The Fifth Session of the Intergovernmental Committee for the Safeguarding of ICH
15-19 November 2010, Nairobi, Kenya

The fifth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage took place in Nairobi, Kenya from 15 to 19 November with roughly 450 participants of 24 States Parties to UNESCO. This was the first UNESCO meeting to be held in Africa; and its participating countries and NGOs showed their utmost interest and participation to the subject matters of this meeting.

The meeting began with opening remarks from Mme Irina Bokova, Director General of UNESCO. In her speech, Mme Bokova emphasised that the Committee’s role should consider how to involve civil society in the implementation of the Convention. Additionally, the Committee should take a responsible approach to what is achievable during a single session concerning inscription of the Lists.

Mr Toshiyuki Kono, Chairperson of the third session of the General Assembly of the 2003 Convention, pointed out that there had not been a single nomination submitted from the African region. Mr Kono requested the Committee members to pool their wisdom in order to receive nominations from Africa. He also emphasised that the Committee needed to consider how to integrate scholarly and scientific activities into the practice of the Convention.

In this committee meeting, four elements, including 3 elements from China, were inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. Also, 47 elements were inscribed on the Representative List of Intangible Cultural Heritage of Humanity. Among these, 18 elements were from Asia and the Pacific region. During this process of inscription to the UNESCO List, a few sensitive issues were brought up regarding elements related to food and war.

Regarding the establishment of a subsidiary body for the examination of nominations for inscription on the 2011 Representative List, the Committee decided on the following provisions: 1) Maintain the current number of examination countries at six; 2) Limit the total number of examinations to be between 31 and 54 and; 3) Convene an open-ended intergovernmental working group to discuss possible measures to improve the treatment of nominations to the Representative List.

To assist the participation of experts representing accredited NGOs from developing nations in the sessions of the 5th Intergovernmental Committee, 2% of the available resources were allocated from the Intangible Cultural Heritage Fund. This decision was a result of the 4th Intergovernmental Committee held in Abu Dhabi (Decision 4.COM 10) in efforts to promote contribution by the IGC to NGOs of developing countries through financial support for their necessary participation in Intergovernmental Committee meetings.

In this session, 32 NGOs were recommended to the General Assembly for accreditation, including the ICCN in Korea. Additionally, the Committee appointed 13 experts and 11 accredited NGOs as members of the Consultative Body for examination of nominations to the Urgent Safeguarding List in 2011; proposals for the register of Best Practices; and requests for financial support for their necessary participation in Intergovernmental Committee meetings.

For the Convention’s tenth anniversary, a few States Parties expressed their plans such as organising intangible cultural heritage festivals, and the government of the Republic of Korea expressed its intention to organise an international ICH expert forum in the Asia-Pacific region in consultation with UNESCO.

It was determined that the venue for the sixth session of the UNESCO Intergovernmental Committee would be Bali, Indonesia. It is to be held in November 2011.
ICH Issues

ICH Inviting UNESCO Member States to Participate in the Centre’s Activities

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region, proposed by the Korean government, was finally approved as a category 2 centre under the auspices of UNESCO at the 35th session of the UNESCO General Conference last October. Over the course of the next year, the Centre and the Korean government has been preparing for the establishment of the UNESCO category 2 centre which is intended to become a hub for the safeguarding of intangible cultural heritage in Asia and the Pacific region.

First, the Korean government and UNESCO signed the agreement regarding the establishment of the ICH category 2 centre in Korea on 25 June, in Paris. After each party completed their internal procedures, this agreement was placed into effect. The UNESCO category 2 centre is an international organization based on the legal aspects and financial footing of the State Party with recognition from UNESCO. In light of this, the Cultural Heritage Administration of Korea submitted an amendment of the Cultural Property Protection Law to the National Assembly creating a legal basis for the establishment of the Centre in Korea and is taking final steps to pass it. This law is expected to finally go into effect February 2011, thus the Centre will be established.

According to the agreement between the Republic of Korea and UNESCO, the UNESCO Member States who wish to take part in the Centre’s activities, with their common interest in the objectives of the Centre should take the following steps:

1. Each Member State shall send the Director-General of UNESCO their notification of intent through a national delegation such as a Ministry, Permanent Delegation or National Commission to UNESCO. At this time, it is necessary to refer to the Executive Director of ICHCAP. Additionally, China and Mongolia informed that they are planning to send their official letters in the near future.

2. The Director-General shall inform the Centre and Member States of the receipt of such notification.

The Member States will develop a close relationship with the Centre and participate in the Centre’s activities in efforts to implement actions related to the safeguarding of ICH in Asia and the Pacific region as well as the 2003 UNESCO Convention for the safeguarding of Intangible Cultural Heritage. Additionally, the Centre is planning to conduct various projects such as a national inventory-making of ICH, a sub-regional meeting on the multi-nomination of ICH and protecting intellectual property rights of ICH next year. Moreover, some representatives of the Member States will participate in the Governing Board which will be composed along with the official establishment of ICHCAP.

Director’s Note

The last quarter of 2010 has truly been a hectic, yet productive time for ICHCAP. During this period, ICHCAP has carried out an assortment of projects and programmes at the regional level, including an expert meeting on intellectual property rights of ICH, field surveys of intangible heritage in the Asia-Pacific region, and a sub-regional project on ICH inventory-making for Central Asia, to say the least. In particular, in recalling this past year, I am obliged to recollect the successful completion of collaborative projects focusing on establishing legal systems of ICH in Mongolia and Vietnam which were conducted over the past several years. Furthermore, it was a valuable and inspiring experience for us to encounter such zealous cooperation and active participation shown in many countries throughout various sub-regions including Central Asia and the Pacific region as we continuously exerted collective efforts for the safeguarding of ICH. It is my belief that the positive spirit among Member States and ICHCAP during these collaborations provided the groundwork for guiding the strategies of future activities for ICHCAP as a UNESCO category 2 centre.

It is our sincere hope that in the year 2011, our Centre will widen its scope of cooperation with Member States through the fostering of valuable partnerships. Taking this moment, I would like to encourage the Member States who have yet to express their intention of being members to our Centre’s activities to join us at your earliest convenience. As 2010 comes to an end, we embark upon a new year with new goals and aspirations.

With that said, I wish all the readers a Happy New Year!

