministry of Cultural Affairs from the period of July 2011-June 2014. Keeping in mind lessons learnt from the previous work done by WIPO and the Asiatic Society of Bangladesh, it will conduct a nationwide survey and research. To this end, the government of Bangladesh has already approved a project to the cost of US\$1.36 million. If everything goes right, at the end of 2014, Bangladesh will have a complete inventory of its intangible cultural heritage.



Cultural Survey of Bangladesh by the Asiatic Society of Bangladesh

Chief Editor: Professor Sirajul Islam

Managing Editor: Professor Sahjahan Miah

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1. Prof Sirajul Islam, President, Asiatic Society of Bangladesh, speaking to writers about the inventory making process in Bangladesh

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2. Saidur Rahman Baiyati (minstrel) performs *Jarigan* (folk song) with his assistants

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3. *Pitha* (indigenous cakes) displayed with decorations

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4. Husband and wife making *pithas*

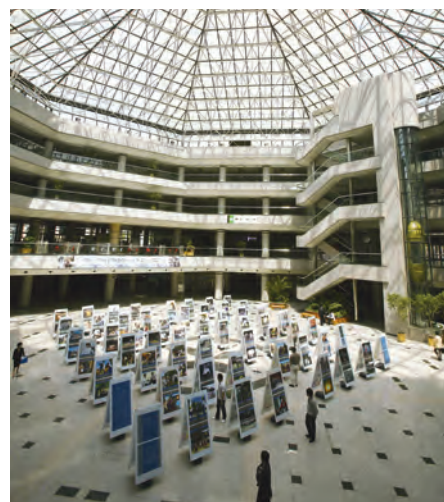
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Traveling Photo Exhibition of Intangible Cultural Heritage

Elements on the UNESCO Representative and Urgent Safeguarding Lists and the Important Intangible Cultural Heritage of Korea



1st photo exhibition in Jeonju, Korea (Photo by ICHCAP)



2nd photo exhibition in Daejeon, Korea (Photo by ICHCAP)

Cultural heritage does not end at monuments and collections of cultural objects, it also includes traditions and living expressions inherited from our ancestors and passed on to our descendants. While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of ever-increasing globalisation. An understanding of intangible cultural heritage of different communities contributes to an intercultural dialogue and encourages mutual respect for various ways of life.

Through the photo exhibition of intangible cultural heritage inscribed on the UNESCO Lists and the Important ICH of Korea, ICHCAP has offered a glimpse at the infinite forms in which intangible cultural heritage may take in collaboration with the Intangible Heritage Section of UNESCO and the Cultural Heritage Administration of Korea (CHA) in order to raise public awareness about intangible cultural heritage of the world.

The exhibition was designed and carried out in the context of raising awareness regarding the importance of ICH within the framework of the 2003 Convention, especially among the younger generations as well as introducing activities advocated by UNESCO and the Republic of Korea for the safeguarding of ICH and the 2003 ICH Convention.

ICHCAP received 300 photos for the exhibition from UNESCO and CHA. 163 photos were selected from the elements that have been inscribed on the Representative List (the total number of photos of inscribed elements on the Representative List in 2008 and 2009 was 166, subsequently 3 photos were excluded from the exhibition due to copyright issues) and 12 photos from the Urgent Safeguarding List of the Intangible Cultural Heritage of Humanity established under the Convention for the Safeguarding of Intangible Cultural Heritage as well as 124 photos from the list of Important Intangible Cultural Heritage of Korea.

Every photo has a description explaining each element to help spectator's easily understand its country and/or region of origin, what the element is, and its purpose. The exhibition also included a summary of the principles behind the ICH Convention and the definition and classification of ICH. About 220 different photos were carefully selected among the 300 and were displayed at each exhibition.

The following is the exhibition schedule which was held in six different cities throughout Korea and in Mongolia.

Attendance for the six exhibitions in Korea came out to roughly 26,000 people and 2,500 people for the exhibition in Ulaanbaatar. Visitors were granted the opportunity to take pleasure in experiencing various elements of intangible cultural heritage of the world through photos provided.

