Online Tools Boost Inventorying in Central Asia

Third Central Asia Sub-regional Network Meeting on 23 to 24 May in Bishkek, Kyrgyzstan

Co-organised by ICHCAP and the National Commission of the Kyrgyz Republic for UNESCO, the third Central Asia Sub-regional Network Meeting on the Safeguarding of Intangible Cultural Heritage was held on 23 and 24 May 2012 in Bishkek, Kyrgyzstan. In the meeting, twenty-four participants, including ICH and information experts from Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, UNESCO Field Offices (Almaty and Tashkent), the International Institute for Central Asian Studies, UNESCO Headquarters, Indonesia, and the Republic of Korea gathered to discuss measures for making ICH inventories using online tools.

During the meeting, the participants shared their results from the first phase of the three-year Facilitating ICH Inventory Making and Utilising Online Tools for the ICH Safeguarding in the Central Asian Region project. A plan for the second phase of the project was also established by settling on a direction for developing an online system that will assist with researching, registering, and managing ICH information effectively and widely. As a result, a working group, made up of national experts and ICHCAP staff, and the advisory group of relevant UNESCO and IT experts will create an ICH database system to input and manage information collected from onsite surveys.

With the aim of exchanging information on case studies of online database systems, experts provided their knowledge and technical advice on various issues through presentations on UNESCO’s Open Access Programme, ICH documentation in Korea, ICH inventory-making using online and offline methods, and the development process of ICHPEDIA, an online ICH encyclopaedia.

Based on the project plan of the second phase, the online system will be created from the second half of 2012. Each country will use the system to manage ICH information collected from existing inventories or onsite surveys. During the Central Asia Sub-regional Meeting next year, the second phase results will be exchanged, and the third phase plan will be established. The National Commission of the Republic of Kazakhstan for UNESCO and ISESCO expressed their will to host the meeting.

C2 Centres Unite for Common Safeguarding Tasks

Meeting of Category 2 Centres on 26 to 27 April in Bangkok, Thailand

A meeting of four ICH Category 2 Centres in the Asia-Pacific region was held in Bangkok, Thailand, on 26 and 27 April. The meeting was organised by UNESCO Bangkok and representatives from ICHCAP, CRIHAP (International Training Centre for ICH in the Asia-Pacific), IRCI (International Research Centre for ICH in the Asia-Pacific), and Teheran ICH Centre (Regional Research Center for Safeguarding ICH in West and Central Asia), which are located in Korea, China, Japan, and Iran respectively. In the meeting, participants from the four centres and UNESCO Bangkok discussed ways of harmonising the centres’ work plans.

On the first day of the meeting, delegates from the centres Mr Yang Zhi (CRIHAP), Mr Yadollah Parmoun (Tehran ICH Center), Ms Misako Ohnuki (IRCI), and Mr Seong-Yong Park (ICHCAP) presented their work plans, and a video conference with Ms Cécile Duvelle and Mr Frank Proschan, Secretariat to the 2003 Convention, was held during the session to discuss the centres’ contributions to UNESCO’s work and projects.

On the second day, the participants resolved points raised during the first sessions. The centres agreed to crosslink their websites and to liaise and coordinate their online activities. The directors of each centre will meet biennially at the UNESCO Field Office in Bangkok. The centres suggested building a global network of Category 2 Centres for ICH, and to enhance and promote a collaborative spirit in the ICH field, the centres will work towards organising joint projects.

Mr Gwangjo Kim, Director of UNESCO Bangkok, closed the meeting by saying how the two-day gathering pointed a way toward regional collaboration among the centres. All participants expressed their appreciation for the work UNESCO Bangkok put into organising the meeting.
Cameras Ready for Documenting Vietnamese Living Heritage
ICH Documentation Workshop in Viet Nam from 2 to 6 June

The Intangible Cultural Heritage Documentation Workshop was held from 2 to 6 July in Hanoi, Viet Nam. The workshop was co-organised by ICHCAP and the Vietnamese Institute for Musicology (VIM) in collaboration with the Department of Cultural Heritage, Ministry of Culture, Sports and Tourism of Viet Nam (DCH) and the Viet Nam Institute of Culture and Art Studies.

The workshop was designed as a training workshop for the ICH documentation project of Viet Nam. ICHCAP and the VIM invited documentation experts in the ICH field. During the two-day workshop, the participants looked into various cases on ICH documentation in Viet Nam and the Republic of Korea. The workshop started with opening remarks by Mr Le Van Toan, Director of the VIM. Dr Seong-Yong Park, Assistant Director of ICHCAP, then gave a keynote presentation on sharing information and networking for ICH safeguarding. Ms Nguyen Kim Dung of the DCH followed with an introduction to the history of ICH documentation in Viet Nam and provided information on the challenges faced. Experts from the VIM, VICAS, and Lao Cai province as well as Mr Weonmo Park, Section Chief of ICHCAP, explained cases on ICH documentation and digital archiving in each organisation and in Korea. Also, Korean experts provided the participants with practical information on documenting processes, including methodologies for capturing the voices of practitioners and sounds in the field and for filming with DSLR cameras to get HD-quality images.