Seong-Yong Park, Ph.D.
Executive Director, ICHCAP
n indigenous oral legend copied and published without authorisation…
Traditional music taken from an ethnomusicological archive, remixed and sold without any attribution…
The process of making a traditional musical instrument patented by a foreign company…
Discomforting? Yes? Why?
Because such examples of ICH are precious records of ancient traditions and histories vital to indigenous peoples’ and the identity of traditional communities; cultural continuity and living heritage; their misuse or misappropriation, such as in the fictional examples above is unsettling.
In recent years, expressions of cultural heritage have become increasingly vulnerable to misuse and calls for a specific kind of protection have been heard: intellectual property (IP) protection. For over ten years, WIPO has been working to develop an IP-based protection system for important elements of the world’s cultural heritage and are maintained, used or developed by that community.
The type of protection that WIPO is developing is specific and different from what may be referred to as ‘preservation’ or ‘safeguarding,’ an activity usually undertaken under the purview of UNESCO and which, broadly speaking, aims at keeping the TCEs from falling into oblivion. The system of protection envisaged at WIPO uses IP principles and values to focus on the prevention of misappropriation and misuse of TCEs by third parties.
Negotiations on the protection of TCEs are taking place at WIPO in the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (the IGC), a negotiating body created ten years ago; bringing together Member States, intergovernmental organisations and NGOs, through which vibrant and extensive participation of indigenous and local communities is made possible, thanks notably to a voluntary fund programme.
In September 2009, WIPO Member States renewed the mandate of the IGC, adopting a clearly defined work plan to guide the Committee’s work over the next two years. They agreed the IGC would undertake text-based negotiations with the objective of reaching an agreement on a text of an international legal instrument(s) that will ensure the effective protection of Genetic Resources, Traditional Knowledge and TCEs.
One of the texts currently under negotiation comprises of draft provisions for the sui generis protection of TCEs. The provisions seek to respond to several issues, including what exactly TCEs are, what acts of misuse or misappropriation would be forbidden and who would benefit from such protection, among others.
As part of the IGC’s new work program, an intercessional working group (IWG) was created to accelerate the negotiations. Its first meeting took place in the summer of 2010, and dealt chiefly with the protection of TCEs. During that meeting, experts participating in their personal capacities took part in lively and active discussions as well as an intense drafting of the revised provisions. Two more IWGs are foreseen to take place in the coming year with the intent of focusing time and efforts on Traditional Knowledge and Genetic Resources.
According to its mandate, the IGC is set to submit the text(s) of an international legal instrument(s) to the WIPO General Assembly in September 2011, which will decide on convening a Diplomatic Conference. Two IGC sessions will be held before the September deadline, the first of which will take place in December 2010.

1) IP refers to the results of creative intellectual activity. Most often these are creations—such as literary and artistic works— and innovations—such as inventions, designs, etc. IP regimes typically consist of laws that establish private property rights in order to grant control over access, use, misappropriation and exploitation, particularly commercial exploitation, and to provide incentives for further creativity.

2) For more on WIPO’s work concerning TCEs, please visit http://www.wipo.int/tk/en/igc/

3) Information about the IGC made be found at: http://www.wipo.int/tk/en/folklore/


Festival of buffalo sacrifice to celebrate the worship of the gods. (Photo by Pham Cao Quy)

Srok Thom Khmer shadow theatre. (Photo by ICHCAP)

Balinese dancers. (Photo by Brigitte Vézina, 2008)
ICH and Musical Instruments

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 traditional musical instruments. In these examples of intangible cultural heritage from Bhutan, Philippines, Mongolia and the Republic of Korea, you can see the intersections of culture and traditional musical instruments as well as their influence on public events in each community.

Bhutan Dra-nyen: Bhutanese Traditional Musical Instrument

Gengop Karchung (Information and Media Officer, National Library & Archives of Bhutan)

Bhutan’s rich cultural heritage embraces different traditional musical instruments that have been created and developed over the years and used since the beginning of Bhutans origination. Consequently, in tandem with the Lingm (flute), Pi-wang (fiddle), Dra-nyen (guitar), and Yang-chen (harp) popularly form elements of Bhutanese music amongst various indigenous instruments.

Literally, dra-nyen means ‘melodious sound’. It’s one of the most sacred musical instruments used for non-religious purposes in Bhutan. Saraswati, the goddess of wisdom is represented by the melodies produced by the dra-nyen. She’s the mother of all the Buddhas of infinite times: past, present, and future. Through this instrument, she offers music of praise to the Three Bodies of Buddha (Trikaya). She also subdues and disciplines evil forces or antagonists for the protection of the institution of Buddhism using its melody. Therefore, the music emanated from this entity is highly sacrosanct and spiritual.

As per oral history, the seven Dakinis (celestial beings) from the celestial realm came to earth to take a bath. The youngest of all of them had a dra-nyen which hung upon a tree nearby while she was bathing. While the dra-nyen hung on the tree, a poor orphan boy came across it while collecting firewood. He got a hold of it and played. While the rest of the dakinis flew away after hearing its melody, the youngest one stayed behind as the boy refused to return the instrument. However, after much negotiation they came to an agreement under two conditions: he must keep it away from other human beings at all times; and he has to play this instrument only at midnight.

Accordingly, the boy played the instrument every night at midnight, and the youngest dakini would visit him, leaving before dawn. Due to blessings from the dakinis and the dra-nyen, he became wealthier upon each new day, surpassing everyone’s wealth and power.

On the other side of the river bank, there lived a rich family. They were surprised to see the orphan boy become wealthy. The daughters of the family visited the poor boy and succeeded in convincing him that he was their uncle. He spent time with the daughters, however, he followed the words of the dakinis by placing his instrument in a safe place while out with them. One day, when he left for an archery match, the daughters discovered the dra-nyen. The dakinis appeared when she heard the melody, but was disheartened to see someone else having access to the sacred instrument. After encountering this unpleasant surprise she cut one of the strings and left. Upon the boys return, he tried to play, but to his surprise, the dakinis didn’t arrive. While looking for the dakinis, he noticed that a string was missing. Thereafter, his wealth diminished day by day. Before becoming as poor as he once was, he left for the bathing site and hid himself amidst the flowers.

When the dakinis were about to leave, he came out and caught a hold of the youngest sister. He requested her to fix the string, but she refused for he failed to keep the preconditions which put her life at risk. Yet, as the boy was adamant, she finally agreed. Since then, the instrument became public.