After the five day exhibition in Mongolia, the exhibition materials were handed to the Foundation for the Protection of Natural and Cultural Heritage (FPNCH) which was the co-organiser of this event. The Foundation will maintain the exhibition materials and organise additional exhibitions to effectively ensure the raising of public awareness of ICH in Mongolia.

ICHCAP organised these exhibitions to provide an opportunity for the general public to freely gain access to intangible cultural heritage of the world and raise awareness of the importance of ICH, in turn, encouraging knowledge, understanding and most importantly cultural diversity. ICHCAP plans to continue organising more exhibitions in collaboration with UNESCO and the CHA in efforts to promote safeguarding measures as emphasised in the 2003 Convention.

Exhibitions	Period	Venue
1st	26-28 March 2010	Gyeonggijeon Hall, Jeonju, Korea
2nd	11-13 May 2010	Government Complex Building, Daejeon, Korea
3rd	12-19 June 2010	Gangneung Dano Park, Gangneung, Korea
4th	24-30 September 2010	Andong International Mask Dance Festival Site, Andong, Korea
5th	1-12 October 2010	Bucheon World Intangible Cultural Heritage Expo Site, Bucheon, Korea
6th	11-12 November 2010	National Center for Korean Traditional Performing Arts, Seoul, Korea
7th	8-12 December 2010	National Modern Art Gallery, Ulaanbaatar, Mongolia



Safeguarding Pioneers

Institute of iTaukei Language and Culture in Fiji: iTaukei Cosmology

Simione Sevudredre (Administration Officer, Institute of iTaukei Language and Culture)



Planting of *Dakua Makadre* (*Agathis macrophylla*) saplings
(Photo by Institute of iTaukei Language & Culture, Fiji)

CH is an integral part of the indigenous population of Fiji known as the iTaukei. Borne of a rich oral tradition that spanned migration from Southeast Asia into the Pacific from 3,500 B.C., the iTaukei people of Fiji share many similarities with their island neighbours of Melanesia and Polynesia. ICH has manifested itself in many elements - from oral traditions, social practices, knowledge of nature, traditional craftsmanship and performing arts. These elements exist in a rich interplay of a reciprocal social systems in which the pinnacle is the chief, the physical embodiment of the ancestral spirits. Practice of the various elements legitimises and enforces the status quo in traditional iTaukei life.

The Institute of iTaukei Language & Culture in Fiji began its Cultural Mapping Program in 2004, and to date six out of fourteen provinces have been mapped. During the Cultural Mapping exercise, our field data collectors encountered remnants of Traditional Knowledge on the verge of being lost, with only less than five remaining practitioners in the given provinces keeping the Traditional Knowledge alive. These Living Human Treasures are then taken note of by the data collectors and referred to the Institute.

Within the Institute is a newly established unit called the Special Revival Unit which facilitates revival workshops in any given locality, thus enabling the revival of the TK to a level where it is not only shared by its traditional custodians, but also elevated to a level whereby it gradually becomes part of social practice, even to that of earning an income.

One such exercise was carried out in the village of Qelekuro in Tailevu Province of mainland Viti levu. In the course of being mapped out, the data collectors were told that the name of the village signified 'potting clay', but the only surviving villager with memory of the traditional craft was an elderly woman. Moreover, there are four clans

in the village, but the clan whose TK is pottery-making is called '*nagele*' which means 'the earth'. In pre-colonial times, earthenware pottery was used in a barter exchange system with neighbouring clans for other goods. The same clan also provisioned their local high chief with earthenware pottery as a gesture of loyalty and respect. With colonialism and later globalisation, these traditions gradually became untold and unpractised.