Following the workshop, participants carried out a joint filming project of Ca trù singing in Ngai Cau. They also practiced filming the scenes with DSLR cameras. This joint practice will serve as a good example for implementing two additional ICH documentation projects in Viet Nam that will be supported by ICHCAP and commence later this year. The film projects, Water Puppetry in Ra Village and Cap Sac of Then Toy, will be filmed by Vietnamese experts.

Director’s Note

During the third Central Asia Sub-regional Network Meeting held in Bishkek, Kyrgyzstan, in May that ICHCAP organised with the National Commission of the Kyrgyz Republic for UNESCO, I realised and sensed the special significance and value of the tasks related to safeguarding intangible heritage in Kazakhstan, Kyrgyzstan, Tajikistan, and Uzbekistan.

As these countries were liberated from the Soviet regime some twenty years ago, they had to struggle much to restore and reconstruct their traditional national identity and value. Intangible heritage like languages, oral traditions, festivals, songs, dances, and many social practices that have been partly forgotten or distorted for a long time have to be remembered, documented, and transmitted to the next generation to protect national identities.

ICHCAP has been very privileged to cooperate with officials and experts in this sub-region to build a partnership network to safeguard ICH by making inventories and building online information systems with databases, which are very pioneering and ambitious jobs.

The importance of inventory work in this field can never be overemphasised, as this is a basic step of any safeguarding operation. We have to know first what these ICH elements are through identification and documentation, before they can be safeguarded. And as the 2003 Convention has broadened the concepts and categories of ICH, it is not very easy to make a full inventory of ICH now, especially since traditional customs and values have been alienated and marginalised for such a long time. However, our network meeting was very valuable and fruitful in respect to sharing practical solutions to problems in inventory work and to planning further action to build a new model of online information systems.

I sincerely hope our collaboration with Central Asian countries on ICH can really contribute to their sustainable development based on cultural heritage. I was also very happy to hear that in the Kyrgyzstan language ICHCAP means ‘Spiritual Treasure Box’, which is something ICHCAP surely aims to be.
The Samoan fine mat was and still is for society for its continued utility in social exchanges. Because it is still relevant and valued by Samoan society for its continued utility in social exchanges. The Samoan fine mat is held in high regard is during an ifoga, an event for conflict resolution where an offended person or party is approached by the offender who asks for forgiveness. The fine mat acts as a shield when covering the offender as he or she kneels in front of a victim or victim’s family to express remorse. The mat can diffuse a volatile situation when there is a strong possibility of retribution. When and if a victim’s family accepts the apology, which is expressed through speeches, they remove the fine mat from the offender, and thereafter further presentations and communication ensue. Such traditional verbal exchanges pave the way towards peaceful coexistence.

On occasions when cultural presentations and exchange of fine mats are required, men or women are orators speaking on behalf of their families and villages. More often men are the orators whilst women unfold and present this work of art in a manner befitting of its high quality and value as well as the occasion itself. The fine mat symbolically weaves families, villages, and all Samoans together because in its presentation, the Samoan language of oratory accompanies it to reiterate and reconfirm traditional genealogical links that enable Samoans to identify themselves within a village and a family in Samoa.

Having being used and valued throughout the ages, Samoan fine mat weaving is a part of Samoa’s intangible cultural heritage. It has survived because it is still relevant and valued by Samoan society for its continued utility in social exchanges.

Unlike a traditional fine mat, which has a weave and lustre similar to fine linen. This high-grade quality is the result of selecting the right pandanus leaves that will later be soaked in the sea, boiled, dried, smoothed out, and polished before being slit into threads for close-knit weaving. When the weaving is completed, the mat is ceremonially bathed, anointed with oil, and publically displayed with pride by the women.

The revival of fine weaving was made possible by locating master weavers who were willing to share their knowledge and expertise. The Women in Business Development set up teaching sessions in different villages. As weaving skills were revived and strengthened, a sponsorship scheme was established in which weavers are commissioned to weave and are paid weekly as the mat is woven. Such weavers, who were mainly from villages and rural areas, were provided with a regular income that allowed them to further develop their budgeting skills and family financial planning capabilities. This represents a twofold victory in sustainability in that a traditional skill was revived and practised and a regular income was provided.

The Samoan fine mat was and still is for exchange during special occasions, such as births, marriages, deaths, and investiture of chiefly titles or religious ordinations. In traditional dancing of the highest order for both men and women, they are dressed elegantly in a fine mat that is wrapped around the body.