The dra-nyen has seven strings, including a short one. The number of strings represents the seven sisters of dakinis. The short string represents the youngest sister (symbolising the breaking of a promise between her and the orphan boy). The number of the string also determines the base of the finger skills of the one who uses it. Different types of ‘heads’ are used. Most commonly used is the symbolic crocodile head as it is believed that it has the power to ward off evil forces.

The dra-nyen has to be handled properly since it is the instrument used for offering melodies to Buddha. One will gain merit if one plays with devotion. If one happens to play without minding those qualities, one will be met with unfortunate incidences as the melody is believed to cause emotional crisis to evil forces. Hence, the impact is felt by the player due to the ‘law of cause and effect’. If handled and played with respect, it is believed to help gain wealth, glory, and great merit.

Today, besides focusing on the above spiritualistic factors, it is widely used for entertainment purposes on various occasions, be it for praising gods, expressing love, conveying messages, and so on. Hence, the culture of using this instrument thrives well in Bhutan.
he Yakan is one of the major ethnolinguistic groups of the Philippines. Among the Yakan of Basilan in Mindanao, Philippines, instrumental music is given much importance. For instance, the kwintangan, an instrument of five to seven bossed gongs laid in a row, are used for courtship and celebrations.

The technique of playing the Yakan kwintangan is basically to produce the effect of several layers of drones (nerwe) and melodies (kajah) through the use of interlocking rhythms in an aggressive rapid tempo. This is why the Yakan kwintangan is played at high speeds, virtuoso playing and demands for very supple wrists and an alert mind. This is also the reason why, unlike in Magindanaw and Maranaw kulintang traditions which are more melodic in character, the Yakan kwintangan is performed with only five gongs, thereby achieving a more prominent effect of the melodic and rhythmic layering of gong sounds.

The other major Yakan instruments are the kwintangan kayu, gabbang and agung. The kwintangan kayu consists of five wooden logs hung horizontally under a tree near a rice field. Varying in sizes with the shortest log at the bottom and the longest at the top and with the tapered ends on one side upon which the melody is beaten out, this instrument is used to serenade the palay plants in their sleep, encouraging them to yield more fruit.

The gabbang is a bamboo xylophone with five bamboo blades resting on a wooden box resonator. It is often used for entertainment and is a practice instrument among the young preparing to learn the kwintangan. The concept of producing music and techniques for playing both the kwintangan kayu and the gabbang are essentially the same as that of the kwintangan.

The agung, a wide-rimmed bossed gong, is used for making important announcements and providing music in connection with social negotiations, events, celebrations, and the life cycle.

One to three agung’s may be used for different functions, calling for different styles of playing. The tagunggu (a Yakan musical ensemble consisting of the kwintangan, three agung’s and the gandang, a cracked bamboo tube about two meters long used as a drone) demands great skill in producing three agung’s cross the permutations and syncopations of rhythm, a wide variety of damped and ringing tones, and subtle colorations of sound.

The size and composition of the instruments of this ensemble vary, but one such ensemble is the peregeyan kwintangan ensemble consisting of the kwintangan, agung, kwintangan kayu, gabbang, gandang, tagutuk (a bamboo tube about a meter and a half long with a slit hole on one side), and the tuntungan (a long, hanging flat wooden plank above which the mouth of two clay pot resonators are suspended without touching the wood).

Peregeyan means an ensemble of loud instruments. It is heard in important rituals such as the pagkawin (wedding), pagtammat (graduation of the Koran reading), and paggunting (baptism).

Uwang Ilul Ahadas – a near-blind, but a highly gifted Yakan musician of the Bohe Bessey in Lamitan, Basilan – is the recognised master of Yakan musical instruments in the whole of Basilan. He learned from the elders in his community, the rudiments of playing the various Yakan traditional instruments. Through diligent practice and eager observation of the playing techniques by musicians in his milieu, he achieved mastery of these instruments. He can play the kwintangan, gabbang and agung as a superb soloist or he may play any of these instruments as part of an ensemble.

For the past four decades now, Uwang has been devoting his life to teaching Yakan musical traditions to the Yakan youth. Safeguarding these traditions has been Uwang’s paramount concern. Recognising Uwang’s certainly bodes well for the continuing vitality of these traditions.

In 2000, the Philippine government conferred the title of National Living Treasure to Uwang Ilul Ahadas in recognition of his invaluable contribution to the safeguarding of Yakan musical creativity and cultural identity.
The Mongols have traditionally shown great respect for the horse, honoring it in their national values and symbols (flags and emblems) as well as in folk songs. The *morin khuur*, so named for the ornamental horse-head carving at the top of its neck, is a unique two-stringed musical instrument developed by nomadic Mongols. The strings of both the bow and fiddle are made from the hair of a horse’s tail.

There is a legend among the Mongols which tells of the origin of the *morin khuur*. Once upon a time, a man was travelling on horseback in a faraway land. During the course of this long journey his beloved horse died. The man was full of sorrow and mourned a long time for his horse. Suddenly, he heard what sounded like music made by the wind through the horse’s main and tail, and decided to create a musical instrument in memory of his dear steed.

The *morin khuur* embraces an aggregation of Mongolian traditional customs and culture. Most significantly, there is a tradition of playing the *morin khuur* at all ritual and ceremonial events. To symbolise the might of the Mongolian State, the prosperity and the happiness of its people, the valor of everyone on the day of ‘Tsagaan sar’ or New Year’s Day, the national anthem should be played on the State Khan Khuur and be broadcasted live on radio and television across the country.

The *morin khuur* clearly expresses the unique characteristics of the Mongols’ musical consciousness. The various Mongol ethnic groups have different traditional melodies (*tatlaga*), such as Jonon Khar (Black Jonon-’name of a horse’), which musically depicts the gait of highly-valued horses and is spread throughout Mongolia with distinct characteristics of its own by different regions in the central Khalkh area. In addition to horse-related melodies, there are melodies derived from western Mongols, especially for *ikel* and *bii biyelgee* and others representing the sounds and appearance of other animals and herds.

No discussion of the *morin khuur* would be complete without having considered the folk ‘long song’, for which provides principal accompaniment to the *morin khuur*. Besides *bii biyelgee* and the folk long song, many other artistic folk forms such as *ulger* (tales), *tuuli* (epic), *yorool* (song of benediction), *magtaal* (song of praise) and others can always be performed with *morin khuur*.

Acknowledging the fact that the Mongols have been able to develop the traditional art of making and playing the *morin khuur* into highly refined art forms, is one of the contributions made by Mongols to the sector of intangible cultural heritage of humanity. UNESCO inscribed the ‘Mongolian Traditional Music of the Morin Khuur’ as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003.