The Cultural Mapping Team of the Institute of iTaukei Language & Culture came upon this predicament in 2008, and in February 2009 the first revival phase was carried out. Since this was the first of its kind, a special *vanua* approach (Nabobo, U., 'Knowing and Learning – An Indigenous Fijian Approach, 2006) had to be undertaken which complemented traditional iTaukei ethos. The craft is a woman's trade, but its gatekeepers are the male elders and chiefs. The revival workshop had two sessions held concurrently – one for men and the other for women. For the women, it was more of a practical hands-on approach to pottery. For the men, it was more of a revision of their traditional roles and responsibilities as custodians and keepers. Concepts of traditional governance concerning customs, protocols and the roles each sub-clan played regarding the safeguarding of ICH were revisited and strengthened.

Earthenware crafts are glazed over by the resin of the endemic *dakua makadre* (*Agathis*

macrophylla) hardwood to render an aesthetic quality. The absence of the tree in Qelekuro suggested that either it had been obscured a long while, or the potters had previously obtained their resin from traditional exchanges or barter. The revival workshop not only revived an almost dying ICH, but also integrated environment conservation. Through joint collaboration with the Department of Forestry, *dakua makadre* resin was provided. In the process, the Department of Forestry initiated a mangrove replanting project along the Qelekuro coast in an effort to halt the fast erosion of the coastline. However, the *dakua* trees were planted to provide resin for the future generation of Qelekuro potters.

A follow-up visit three months later revealed that the number of TK owners had increased to 50 women. They even built a thatch house solely to cure the freshly made artefacts and are honing their skills in anticipation of a soon-to-open resort in the locality. Apart from the replanting of *dakua makadre* saplings (only two survived from the batch initially planted), the story from Qelekuro is an encouraging testimony of how Traditional Knowledge and Intangible Cultural Heritage has the potential not only to revive traditional skills, but also to sustain traditional families, kinship and communities. The Qelekuro village is living evidence of how ICH can affect the iTaukei cosmology to reclaim its once silenced voice and dignity amid the clutter of today's modernisation and globalisation.



Women of Qelekuro re-learning pottery making (Photo by Institute of iTaukei Language & Culture, Fiji)



Understanding ICH

Procedure of Nomination Files to the ICH Lists and Proposals of Programmes, Projects and Activities

It is important to review the Operational Directives of the Convention to provide a better understanding of the procedure for the inscription of elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as the selection of proposals for the Register of Best Practices (programmes, projects and activities that best reflect the principles and objectives of the Convention). In particular, a revision of the timeline of the procedure shall be highlighted which was amended by the 3rd session of the General Assembly in June 2010.

The whole procedure was divided into three steps, Submission of files, Examination of files and Evaluation of files by the Committee, and each stage is elaborated in the Operational Directives as follows:

Submission of files (I.6)

The submission process begins with the preparation of the nomination files. Forms ICH-01, ICH-02 and ICH-03 are used for nominations to the Urgent Safeguarding List, the Representative List, and proposals to the Register of Best Practices respectively.

Submitting States Parties shall involve all communities, groups and individuals concerned in the preparation of their files.

In addition, States Parties may request preparatory assistance for the elaboration of nomination files to the Urgent Safeguarding List and on proposals of programmes, projects and activities.

Examination of files (I.7)

The examination includes an assessment of the conventionality of the nominations and proposals with the required criteria.

Firstly, an examination of the nominations for inscription on the Urgent Safeguarding List and proposals for the Register of Best Practices shall be accomplished by a Consultative Body of the Committee. The Consultative Body submits to the Committee an examination report that includes a recommendation to inscribe or not to inscribe the nominated element and to select or not to select the proposal. The Consultative Body shall be established in accordance with Article 8.3 of the Convention. The Committee selects six independent experts and six accredited NGOs by considering its 'equitable geographical representation and various domains of ICH'. The duration of office for a member of the Consultative Body shall not exceed 24 months.

Secondly, an examination of nominations for inscription on the Representative List shall

be accomplished by a Subsidiary Body of the Committee established in accordance with its Rules of Procedure, which stipulates in Rule 21 that a subsidiary body may only be composed of States Members of the Committee. The Committee, through its Subsidiary Body, shall examine nominations for inscription on the Representative List annually in accordance with the resources available and their ability to do so. The Subsidiary Body shall submit to the Committee an examination report that includes a recommendation to inscribe or not to inscribe the nominated element on the Representative List, or to refer the nomination to the submitting State for additional information.