Another social event where the fine mat is

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Beijing opera dates back over two hundred years to the Qing dynasty, although its roots can be traced back to the Tang dynasty (618–907 CE). While there are many aspects that make Beijing opera a unique cultural asset, the facial makeup used on performers is world renowned for its exquisiteness and mystique. The exaggerated designs serve to symbolise any given character’s personality, role, and fate.

Applying facial makeup involves three broad and loosely categorised steps. The initial step is a basic cleaning to prepare the face to accept the colouring pigments; this can be likened to an artist priming a canvas for his creative work.

The next stage in the process of makeup application is somewhat variable, depending on the needs of the particular opera and the character being made up, but it is essentially a matter of creating outlines on the face and applying pigments. During the outlining process and pigment application, the artist must consider a number of factors that will allow for a proper result.

For example the sheng or main male roles in the opera are divided into subtypes, and their makeup is thus applied differently according to the subtype. The young male characters (xiaosheng) are beautified with smooth and even pigments to create a sense of beauty, and child characters have a single Spanish red dot between their eyebrows. For a laosheng role, the actor will adorn his face with artificial whiskers to depict age and wisdom.

On the other hand, the dan or female roles, which are also subdivided into various types, are generally made up to accentuate the actors’ beauty. This is the case for even the female warriors (daoma-dan) who are at once mighty yet beautiful.

For other characters such as the clown or comic figures (chou), the makeup artist will apply a single patch of white pigment that differs in shape and size to help distinguish one character from another and act as a visual cue to understanding the personality of the character.

It is also important to note that no matter who the character is or the role being performed, there are conventions in colour usage to help the audience identify the nature of the characters. For example, red makeup is representative of loyalty and bravery; yellow and white show duplicity; black indicates heroism and gallantry; and gold and silver are signs of mystery.

After the outlines are created and the appropriate pigments are applied, there is a third and final step to the makeup application. The actors’ have their facial skin pulled back tightly to make the eyebrows and eyes appear sharper. The skin is held back by a flat black ribbon that is tied tightly around the back of the head. The women in the dan roles then don a peen jee, which are similar to artificial bangs that line the forehead and accentuate the beauty of the character.

With the makeup complete, the actors put on their elaborate costumes and headgear, which are equally as symbolic as the makeup on their faces. These costumes and accessories are meant to complement, not compete with the colours used in the facial makeup.

When the actors go on stage in their full dress, they look out into the world as they embody the harmonious beauty of Chinese tradition in the form of facial makeup for the Beijing Opera.
Teyyam is a divine dance that is prevalent in the northern districts of Kerala, such as Kannur and Kasargod. The name teyyam is derived from daivam, a Sanskrit word meaning ‘god’ or ‘deity’. Performed in shrines, sacred groves, houses, and open places, teyyam represents mythological, divine, ancestral, animal, and heroic characters, each with its own distinct shape and form of origin. There are over 350 of these teyyams.

As one of the most outstanding folk arts of Kerala, teyyams are a unique combination of dance and religious worship that are accompanied by a traditional percussion instrument (cenda) to create a spiritual mood. However, the performances are made complete through the visually striking costumes and the intricate face makeup used on the performers who represent the teyyams.

The teyyam costume can be described as the epitome of divinity, aesthetics, and architecture. Indigenous skill comes into full play in creating the extraordinary and wonderful beauty that ultimately demands awe-inspiring devotion from the people.

The process of making up the face of a teyyam is called mukhathezhuthu. It starts with smearing manayola for orange as a light shade on the face. Different designs and patterns or sometimes lines are drawn on the border using cayillium and mashi for red and black, respectively. The yellow is made using turmeric powder, and to make the white, rice flour is used. Kumkum is the material for lipstick. If needed, green is made by mixing turmeric powder with red.

Coconut shells hold the paint while the midribs of coconut leaves serve as the brush to apply the intricate drawings. Indigenous materials used to create the most complex designs on the teyyam face are a wonder in the world of teyyattam. It is surprising that it is hardly seen elsewhere in the world in any folk ritual arts. The names of the designs are drawn from the local parlance revealing the features of birds, animals, flowers, and other elements of nature. Sometimes the name itself will suggest its representation. Anakkal (elephant leg), Telval (scorpion tail), Kozhipushpam (chicken comb), and Kurangiruttan (sitting posture of a monkey) are just a few examples.

A number of different detailed elements are included in the application of the makeup. Painting around the eyes is an important part. Mankannu (deer eye), Vattakannu (round eye), Kodumpurikam (fierce eyebrow), Balikannu (eye of Bali), and Nattu Kannu (owl eye) are examples of some different designs that are focused around the eyes. Bilateral symmetry is also important with the designs. The tiger, for example, is drawn on the two sides of the face for teyyams such as Puliyur Kali and Pullikkarinkali.