In recent years there has been an upsurge in the number of compositions dedicated to the *morin khuur*, as well as the number of *morin khuur* musicians. Since 1992, the *morin khuur* ensemble existed as an independent musical organisation, permitting Mongolian *morin khuur* musicians to perform for audiences both locally and abroad. Many foreigners have become interested in playing and learning more about the instrument; and through interests such as these, the *morin khuur* has become a hallmark of Mongolia introducing the whole nation to other parts of the world.
In Yiwangga-akgi (李王家樂器, Yi Royal Family’s Instruments) compiled by the Royal Music Institute in 1939, there are sixty six different types of instruments. These instruments are classified into three categories according to the genre of music played: a-ak (雅樂, ritual music), dang-ak (secular music of Chinese origin) and hyang-ak (indigenous music). A-ak and the musical instruments were regarded as very significant since they represented Sung-Confucianism which emphasised specific yue (rites) and ak (music) bringing order and harmony among its people with music and etiquette.

The musical instruments for a-ak were first introduced from China’s Sung Dynasty to Korea in King Sejong’s 11th year in power (1116 AD) of the Goryeo (高麗) Period (918-1392). Among them, pyeon-gyeong (編磬), the tuned sonorous chime and pyeonjong (編鐘), the tuned bronze bells were considered essential instruments. They resonate a standard pitch which was considered ideal for the court.

According to paleum (八音, eight sounds, payin as pronunciation in Chinese), a traditional classification of musical instruments, pyeon-gyeong is categorised into the stone category, while pyeonjong into the metal category. Consisting of metal, stone, silk, bamboo, gourd, earthen, leather, and wood. Paleum is about the eight materials of the universe, comparable to the eight directions of the wind, and the eight trigrams.

They are played in court music including royal shine ritual music and Confucian shrine ritual music, like a pair corresponding to yin and yang according to the dualistic yinyang principle. At the base of the stand, pyeon-gyeong has wooden carvings of a duck or goose which is an elegant image of Korean folklore, while pyeonjong has wooden carvings of a lion or tiger which symbolises the sound of a lion’s roar which resonates from the bells. At both ends of the frame, pyeon-gyeong has a phoenix while pyeonjong a dragon, corresponding to yin and yang respectively. Five fabulously decorated wooden peacocks put high on the frame of both instruments represent a hope that the sound reaches distant areas.

Manufacturing pyeon-gyeong and pyeonjong began in Korea during the dynasty of King Sejong who had a special attachment to music and ruled the state through art and morality. The workshop for metal production was built near the Han River during King Sejong’s 11th year (1429). Gyeingseok, a special jade stone, was found in the Namyang area in Gyeonggido Province. King Sejong was quite the musician and scholar who was keen to rearranged musical theories and instruments. King Sejong was known to be able to tell which notes of the pyeon-gyeong were out of tune as he had a sharp ear for music.

Pyeon-gyeong consists of sixteen L-shaped jade-stone slabs and pyeonjong of sixteen bronze bells, both hanging from an ornate wooden frame, in two rows of eight. The sound differs according to the thickness of the stone slabs and the bells. They produce sounds when struck with a mallet made from an ox horn. The thicker the stone and the bell, the higher the musical note. The range of pitch of the pyeon-gyeong goes from C to D#’. Pyeonjong is one octave higher than pyeon-gyeong of which the tone was much loved for its clear ringing sound.
The location of Indonesia is at the junction of the Australian, Eurasian and Pacific tectonic plates, it is positioned on the ‘ring of fire’ with many active volcanoes as well as its high annual rainfall makes Indonesia susceptible to natural disasters such as earthquakes, volcanic eruptions, tsunamis, flooding, landslides and mudslides.

In the event of natural disasters, naturally the first preoccupations are the saving of life and property, and post disaster reconstruction. Less publicised however, is the damage caused by natural disasters to both tangible and intangible cultural heritage. I would like therefore present examples of how cultural heritage has been safeguarded in the wake of such natural disasters. Relevance of local genius in anticipating and responding to natural disasters is also of great interest.

The Aceh Tsunami of 26 December 2004, claimed as many as 226,000 lives, left 500,000 homeless and caused inestimable damage to property. The disaster resulted in the loss of much of Aceh’s tangible and intangible cultural heritage. I would like to therefore present examples of how cultural heritage has been safeguarded in the wake of such natural disasters. Relevance of local genius in anticipating and responding to natural disasters is also of great interest.

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The earthquake of 22 May 2006 in Yogyakarta cost thousands of lives and considerable damage to property. The 8th Century Prambanan Temple, a World Heritage site, was severely damaged and is in need of extensive repair. Imogiri in the Bantul District, Yogyakarta, was an area which suffered extensive damage in addition to many expert craftspersons of hand-drawn batik losing their lives, while others lost their homes and livelihoods. An Indonesian NGO, Sekar Jagad, and other parties came in and helped the surviving craftspeople to provide temporary shelter, workplaces and materials to begin, once again their traditional batik craft. Sekar Jagad set up a Batik Museum in Imogiri which is an inspiration to local residents and visitors.

The city of Padang, capital of west Sumatra Province, suffered extensive damages and loss of life in the earthquake of 2 October 2009. Officials (researchers) from the Centre for Research and Development of Culture of the Ministry of Culture and Tourism were on hand to investigate the damages done to cultural heritage and to see what measures could be taken to safeguard this heritage after such a tragedy. Local and overseas organisations (including from Korea) were busy in the relief operations as well.

Research conducted in the abovementioned
The devastating eruption of the Merapi volcano which began on 28 October 2010 has displaced practitioners of intangible cultural heritage of the area surrounding the mountain. One great maestro of the knowledge of nature and traditions who resided in the surrounding area of the volcano, lost his life at 5am that morning while bowing in prayer to Mbah Marijan, the elderly and much respected ‘gatekeeper’ of the volcano. One of the duties of Mbah Marijan’s is to make thrice annual traditional offerings to the Merapi volcano (labuh) on behalf of Sri Sultan Hamenkubuwono X. In addition to rehabilitating those displaced by this disaster, the government of Yogyakarta in collaboration with the central government, are also taking measures to safeguard the intangible cultural heritage of the surrounding area, which has been displaced and disrupted by the disaster.