At the end of the examination process, the Secretariat will transmit to the Committee an overview of all nominations and proposals including summaries and examination reports. The files and examination reports will also be made available to States Parties for their consultation.

In its 5th session of the meeting, the Committee established a Consultative and Subsidiary Body each consisting of the following experts, NGOs and States Parties:

Consultative Body

Independent experts

- Pablo CARPINTERO
- Rusudan TSURTSUMIA
- Guillermo SEQUERA
- Adi Meretui RATUNABUABUA
- Claudine-Augée ANGOUE
- Abderrahman AYOUB

Accredited NGOs

- Maison des cultures du monde
- Česká národopisná společnost / Société ethnologique tchèque
- Fundación Erigaie / Erigaie Foundation
- Craft Revival Trust
- African Cultural Regeneration Institute – ACRI
- والتراث Association Cont'Act pour l'éducation et les cultures

Subsidiary Body

- Italy
- Croatia
- Venezuela
- Republic of Korea
- Kenya
- Jordan

Evaluation of files by the Committee (I.9)

The Committee shall decide on the inscription of an element nominated to the Urgent Safeguarding List and the Representative List or the selection of a proposal for the Register of Best Practices. For the Representative List, the element can be referred to the submitting State for additional information. The submitting State may resubmit an element to the Committee for reevaluation. When the Committee decides that the nominated element(s) should not be inscribed on the Representative List, the element shall not be resubmitted to the List within four years.

The revised deadline for each stage is available in the following table:

Timetable (I.15 of the Operational Directives)

Preparation	Deadline for preparatory assistance	Year 0	31 March
Submission	Deadline for nominations to the Lists and proposals	Year 1	31 March
	Deadline by which the Secretariat will have processed the files, including registration and acknowledgement of receipt		30 June
	Deadline by which missing information is required to complete the files, if any, shall be submitted by the State Party to the Secretariat		30 September
Examination	Examination of the files by the Consultative Body or Subsidiary Body	Year 2	December Year 1 – May Year 2
	Meetings for final examination by the Consultative Body or Subsidiary Body		April-June
	Secretariat transmits the examination reports to the members of the Committee		Four weeks prior to the session of the Committee
Evaluation	Evaluation and decisions by the Committee		November

* This article refers to the 2003 Convention, the Operational Directives (2010), the Working Documents and Resolutions of the 3rd session of the General Assembly and the 5th session of the Committee meeting.



[ICHCAP] Amendment of the Cultural Properties Protection Law on the Establishment of the UNESCO C2 Centre

As the Amendment of the Cultural Properties Protection Law on the Establishment of the UNESCO Category 2 Centre was passed at the National Assembly of the Republic of Korea on 10 March 2011, the Centre finally obtained legal personality which is demanded for its establishment in accordance with the Agreement between the government of the Republic of Korea and UNESCO. Additionally, it shall be provided subvention by the Korean government.

Upon this amendment, the foundation of the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region category 2 centre under the auspices of UNESCO, is expected to be accelerated.

Currently, while the Centre continues to seek willing UNESCO Member States to participate in its activities, 15 countries thus far have notified the Director-General of UNESCO on their intention to take part in said activities. The launching of the Centre is planned to be completed in the first half of this year and a Governing Board will be composed consisting of participating Member States.

[ICHCAP] Publication of the ICH Lists and Kit in Korean

ICHCAP published Korean versions of three UNESCO ICH publications and distributed them throughout the Republic of Korea. These three publications are titled *2009 UNESCO Intangible Cultural Heritage Lists*, *2008 UNESCO Intangible Cultural Heritage List* and *Understanding Intangible Cultural Heritage* (Kit on ICH).