Some teyyams, mainly heroes with an exception of Padakkatti, a female deity, have beards. There are three categories of beards; two are colour based (black or white), and the last, a hanging beard, is descriptive of the visual appearance of a long black beard. White beards represent older characters while black beards symbolise youth. The long black beard is said to have been taken from demon, and it is used by a mother goddess.

Developing since antiquity, teyyam dance performances have become important representations of religious worship and ritual in India’s southern state of Kerala. The rich colours and patterns of the face and body makeup are a distinctive part of local intangible cultural heritage.
Papua New Guinea is one of the most culturally diverse countries in the world, with over 750 languages representing 750 ethnic groups. Papua New Guinea is made up of 24 provincial governments, and the nation is divided into four regions known as Momase, the Highlands, New Guinea Islands, and the Southern Region.

Body decoration is an intrinsic element of Papua New Guinea culture. There are certain underlying symbols and meanings of an ethnic group’s strength, group solidarity, and identity that are often expressed through this medium, which is prevalent amongst societies in both the Southern and the Highlands regions of the country. However, body decoration seems more pronounced within the communities of the Highlands.

Of the unique cultural and ethnic groups, an indigenous population called the Huli in the Highlands is perhaps the most well-known for their aggressive warring nature as well as decorative face makeup and costumes worn during battles.

For over a thousand years, the Huli have made their home deep within the Southern Highlands in the Tari, Koroba, Magarima, and Komo Districts. During the course of their existence, their history and culture have mostly been transmitted orally from generation to generation. Until as late as 1936, they were unknown to the outside world. In fact, the colonial government hadn’t even had contact with the Huli until 1951. Because their existence has been left largely uninfluenced by the outside forces, the Huli provide a purer sense of cultural and anthropological understanding of traditional ways of life.

For the Huli, as it is for many tribes and cultures that can be traced back to antiquity, face and body art plays an integral role in rituals and festivals. Face painting has long been a dynamic feature, where different approaches are taken depending on the occasion. Since the Huli are culturally a warring people, they tend to favour awe-striking colours of bright yellow and red. It has been suggested that the vibrant colours, along with the Huli’s full ceremonial regalia for war, not only instils a sense of fear in their opponents, but also helps create an altered state of consciousness in the Huli warriors themselves.

Within this state of mind, the Huli sacrifice their fear and individually in the name of the mutual identity and collective interests of the tribe.

While warfare and pre- and post-war rituals have long been the common occasions for applying facial makeup in Huli culture, other specific gatherings, seasonal events, and ritualized activities, such as spiritual dances and initiation ceremonies, also call for facial makeup. The initiation ceremonies are especially important as they mark the rite of passage from child to adult within the tribe. During these events, the men take the lead role in creating exquisite facial designs to accompany their intricately designed headgear. However, during dances, which are referred to as mali, adults and children, including females, apply makeup that is worn throughout the performances.

The background colour for Huli facial makeup is usually made from yellow clay called ambua. This background application is decorated with accents of red clay, hare, and white clay, momo. Vermillion, goloba, and black charcoal, ira pungu, are also used to add decorative features and patterns to the overall design of the facial makeup. However, white is sometimes used as the backdrop for the designs, and clear tree oil, mbagwa, is also occasionally used when a colour pigment isn’t desired.

While this makeup has historical roots and importance to Huli-specific rituals and cultural activities, in recent years, the Huli have become the subject of tourist circuits being run locally. To appease or entertain travellers, the Huli now often apply less-than-traditional colours using acrylic paint and other not-so-traditional materials. Furthermore, instead of applying facial makeup for traditional activities, many are wearing the makeup daily as a form of show for tourists. These embellishments to and artificial usages for the makeup show why it is necessary to safeguard the cultural heritage that has traditionally been a part of Huli’s facial makeup.
Viet Nam  Coloured Faces in Vietnamese Opera

Le Thi Minh Ly, Ph. D. (Director, Center for Research and Promotion of the Cultural Heritage of Vietnam)

The hallowed musical art form known as Tuong or Boi—Vietnamese traditional opera—is one of Viet Nam's major classical performance genres.

According to an important document from our early royal archive collection, in the course of battle with Mongol invasion forces in the thirteenth century, one of Viet Nam's greatest military heroes, Commander Tran Quoc Tuan of the Tran emperor's army, captured a noted Chinese musical luminary named Ly Nguyen Cat. This artist was handed over General Tran Nhat Duat, and it is thanks to the general that the art of Tuong was introduced to Viet Nam as a source of entertainment for the nation's soldiers and officials.