In conclusion, actions to safeguard tangible and intangible cultural heritage might include:

- Taking note of local genius which might help to anticipate natural disasters, minimise the damage they cause, and to rehabilitate in the aftermath.
- Identifying practitioners of intangible cultural heritage displaced by disasters, and assisting them to get back on their feet and continue to make a livelihood by practicing their particular handicrafts or performing arts, and transmitting their heritage to the younger generations.
- Repair and safeguarding of museums, libraries, galleries, traditional schools and other repositories of cultural heritage which might have been damaged.
- Involvement in arts and cultural activities can be used to ease post-disaster trauma, particularly for those who have lost family members.

Given the geophysical situation of Indonesia mentioned above, and the fact that natural disasters are difficult to predict, safeguarding cultural heritage in the wake of natural disasters is a necessary ongoing task to practice well into the future.

1) Nasli Kesuma, Interview Banda Aceh, 12 February 2010
3) Damardjati Kun Marjanto, et al., Centre for Research and Development of Culture, Ministry of Culture and Tourism, Interview, 6th December 2010
5) Mbah Marijan, ‘doorkeeper’ of the Merapi volcano, photo taken at Merapi.
Cultural Mapping Pilot Project in Papua New Guinea

Hale Lahui (Research Officer, PNG National Cultural Commission)

Culture is the very essence of our existence - it reflects our history, our language, our tradition and our beliefs. However, with the wind of globalisation and change, our cultures and traditions do not remain static, but evolve overtime.

Papua New Guinea (PNG), being one of the most culturally rich and diverse countries in the world, wherein about ninety percent of its approximate six million people speak over 850 distinct languages, and live in their respective social structures in their cultural communities, generally rely on their environment to ensure their livelihood. Papua New Guineans' daily relationship amongst each other coupled with the evolving environment depicts a high appreciation of their unique cultures and traditions. On the contrary, it is on the verge of disappearing.

There is a growing trend of migration from rural to urban areas, technical, technological and communication innovations, etc. which has a considerable impact on our cultures and traditions directly or otherwise. The cross-cultural contacts and interactions confront us with the risk of losing our cultures and traditions, whether tangible or intangible.

In this regard, the National Cultural Commission (NCC) staged a National Seminar which was held from 17 to 19 May 2005 regarding the Pacific Regional Framework for the Protection of Traditional Knowledge & Expressions of Culture, in Port Moresby.

The National Seminar allowed a wide range of participants and other stakeholders and experts to review the Model Law for the Protection of Traditional Knowledge and Expressions of Culture to adopt and/or adapt to become a national legislation.

From April to July 2007, a series of four regional workshops was coordinated by the NCC to essentially establish legal procedures to have access to traditional knowledge and expressions of culture, to create awareness at both the provincial and local levels and to encourage access to benefit sharing mechanisms between traditional owners and users.

This year, 2010, the NCC with support from the World Intellectual Property Organization (WIPO) and Pacific Island Forum Secretariat (PIFS) staged another round of four regional workshops and a national workshop which resulted in the development of a draft policy on the Protection of Traditional Knowledge & Expressions of Culture and a draft bill for the Protection of Traditional Knowledge and Expressions of Culture.

The draft bill has been prepared to be submitted to the National Executive Council (NEC) for cabinet endorsement.

Furthermore, from 12 to 14 December 2007, PNG was represented in a Sub-regional Meeting in the Pacific on the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in Nadi, Fiji.

The Meeting addressed problems, challenges and recommendations with regards to the needs of the Convention in the Pacific, and there was a recommendation for national consultations to be held to highlight some of the issues that were raised and further identify others to suit each Pacific state's situation.

Moreover, from 20 to 22 February 2008, the then UNESCO Director General, Mr Koichiro Matsuura visited PNG on a regional tour. He made an undertaking with the then Deputy Prime Minister of PNG, Hon Dr Puka Temu, to have a national consultation and further ratify the 2003 UNESCO Convention.

From 18 to 19 March 2008, an Interdepartmental Meeting was held and attended by key state bodies, line agencies and stakeholders in Port Moresby to deliberate on PNG's ratification to the 2003 UNESCO Convention for Safeguarding Intangible Cultural Heritage.

Following the Interdepartmental Meeting an NEC Policy Submission was formulated and consequently, the 2003 UNESCO Convention for Safeguarding Intangible Cultural Heritage was

In implementing the above-indicated Convention and the draft bill for the Protection of Traditional Knowledge & Expressions of Culture, the NCC embarked on a Cultural Mapping Pilot Project at the national level, in the Taure-Lakekamu Local Level Government (LLG) of the Gulf Province in December 2009.

Cultures and traditions in PNG are rooted within the clan/tribal group system, reflective of either a matrilineal or patrilineal society that exists within a certain community. In conducting the first cultural mapping pilot project, the approach, process and good practice including prior informed consent was a very critical determinant encountered in order to ensure the production of traditional knowledge and associated social relations.

Another pertinent issue that was encountered was the exposure of sacred or secret elements of traditional knowledge and cultural expressions, whether tangible or intangible. The first pilot project highlighted the importance of articulating the storage of data in a systematic manner for either private or public use. Likewise, some components of a community’s knowledge or cultural landscape may be sacred or secret, and should respectfully not be represented for external viewing, that is, it may jeopardize future activities and projects within the area.

The NCC does not have a national inventory in a systematic manner; hence, the Cultural Mapping Pilot Project has proven that the NCC is taking the first steps for establishing a database registry system.

Furthermore, the NCC has seen the need to work in partnership with key state bodies and appropriate stakeholders to coordinate regional pilot projects that will set the basis to conduct inventory work for the entire country.

Completing its first pilot project in the Gulf Province of the Southern region, the NCC is embarking on its next pilot project in the Hoskins LLG for the New Guinea Islands region from March to June 2011, followed by another LLG in the Momase region from July to December 2011 and finally, another LLG in the Highlands region in early 2012.
Establishing a Safeguarding System for the Intangible Cultural Heritage of Mongolia
Korean-Mongolian Joint Project

There are countless factors that are affecting the Intangible Cultural Heritage of Mongolia in addition to the number of heritage elements that are on the brink of extinction. In light of this, the Korean-Mongolian Joint Cooperation Project 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia' is one of the current projects taking place in ICHCAP today.

This project is sponsored by the Cultural Heritage Administration of Korea and was launched by the Mongolian National Commission for UNESCO and the Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP) in 2007. In addition, the project was finalised with a publication of 'Intangible Cultural Heritage of the Mongol Nations' in collaboration with the Foundation for the Protection of Natural and Cultural Heritage in 2010.