These newest editions are the reproduction of UNESCO's ICH Lists and Kit on ICH. The *2009 UNESCO Intangible Cultural Heritage Lists* contain descriptions and pictures of 76 elements on the Representative List, 12 elements on the Urgent Safeguarding List and 3 proposals on the Register of Best Practices, while the *2008 UNESCO Intangible Cultural Heritage List* contains 90 elements inscribed on the Representative List. *Understanding Intangible Cultural Heritage* is a Kit on ICH which compiles 7 brochures and fact sheets on the concept of ICH, the 2003 Convention, as well as activities and projects for the safeguarding of ICH. The publications are expected to contribute to the safeguarding of ICH in Korea

by providing a better understanding of the spirit of the 2003 Convention as well as ICH concepts and the UNESCO ICH Lists. These publications have been distributed among ICH related organisations and institutions, practitioners and communities of ICH in Korea, public and university libraries as well as major media.

[China, Japan and Korea] 3rd Ministerial Conference on Culture

The 3rd China-Japan-Republic of Korea Ministerial Conference on Culture took place in Nara, Japan from 18 to 20 January 2011.

Cultural ministers from China, Japan and the Republic of Korea participated in the conference which resulted in a consensus for the promotion of cultural exchange among the three countries and further cooperation in the Northeast Asia region. During the meeting, the Minister of Culture, Sports and Tourism of Korea, the Commissioner for Cultural Affairs of Japan, and the Chinese Culture Minister discussed the subject matter of strategic and long-term points of view regarding international cultural exchanges through bilateral and multilateral meetings.

In particular, the ministers acknowledged the importance of the development of cooperative projects in the field of traditional culture. Moreover, ministers suggested composing a joint committee for the execution of efficient activities and further cooperation in relation to the establishment of the UNESCO International Intangible Cultural Heritage Centres for Asia and the Pacific in China (Training Centre), Japan (Research Centre), and the Republic of Korea (Information and Networking Centre) respectively.

The ministers also reached a mutual understanding that the three countries should continue to work closely for the establishment of the three centres so that they may take a crucial role in the safeguarding of ICH.

[Pakistan] Conference on the Safeguarding of Pakistan's ICH

A two-day national conference on the Safeguarding of Pakistan's ICH was held at Lok Virsa's heritage library from 8 to 9 February.

Taking the initiative to promote the conservation and preservation of Pakistan's cultural heritage, Lok Virsa organised the

above-mentioned conference, which was attended by roughly 20 eminent cultural experts and intellectuals from all over Pakistan. The conference was aimed at safeguarding the intangible culture of Pakistan's folk and traditional heritage, which are most endangered as a result of globalisation, urbanisation and technological advancement.

Speakers of the conference believe that in order to revive traditional art and culture in Pakistan, "Pakistan should educate its younger generations about arts and crafts to inculcate love and respect for their heritage."

After presentations and detailed discussions, a folk music concert was arranged and performed for participants of the conference.

[Source: Pakistan Observer]

[Bangladesh, UNESCO Dhaka] Launching Ceremony of Baul Song Publications and CD



Launching ceremony of the Baul Song Publications
(Photo by Bangladesh Shilpakala Academy)

On 2 March, a launching ceremony of the Baul song publications and audio recording (in CD format) was held Dhaka, Bangladesh by the Bangladesh Shilpakala Academy and UNESCO Dhaka office. Government officials, embassy representatives, cultural activists, eminent writers and journalists participated and graced the occasion. The launching ceremony was followed by a brief cultural show in which a 10 year old Baul was performed, among others.

Two books - *Notations of Baul Songs* and *A Collection of Baul Songs* were launched. 150 notations including 10 staff notations were provided in the *Notations of Baul Songs* and 500 baul songs with the translation of 100 songs were provided in the *Collection*. On the CD, there are 50 songs which are well known and very popular in Bangladesh as well as in West Bengal, India.

The books and CD are the outcome of a project called 'Action Plan for the Safeguarding of Baul Songs' financed by UNESCO and Japan Funds-in-Trust for the Preservation and Promotion of the Intangible

Cultural Heritage. The aim of this project was to revitalise Baul songs which was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in 2008. For more information and details, please refer to www.bdshilpakala.org.
[Source: Bangladesh Shilpakala Academy]

[NEACH] Seminar on Documentation and Safeguarding of ICH



NEACH Seminar (Photo by ICHCAP)

The Networking of East Asian Cultural Heritage (NEACH) Seminar on Documentation and Safeguarding of ICH was organised by the Ministry of Information, Communications and Culture in Kuala Lumpur, Malaysia from 5 to 8 March 2011.