The art of Tuong has gone through many changes in the course of Viet Nam's long and dynamic history. Nowadays, there are only a few traditional Tuong performance groups. Most of these surviving troupes are found in the southern provinces of central Viet Nam. The principal center of Tuong art is in Binh Dinh province, and the founding ancestor of Boi performance in Binh Dinh was Dao Duy Tu, a noted figure in Vietnamese history. Dao Duy Tu is renowned as a great military man, but he was born into a family with a long tradition of expertise in the performing arts. While engaged in his military duties, Dao Duy Tu was also devoted to recruiting and supporting Tuong troupes and their work, so he is also considered an ancestor of modern Tuong.

Under the Nguyen dynasty, Dao Tan, another key contributor to the art of Tuong in Binh Dinh, set up a school for teaching and performing Tuong performance in Vinh Thanh village. He composed several original Vietnamese Tuong operas that are still part of today's Tuong repertoire. All these works resound with the distinctive voice and vision of this remarkable Vietnamese composer.

Today, Binh Dinh is still a major site of this living art form. There are important performance centers, such as the Dao Tan Tuong theatre, and twelve amateur Tuong performance troupes, including Tay Son, An Nhon, Tuy Phuoc, and Truong An. But emigrants from the country's central region have spread their art far and wide, and they have been active in bringing the Tuong performance genre to the far south of the country, where it has become a rich source of spiritual and artistic sustenance, both for those far from their birthplaces and for those born and bred in the south who have taken Tuong to their hearts as a rich and meaningful musical art form. One of the key remaining performance groups today is based in the south, in Vinh Long province. This group was invited to perform in the United States at the 2007 Smithsonian Institution Folklife Festival in Washington DC.

In this type of art, the face of each character is always painted very carefully before the performance. The colours used are mainly white, red, blue or green, and black. The artists decorate their faces according to the characteristics of the roles they play. The two notable types of faces are white and stripy-patterned faces. The colours and patterns used on the faces have symbolic meanings and representations. Some examples of these follow: A white face symbolises gentleness and quietness; red stands for wisdom, courage, and staunchness; a striped face signifies an ugly person with hot temper; a face with black, slanting eyes is the embodiment of unfaithfulness; a face with two red spots along the temples is another sign of a hot-tempered character; a face with black slanting eyes on red or green colour shows strength and bravery; a grey face with black and white stripes means a flatterer; and a hatched face represents chicken-heartedness. Decorating the corners of the nose with a cloud-shaped line is necessary for the role of a king.

For any type of face, there is one common point: all the faces are painted with colours, except the area near the eyes. Some researchers consider a vestige of a mask-wearing tradition of from the earliest history of the genre. Others maintain that the area near the eyes remains blank because in a Tuong performance, the artists' eyes need to express a wide range of attitudes and qualities to do full justice to the roles being played. For example, the eyes of a Mandarin of a district must be able to express the character's craftiness and cunning ways, so the artists have to be able to show this effectively.

In Viet Nam today, troupes such as Dong Thinh and those in Binh Dinh no longer exist. Despite this falling away from the traditional local performance troupes, the genre is very much a living and vibrant tradition in Viet Nam. Training takes place at art schools and through performing arts troupes in centralised, state-supported arts schools and through performing arts troupes in centralised, state-supported institutions that bring performances and skills to the provinces. Thanks to the vigorous work of these institutions dedicated to the teaching and preserving of the art form, Tuong will remain a part of Vietnamese living heritage.

“Two notable types of faces are white and stripy-patterned faces. The colours and patterns used on the faces have symbolic meanings and representations.”
The Gangneung Danoje Festival has maintained typical elements of ancient festivals that were held in May (seedtime) and in October (harvest time) during the Samhan period (around 300 CE). In the fifth lunar month, which includes Dano day, local people perform rituals for driving away evil spirits and welcoming the fortune and participate in traditional games and activities. The main deities of the festival are the mountain god, Kim Yusin, who was the general of Shilla and the United Three Kingdoms, and the royal tutor tutelary deity, Beomil, who was a Shilla monk. The first documented record of Dano folklore appears in the Samguksagi (A History of the Three Kingdoms). Other records indicate that Dano has commonly been referred to as ‘Suri’ in local dialects.

The Gangneung Danoje Festival is a collective community festival. Although Dano and similar holidays based on agricultural cycles originate from China and are popular throughout Asia, the Gangneung Danoje Festival differs from other Dano-like celebrations as it has evolved as a comprehensive festival that, while based on shamanism, embraces universal religions and has its roots from deep within Korean traditional culture as well as local agricultural, fishing, and forestry cultures. Because of this widespread scope, the Gangneung Danoje Festival was designated as a Korean Important Intangible Cultural Asset on 16 January 1967 and was proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005.