The main objective of the Mongolia project is focused on introducing the Living Human Treasures System and implementing the 2003 UNESCO Convention in Mongolia to safeguard, maintain and encourage Intangible Cultural Heritage as well as identify and recognise bearers in Mongolia and raise their recognition among communities which would subsequently play a significant role in the safeguarding and disseminating of ICH through generations.

This project consists of various activities such as extensive field surveys on ICH and its bearers, an elaboration of the tentative list of ICH elements and its bearers, and plans to effectively raise public awareness about the importance of ICH to ensure and strengthen cooperation among civil, legal, and cultural bodies as to engage them in greater collaborative activities.

Field surveys which have been conducted, aimed to identify the bearers and practitioners of ICH in Central, Eastern, Northern and Gobi regions, as well as to conduct onsite registration and documentation of their unique and extraordinary skill, wisdom, knowledge, manner, accomplishments and any other values of intellectual culture that may be deemed great scientific or artistic culture. Results from this fieldtrip were expected to be of high importance as they ensured effective interaction among governmental officials, researchers and heritage bearers; deepening a mutual understanding of the overall safeguarding of ICH, as well as strengthening cooperative activities for further enterprises and initiatives for the safeguarding, maintenance, and development of ICH.

One of the accomplishments of the project is to broaden an understanding of performing arts to other domains of ICH. The results of the implementation of this project are as follows:

- Field surveys conducted within the implementation framework of the project provided invaluable data on the information accumulation and documentation of ICH in the country and its bearers
- Meetings with local officials contained interviews with mass media on the introduction and elucidation regarding ICH, its importance, safeguarding measures, promoting bearers, etc.
- Organisation of the Symposium and Workshop inspired bearers and practitioners, in addition to activating further actions by them toward safeguarding ICH
- Publication of the initial version of the manual which is to be used by various relevant bodies is a significant reference for activities related to the safeguarding of ICH
- Publication of the guidebook on ICH of Mongolia was implemented within the framework of the project and dissemination of Mongolian ICH world wide

It is important to continue the current project activities and initiate new steps in order to effectively ensure and strengthen capacity building at a practical level.
The National Institute of Folk & Traditional Heritage, popularly known as Lok Virsa, was established by the Government of Pakistan in 1974 with a mandate to collect, document, preserve and disseminate Pakistan's tangible and intangible cultural heritage.

Within three decades, Lok Virsa has grown from a fledgling endeavour, to creating a science of folklore into a developmental complex whose projects and activities span over the roots of the entire nation.

Lok Virsa has established the first ever Pakistan National Museum of Ethnology, popularly known as the Heritage Museum, in Islamabad depicting and presenting the living cultural traditions and lifestyles of the people of Pakistan. The museum weaves together strands of the entire nation's distinctive culture, integrating images, sound and cultural landscapes from the most remote corners of the nation. It is the cornerstone of Pakistan's philosophy of unity in diversity. The museum traces the historical links and integrates the cultural influences of Pakistan through different halls and passages. It has a covered area of 60,000ft² featuring exhibition halls making it the largest museum in Pakistan.

Lok Virsa has also established a Pakistan Monument Museum at Shakarparian hills, Islamabad, which depicts the birth, the socio-political history of Pakistan from 1937 to 1948 and the rationale for Pakistan. The purpose of the museum is to pay homage to all those who sacrificed their today for a better tomorrow and to project the cultural face of Pakistan to the world. This museum explains Pakistan in a historical perspective, not only to visiting foreigners, but also to Pakistanis and the future generations of Pakistanis as well.

A Heritage Library is the most original creation in Pakistan which has been set up in the vicinity of the Lok Virsa complex. Housing more than 20,000 books, manuscripts, rare materials, etc. on Islamic heritage, Sufi writings, Pakistan's cultural heritage, and oral traditions, it is the only library in the country with this high of a concentration of books and journals pertaining to Pakistani folklore, ethnology, cultural anthropology, art history and folk arts & crafts.

The Research Centre of Lok Virsa encourages research in regional languages, folk literature, cultural history, arts, crafts and various aspects of folklore such as folk songs, seasonal songs, work songs, folk romances, folk tales, children games, legends, nursery rhymes, children tales, animal fables and legends attached to mountains, lakes, rivers, ruined castles, traditional festivals, superstitions & beliefs, customs & rituals, celebrations at birth, weddings & funerals, etc.

Lok Virsa calls upon all master artisans, folk musicians, folk dancers & performers from the rural areas and remote regions of the country at the Artsisans-at-work festival, popularly known as Lok Mela, each year. Over 100,000 eager participants come to visit this festival. Lok Virsa supports craftsmen and musicians by giving cash awards and proud recognition to them as living national treasures.

A professional video studio at the Media Centre has been established by Lok Virsa. The equipped mobile units of the centre can reach any part of the country to capture an event.

Lok Virsa is one of the largest publishers of traditional music and culture. Audio and video cassettes, CDs, VCDs and DVDs produced by Lok Virsa are available on the market. Lok Virsa has edited, compiled and produced 36 cultural documentaries and 500 audio cassette labels of the nation's cultural heritage.

In order harness culture for education and to educate the younger generations as well as students about the rich cultural heritage of Pakistan, the Heritage Museum launched a Museum Educational Programme in collaboration with leading universities and colleges. Under this programme students are invited for field research and dissertations in different subjects including ethnology, ethnography, cultural anthropology, sociology, arts, culture, etc. in fulfillment of their M.Sc. and M.Phil degrees.

Lok Virsa has initiated a project on Children's Folklore Society at the school level to impart and communicate the characteristics of the Pakistani folklore with the objective to raise awareness levels of school children about their own folklore and to develop their interest in a broader perspective. The society aims to foster the awareness and continuation of folklore and folk life of Pakistan's diverse cultures through informal cultural programmes, activities and study tours.

Over the years, Lok Virsa has established a network of community based organisations, cultural societies, regional writers, researchers, scholars and above all citizens from all parts of the country for their effective participation in the activities and programmes of Lok Virsa.