The two-day seminar brought twenty two ICH related experts from nine ASEAN Member States and two partner countries to openly discuss and present information on their country's documentation and inventory projects and share various challenging issues with other participants.

As the first keynote speaker, Dr Tim Curtis, Chief of Culture Unit at the UNESCO Bangkok Office, addressed several issues on the current development and challenges in documentation and ICH safeguarding.

As the second keynote speaker, Professor Noriko Aikawa, National Graduate Institute for Policy Studies in Tokyo, spoke on the development of major international instruments to the 2003 Convention, established by UNESCO. Subsequently, country report presentations by the nine ASEAN Member States and two partner countries followed. On the last day, a site visit was arranged to the World Heritage City of Melaka.

[India] Parsi Panorama

From 12 to 16 March 2011 at the India International Centre (IIC) in New Delhi, an event titled Parsi Panorama was held. This event reflected the multicultural diversity of India in which the Parsi Panorama event showcased a magnitude of arts and crafts from this unique community.

Spread over five days, the programme

included an exhibition of photographs, rare textiles and revival pieces; a seminar on the craft and textile arts of the Parsi community; workshops on Parsi embroidery instruction and other skills; and an evening of music with performer Penaz Masani.

The Parsi Panorama event was brought to the public by three organisations: the Parzor Foundation which is dedicated to the preservation and promotion of Parsi Zoroastrian culture and heritage, Craft Revival Trust which has joined hands with the IIC, a major supporter of Parzor, to work towards creating awareness about Parsi crafts and textile arts as part of their work on preserving the Indian craft tradition. For more information, please refer to www.craftrevival.org.

[Source: Craft Revival Trust]

[ASEAN] 3rd ASEAN Symposium on Traditional Textiles in Kuala Terengganu



3rd ASEAN Symposium on Traditional Textiles (Photo by ICHCAP)

The 3rd ASEAN Symposium on Traditional Textiles on the theme of 'One Root, Shared Heritage' was organised by the ASEAN Traditional Textile Arts Community (ASEAN TTAC) in Kuala Terengganu, Malaysia from 20 to 22 March.

Presentations at the symposium focused on the different types of traditional textiles produced in the ASEAN region such as *songket*, *ikat*, *batik*, *tenun sutra* and new innovations introduced in their production. Papers on traditional textiles held in the prized collection of the Malaysia Production Museum were also introduced, in addition to presentations and discussions on intellectual property related to ASEAN cultural heritage.

Experts were invited and shared their suggestions on some of the ways in which sustainability of weaving traditions can be explored. For more information and details, please refer to www.aseanttac.com.

[Source: ASEAN TTAC]

[ICCRUM] CollAsia: Conservation of Collections and Intangible Heritage

From 13 to 27 March 2011, the International

Centre for the Study of the Preservation and Restoration of Cultural Property (ICCRUM), SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO-SPAFA), and the Brunei Museum Department were partners in holding CollAsia: Conservation of Collections and Intangible Heritage in Brunei Darussalam.

One of the main goals of this ICCROM course was to address challenges facing the conservation of collections of material culture within the wider context of the heritage sector and society at large. This proposed training activity sought to explore the relationship and potential of the conservation of collections in relation to intangible heritage.

The purpose of this course was to establish mechanisms for sharing knowledge, methods and approaches between the professionals caring for Southeast Asian heritage collections and intangible heritage. The course offered opportunities to review, discuss, and compare living cultural practices and current conservation approaches to material culture. It also focused on the creation, usage, and conservation of collections in relation to ICH.

Selected results of the activity will be made available as resource materials for the wider Southeast Asian professional community through CollAsia's website.

[Source: ICCROM]

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