The period of the festival is fixed by the lunar calendar. In the past, beginning with the brewing of the sacred liquor on the twentieth day of the third month, the Gangneung Danoje Festival was held for more than fifty days, showing the cultural capacity of Gangneung. Today’s festival starts with the brewing of the sacred liquor on the fifth day of the fourth month, and the rituals honouring the mountain god are performed on the fifteenth day of the fourth month, and the main events are held for eight days centred on Dano day.

The 2012 Gangneung Danoje Festival began on 25 May with the brewing of the sacred liquor, and the ritual for the tutelary deity was held on 4 June. On 22 June, participants and visitors of the festival watched the splendidly organised and choreographed Deity Welcoming Parade.

One of the interesting elements of Danoje Festival is that there are no professional agencies involved with organising the magnificent events. The Society for the Preservation of the Gangneung Danoje Festival organises designated cultural asset events such as the rituals, the Gwanno Mask Drama, and other local cultural assets, such as Gangneung Farmer’s Music, Haksan Odokddegi (farming song), and Sacheon Hapyeong Danpygonyori (farming game). In addition, the Gangneung Danoje Festival Committee organises folklore events (swings, wrestling, archery, and Tuho) and various domestic
and international performances, experience programs, and celebration events. The events of the festival have long been organised by local people, and the wholesomeness of these events offers an unforgettable environment for family and friends to bond with one another.

Gangneung is home to a number of intangible cultural heritage elements designated on UNESCO ICH lists. And for this reason, in 2007, the city government developed a long-term comprehensive plan to merge world intangible cultural heritage with the Gangneung Danoje Festival. To implement this plan, Gangneung has promoted the Creative City of Dano Culture project since 2008. The project includes infusing Dano aesthetics within public spaces, transmitting the festival across generations, developing Dano culture, making Gangneung Dano communities, and publicising Dano culture. In addition to this project, the city is also seeking to pursue tourism-oriented development of the Gangneung Danoje Festival.

In 2004, Gangneung adopted the initiative of the Inter-City Intangible Cultural Cooperation Network (ICCN), an international organisation of local governments for the safeguarding movement of local intangible cultural heritage. Taking the opportunity of Gangneung Danoje Festival’s inscription on the UNESCO Representative List, the city was approved as the secretariat, and the Gangneung mayor was elected as the representative of ICCN during its meeting in Egypt in 2008. During the ICCN meeting in the Czech Republic in 2009, it was decided that there would be a joint festival held in Gangneung from 19 to 28 October 2012. The aim of the festival will be to promote intangible cultural heritage safeguarding while harmonising diversity and creativity and encouraging the participation of younger generations, cultural organisations, and experts.

Under the theme, ‘The Value of Intangible Cultural Heritage, Discovered in the City’, the festival will show local residents and international visitors the diversity and creativity of intangible cultural heritage through performances from fifty-six groups from eighteen countries. The festival will also be composed of exhibitions (Korean intangible cultural heritage exhibitions and human culture exhibitions), experiences (intangible cultural heritage experiences), and international meetings.

The Gangneung city government and host organisations of the Gangneung Danoje Festival have been closely cooperating with each other to safeguard intangible cultural heritage and to facilitate sustainable development locally. The Society for the Preservation of the Gangneung Danoje Festival and the Gangneung Danoje Festival Committee are making their utmost effort to promote education, performances, and cultural exchanges.

The Gangneung city government, recognising that intangible cultural heritage is an important resource for sustainable development, supports two host organisations and is moving towards revitalising the downtown area through the Gangneung Danoje Festival and developing tourism industries based on traditional festivals.
After gaining independence and under the initiative of the president, Uzbekistan commenced on a large-scale project to revitalise historic cultural heritage, both tangible and intangible. These efforts resulted in the restoration of hundreds of historic sites, and they created better conditions to research, safeguard, and propagate folk arts, knowledge, and skills of traditional craftsmanship, which were traditionally transmitted by word of mouth, from master to apprentices.

In 1995 the government of the Republic of Uzbekistan adopted a law that grants taxation immunity to craftsmen working individually. The law gave a huge impetus to the revival and development of popular craftsmanship.

Uzbekistan ratified the Convention on the Safeguarding of ICH of the Humanity (Paris, 2003) in 2008. Currently, the country has four elements of intangible cultural heritage inscribed on the Representative List. These are the Cultural Space of Boysun, Shahmakom, Katta ashula, and Navruz. Two of these elements (Cultural Space of Boysun and Katta ashula) are of national character while the other two are multinational inscriptions.

Fulfilling the conditions of international standard-setting documents, a 2001 law on safeguarding cultural heritage was modified and amended in 2009. The State Programme on Protection, Safeguarding, and Use of ICH for 2010 to 2020 was approved in 2010. To streamline the ICH register and to create a mechanism on identifying ICH objects for inclusion into the register, a resolution of the Cabinet of Ministers adopted legal acts on ICH safeguarding in 2011. This approved regulations on ICH inventory making and on conducting scientific historic-cultural expertise of ICH elements. It also granted the Republican Scientific-Methodical Centre of Folk Art of the Ministry of Culture and Sports with the responsibility of coordinating the activities of governmental and non-governmental organisations involved in ICH.