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The ICH Fund and International Assistance for Safeguarding Activities

The Convention established the Fund for the Safeguarding of the Intangible Cultural Heritage (hereinafter the Fund) primarily for granting international assistance. The resources of the Fund shall mainly consist of contributions made by States Parties, funds by the General Conference of UNESCO, and contributions made by related states and organisations. The Intergovernmental Committee can decide how to allocate the resources in accordance with guidelines laid out by the General Assembly. Besides being used for international assistance, the fund may further be used:

- for the replenishment of the Reserve Fund;
- for the support of other functions of the Committee;
- for the costs of participation in the sessions of the Committee of representatives of developing States Members of the Committee, and of representatives who are experts in ICH, from developing countries that are Parties to the Convention but not Members of the Committee;
- for the costs of advisory services to be provided, at the request of the Committee, by non-governmental and non-profit-making organisations, public or private bodies and private persons;
- for the costs of participation of public or private bodies, as well as private persons, notably members of communities and groups, that have been invited by the Committee to its meetings to be consulted on specific matters.

At the third session of the General Assembly, the Committee proposed to devote a larger share of resources to overall capacity-building, awareness-raising and educational activities that will better equip States Parties to implement the Convention and benefit from its international assistance mechanisms.

As the highest priority regarding usage of the ICH Fund, States Parties may grant international assistance for the following purposes (Article 20 of the Convention):

- the safeguarding of the heritage inscribed on the Urgent Safeguarding List;
- the preparation of inventories in the sense of Articles 11 and 12;
- support for programmes, projects and activities carried out at the national, sub-regional and regional levels aimed at the safeguarding of the intangible cultural heritage;
- any other purpose the Committee may deem necessary.

The manner of international assistance (Article 21) may take various forms such as studies concerning various aspects of safeguarding, provision of experts and practitioners, training of all necessary staff, the elaboration of standard-setting and other measures, creation and operation of infrastructures, supply of equipment and knowledge, and other financial and technical assistance.

To safeguard ICH in their territories, States Parties shall submit requests for international assistance up to US$25,000 and emergency requests regardless of the amount at any time to the Committee. The request should be made by completing and submitting to UNESCO an ICH-04 form, available from the ICH Convention website (http://www.unesco.org/culture/ich/). Evaluations and approvals will be made by the Bureau of the Committee for each request, and a consultative body of the Committee will examine requests greater than US$25,000. The Secretariat shall inform the submitting States Parties within two weeks following the decision of the results and reach an agreement with them regarding the details of the assistance. Once given to the States Parties, appropriate monitoring, reporting and evaluation will be needed.

Recently, Belarus submitted a request for international assistance for establishing a national inventory of the ICH in their country and the Committee approved it in the amount of US$133,600 at its fifth session in Kenya on November 2010. The procedures of the request for international assistance are as follows:

**Timetable – Overview of procedures (I.15 of the Operational Directives)**

<table>
<thead>
<tr>
<th>Phase 1</th>
<th>Preparation and submission</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 March Year 0</td>
<td>Deadline for preparatory assistance requests for the elaboration of nominations for the Urgent Safeguarding List and proposals for programmes, projects and activities that best reflect the objectives of the Convention (Article 18).</td>
</tr>
<tr>
<td>31 March Year 1</td>
<td>Deadline by which nominations for the Urgent Safeguarding List and the Representative List, proposals for programmes, projects and activities and international assistance requests greater than US$25,000 must be received by the Secretariat. Files received after this date will be examined in the next cycle.</td>
</tr>
<tr>
<td>30 June Year 1</td>
<td>Deadline by which the Secretariat will have processed the files, including registration and acknowledgement of receipt. If a file is found incomplete, the State Party is invited to complete the file.</td>
</tr>
<tr>
<td>30 September Year 1</td>
<td>Deadline by which missing information required to complete the files, if any, shall be submitted by the State Party to the Secretariat. Files that remain incomplete are returned to the States Parties that may complete them for a subsequent cycle.</td>
</tr>
</tbody>
</table>

**Phase 2**

| December Year 1 – May Year 2 | Examination of the files by the Consultative Body or Subsidiary Body. |
| April – June Year 2 | Meetings for final examination by the Consultative Body or Subsidiary Body. |
| Four weeks prior to the session of the Committee | The Secretariat transmits the examination reports to the members of the Committee. The files and examination reports will also be available on-line for consultation by States Parties. |

**Phase 3**

| November Year 2 | The Committee evaluates the nominations, proposals and requests and makes its decisions. |

*This article refers to the 2003 Convention, the Operational Directives (2010), the Working Documents and Resolutions of the third session of the General Assembly and the fifth session of the Intergovernmental Committee.*
ICH News Briefs

[Malaysia] Regional co-production workshop on Traditional Knowledge and Early Warning Systems

The regional co-production workshop on Traditional Knowledge and Early Warning Systems, organised by the Asia-Pacific Broadcasting Union, was held in Port Dickson, Malaysia, from 1 to 3 December 2010.

The workshop brought together thirteen broadcasters from seven countries in Southeast Asia. The donor of this project was UNESCO’s Tsunami Regional Trust Fund, the organiser was ABU, and the professional broadcast facilitator, Media Advisers Asia, were also represented at the workshop.

The objective of the workshop was to raise awareness among journalists and the general public on the importance of local and indigenous knowledge in disaster risk reduction, in particular traditional early warning systems. Another goal was to improve broadcast journalists’ professional skills to help them tell stories about traditional knowledge and early warnings of impeding hazards more effectively.

During the workshop, Ms Lisa Hiwasaki, Programme Specialist for Small Islands and Indigenous Knowledge of the UNESCO Jakarta Office, gave a presentation on traditional knowledge, in particular as it relates to disaster risk reduction and early warning. Ms Hiwasaki highlighted some activities implemented by UNESCO on local and indigenous knowledge systems, especially those related to climate change adaptation and disaster risk reduction. At the end of her presentation, Ms Hiwasaki emphasised the considerable role the media could play in translating traditional knowledge into practice, and the importance of taking into consideration the contexts out of which traditional knowledge developed, including means of transmission of such knowledge.

[Source: UNESCO Jakarta]

[Central Asia] Festival of Central-Asian folk crafts ‘Oriental Christmas’

On the threshold of the Christmas and New Year holidays, the Central Asian folk crafts festival, ‘Oriental Christmas’ was held 3-5 December 2010 in Almaty, Kazakhstan. The festival is part of the UNESCO/KOREAN funds-in-trust project creative industries development for the diversity of cultural expressions - strengthening the sustainability of the crafts industry in Kazakhstan. The event was organised in partnership with the UNESCO Almaty Office and the Central Asian Crafts Support Association.