Regulations on ICH inventory making stipulate the creation of the following registers:

- Recommendation list of the elements for inclusion into the Representative List
- List of elements in danger
- National ICH list
- ICH lists of the regions

The state creates conditions for ICH safeguarding by creating a legislative basis, coordinating governmental and non-governmental organisations, adopting special state programmes, and raising awareness on ICH via mass media. The National Commission of the Republic of Uzbekistan for UNESCO has taken the lead in ICH safeguarding, and the organisation provides continuous support to both governmental and non-governmental organisations as well as specific ICH bearers. Thus, in cooperation with the National Commission for UNESCO, the Republican Scientific-Methodical Centre of Folk Art received equipment valued at USD 18,000 in 2011. The Department of ICH Documentation was established within the structure of the centre. At present, the department is equipped with modern audio-video devices, computers, and typographic equipment.

ICH documentation in Uzbekistan can be traced back to the late nineteenth century when travellers and specialists gathered information about local culture. The majority of the collected information was taken out of the country, leaving just a small part, which now is kept in different scientific research institutions in Uzbekistan. ICH documentation with the participation of local specialists has roots going back to the beginning of the 1930s. This invaluable information is stored in manuscripts, and the audio-video materials are low quality. Furthermore, while processing and disseminating this information for educational purposes, details such as the pride for one’s land, peoples’ mentality, and peculiarities of the local languages were omitted as a way of pursuing the objectives of creating a single Soviet nation. These materials do not reflect all the ICH domains stipulated by the Convention and mainly concern oral folklore and music. The information concerning other ICH domains is poorly reflected. Despite this, materials, that are being kept in
various archives in different institutions, have a high value. To safeguard, decode, and publish in their original form, work began on collecting the information into a single documentation centre.

After Uzbekistan ratified the 2003 Convention, specialists began to use a special approach to organising field research on ICH identification and documentation. In 2010, the traditional music of Karakalpakstan was inventoried within the UNESCO Tashkent Office Project (July-August). Specialists from the Republican Scientific-Methodical Centre of Folk Art took part in the project. The state programme foresaw the organisation of field research in neighbouring countries, such as China, Afghanistan, Kyrgyzstan, Turkmenistan, Tajikistan, and Kazakhstan, which are inhabited by Uzbek ethnic groups.

In 2012, field trips to the Ferghana Valley were organised (with the coverage of Andijan, Namangan, and Ferghana regions) in cooperation with ICHCAP. The implementation of the project, which was developed in cooperation with ICHCAP and representatives of the republics of Central Asia, is divided into three phases. By the results of the first phase, Uzbekistan has accomplished more than planned.

• In the domain of ‘oral traditions and expressions’, researchers recorded more than 150 folklore works from more than 70 ICH bearers. Among them are legends, riddles, proverbs, and jokes.
• In the domain of ‘performing arts’, more than 100 bearers and 6 ICH collections were covered; more than 200 works on 14 ICH elements were recorded. The recordings include fifteen hours of video and eighteen hours of audio, and more than 1200 photos and around 240 pages of printed materials were collected.
• In the domain of ‘social practices, rituals, and festive events’, researchers covered rituals related to matchmaking, marriage (bow of the bride and buyout of the bride), childbirth, and mourning.
• In the domain of ‘knowledge and practices concerning nature and the universe’, 24 bearers were covered, 280 minutes of video was recorded, and about 300 photos and more than 190 pages of printed materials were collected.
• In the domain of ‘traditional craftsmanship’, members of the expedition covered various types of craftsmanship, including ceramics, coinage, jeweller’s art, knife production, woodcarving, embroidery, hand weaving, and rug weaving. Sufficient photo and video material was collected.

At present time these materials are being processed and archived.

We have identified main goals for organising the following phases of the abovementioned project.

• Developing forms and methods of ICH inventory making in respective domains stipulated in the UNESCO Convention.
• Compiling preliminary ICH list
• Identifying the most important ICH elements for inventory making
• Organising field research across Uzbekistan
• Providing all kinds of support to ICH bearers
• Attracting governmental and public organisations and local authorities into the process of ICH safeguarding.
• Using ICH in education
• Raising ICH interest and awareness in the youth to attract them to ICH safeguarding

To achieve these goals, it is necessary to develop single forms of applications, prepare specialists on inventory making, and attract funds for organising field research and attracting students to practice these activities during their summer and winter vacations. Also attention should be paid to raising public awareness of ICH safeguarding, where a special role is assigned to mass media. For raising international awareness among neighbouring countries, we should establish an online instrument, a single database of Central Asian ICH. Creating such databases will allow us to make this information public and to publish literature and ICH atlases of Central Asian republics. This information also could be used as valuable material to introduce ICH into education.
The Mongolia-ICHCAP Joint Cooperation Project for Safeguarding Intangible Cultural Heritage by Utilising Information Technology came to a successful conclusion, and the final activity report for the project was submitted to ICHCAP in July 2012.