The festival aims to encourage the use of traditional techniques and materials by craftspeople, the promotion and protection of cultural diversity in the region as well as to showcase crafts to the public.

The festival programme includes an awards ceremony and an exhibition for the crafts that will receive the ‘UNESCO Award of Excellence for Handicrafts’ in Central Asia in 2010. Master classes were conducted on three Kazakh traditional craft techniques, and the crafts fair itself will feature artisans from Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan and Turkmenistan.

Visitors to the festival were able to not only observe the master artisans, but were also able to play the role of creator by participating in these classes.

The special event started in December with the opening of the exhibition and the awards ceremony for winners of the ‘UNESCO Award of Excellence for Handicrafts in Central Asia – 2010’. This year, 27 works from 5 Central Asian countries received the award: 8 from Kyrgyzstan, 1 from Turkmenistan, 2 from Tajikistan and 3 from Uzbekistan. In 2010, 13 Kazakhstani products received the award, a record achievement for Kazakhstani artisans.

[Source: UNESCO Almaty]

[Indonesia] Cultural Festival of Denpasar

An Indonesian city festival began on 28 December in Denpasar, Indonesia. The festival opened with a presentation of leather wayang puppets to the organisers on a stage erected near the Catur Muka statue in the city’s centre. The opening day also featured a cultural parade with some 6,900 participants. Among those taking part in the parade were religious groups and performers involved in traditional and modern arts.

The festival is aimed to represent

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the strong traditional elements and multicultural environment of Indonesia. This year's festival, with the theme 'Buana Citra Karis', is a celebration of creativity and artistic performance.

The event is being held at three sites and features a total of 272 stands offering a variety of food and goods. The locations where the festival was held are Puputan Badung Square, the area around the Catur Muka statue and the city's main commercial street, Jalan Gajah Mada, all in downtown Denpasar.

The festival also includes a culinary fair and the Denpasar Floricultural Exhibition. It is being held concurrently with the Denpasar Great Sale, an annual event involving businesses and shops in the city. Traditional and modern dance and music performances will highlight the final day of the festival. The festival will conclude on Friday, New Year's Eve, with an event called 'Releasing the Sun of 2010.' [Source: Jakarta Globe]

**[China] Strengthening national capacities for safeguarding ICH: training of trainers for Asia and the Pacific**

Presently, the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region is elaborating on a series of curricula for various topical workshops and training activities that should cumulatively prepare States with a solid foundation in the core concepts of the Convention, a thorough understanding of their obligations at the national level, and a substantial knowledge of the mechanisms of international cooperation established by the Convention.

To implement such workshops over the coming years, UNESCO is developing a global network of experts who will be well trained in the curricula and methods framed by the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region. This meeting, which is to be held in Beijing, China from 10 to 14 January 2011, is one in a series of workshops devoted to the ‘training of trainers’ in different regions from January to March 2011 to introduce a training curriculum and create a network of expert trainers.

The workshop is hosted by the Ministry of Culture of the People’s Republic of China, in cooperation with the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region, and made possible through the generous support of the Government of China. Additional funding is provided by the Intangible Cultural Heritage Fund and UNESCO’s Regular Programme.

**[Japan] Training Course for the Safeguarding of Intangible Cultural Heritage 2011**

‘The International Partnership Programme on the Safeguarding of Intangible Cultural Heritage (ICH)-Training Course for the Safeguarding of Intangible Cultural Heritage 2011’ is to be held by the National Institute for Cultural Heritage and Agency for Cultural Affairs in Japan with UNESCO Member States from Asia and the Pacific, 1 to 5 February 2011, in Tokyo, Osaka and Shiga, Japan.

This training course is part of the International Partnership Programme for the Safeguarding of Intangible Cultural Heritage, which aims to provide participants with knowledge about the Japanese systems for safeguarding ICH, and to contribute to the establishment of the International ICH Network and its future activities.

This year the programme focuses on ‘The Japanese Systems for Safeguarding ICH’ which aims to provide a deeper understanding of the national and local cases of ICH safeguarding in Japan.

Lecture topics will consist of the Japanese Administrative System for Safeguarding ICH at the Tokyo Museum, an overview of the National Museum of Ethnology in Osaka and there will be a field visit to Hikiyama and a meeting with its ICH community at the Hikiyama Museum.

National Institutes for Cultural Heritage will invite several participants from the States Parties of the UNESCO Convention in Asia and the Pacific.

**[India] Intangible Cultural Heritage Festival 2011**

The International Sufi Festival will be organised in Kolkata (4-6 Feb 2011) by the Contact Base (Banglanatak dotcom) in partnership with ICCR. During the festival, various Suf performances will be presented by artists from Jordan, Syria, Afghanistan, Tajikistan, Bangladesh, UK and India.

Contact Base is an NGO based in Western India that is a social enterprise working with a mission to foster pro poor growth. The vision of Contact Base is to synergise cultural and economic development not only for preservation of cultural heritage and diversity, but also facilitating the sustainable development of people.

The festival will be organised in collaboration with the International Institute for Culture, Tourism and Development (IICTD) of London Metropolitan University.

In addition, a few more interesting events will also be held in the upcoming year: Goa Festival (5-8 Jan 2011), and Fakiri Utav at Gorbhanga, Nadia, west Bengal in India (14-16 Jan 2011) which is a three day festival showcasing the famous Baul Fakiri musical magic of Bengal which will take place in Gorbhanga, Nadia District. Along with the songs of the soil sung by renowned Baul Fakiri artists, Chau dance and Patachitra artists will showcase their art at the Utav.

For more information and details about specific events planned for the upcoming year, please refer to www.banglanatak.com

**[Kiribati] Workshop on the Safeguarding of Intangible Cultural Heritage**

A Workshop on the safeguarding of intangible cultural heritage is to be held in Tarawa, Kiribati which will begin on 9 February and be completed on 11 February 2011. The goal of this 3 day Workshop is to discuss a strategy and action plan for the strengthening of ICH safeguarding in Kiribati by using guidelines and practical tools made available under the UNESCO Programme in this discipline. The Workshop also examined opportunities presented by the 2003 Convention for the Safeguarding of Intangible Cultural Heritage. National presentations on different aspects of ICH safeguarding took place on the 2nd day of the workshop.

The Workshop was held in cooperation with the Kiribati National Commission for UNESCO with financial support from the UNESCO/Japanese Funds-in-Trust.