Background Information
Since the 1950s, the Institute of Language and Literature has been gathering data on oral literature and local dialects. Initiating this work set the background for officially establishing an archive of written documents and analogue tapes that could be used for research purposes.

Over the years, due to age and improper storage, some tapes were ruined. As the years passed, the need to restore and digitise this analogue data became increasingly obvious. The lack of capable human resources, finances, and technical equipment created many obstacles, and efforts to digitise these tapes were largely unsuccessful.

In 2009, the Institute of Language and Literature contacted the Foundation for the Protection of Natural and Cultural Heritage and the two organisations collaborated on the possibilities to restore and digitise the information. The Foundation, having successfully worked with ICHCAP from 2007 to 2010 on a Korea-Mongolia joint cooperation project called Establishing a Safeguarding System for the Intangible Cultural Heritage of Mongolia, prepared a proposal and submitted it to ICHCAP.

On the heels of the success of the previous joint project and as a way of further building cooperative work in the region, ICHCAP agreed to work with Mongolia on the project.

Objectives and Goals
Implemented in Mongolia between October 2011 and April 2012, the project had four stated objectives.

- to restore and digitise superannuated and damaged ICH data being housed in the archives of the Institute of Language and Literature
- to establish a database by transferring the digitised data to CDs
- to produce a ten-CD box set of restored and digitised data
- to build an introductory website of intangible cultural heritage from the restored and digitised data

The overarching goals included categorising, restoring, and digitising 713 hours of analogue recordings. Scholars and experts initiated the project by establishing eighteen main categories and several subcategories of ICH. They were sure to include a section for local dialects, as Mongolia’s rich oral traditions vary amongst the many ethnic groups of the nation.

In December 2011, the main digitisation of the analogue tapes began. Great care was taken to ensure that the original copies remained intact and that they were categorised according to the new categorisation system developed for the project.

Results
The project met its goal of obtaining 713 hours of ICH data. The 700 GB of data are being kept at the Institute of Language and Literature. For added security and protection, backups of the database will be transferred to special storage devices in the coming months. Box sets of ten CDs were also produced for general distribution. Included on the CDs are the ICH elements in addition to informative introductory notes for individuals who may not be familiar with Mongolian ICH. Thirty organisations, including NGOs and education, culture, and arts organisations, have already obtain copies of the box sets. The prototype of the Mongolian ICH website was also created. This multifaceted site contains not only information about ICH in Mongolia but also resources related to international and national ICH documents, including conventions, declarations, and guidelines. The site (www.ich.mn) is scheduled to launch for public view later this year, and it is a promising to be an important tool in disseminating ICH information.

Conclusion
Digitising and categorising the ICH data and creating new database of this data will prove to be a significant and valuable asset for research and study. Furthermore, since everyone will have free and unfettered access to the data, the project has created an important tool for disseminating ICH information.

Through the project, Mongolia has gained expertise in the restoration and digitisation field, and the Institute of Language and Literature has increased its capacity for safeguarding ICH.

Furthermore, through the experience ICHCAP gained through its collaborative efforts to implement this project with Mongolia, the Centre’s capacity to implement such projects throughout the region has been greatly increased.
In June 2012, Samoa celebrated its fiftieth year of independence. It was the first Pacific island country to gain independence, and the Polynesians living in this small group of islands have been bequeathed with a rich and distinguished cultural heritage.

Safeguarding Pioneers

Tiapapata Art Centre, Promoting a Samoan Legacy

Galumalemana Steven Percival (Director, Tiapapata Art Centre)

“The Tiapapata Art Centre recognises the importance of Samoa’s intangible cultural heritage as expressed in its traditional arts and crafts.”

In June 2012, Samoa celebrated its fiftieth year of independence. It was the first Pacific island country to gain independence, and the Polynesians living in this small group of islands have been bequeathed with a rich and distinguished cultural heritage.

Samoan, a country of great natural beauty, and its people flourished in a kinship relationship with the contingent world around them, living in harmony with the natural resources—the minerals, plant and animal life, and the vast surrounding ocean that provided for their well-being. Living isolated from much of the world and relying on a steadily increasing body of localised ecological knowledge, Samoans developed a wide range of artisanal skills over the millennia, enabling them to create all that is needed to live comfortably and safely, complete with a system of governance placing communal well-being at its core. The knowledge and skills of the tufuga (expert artisan) can be seen in a style of architecture perfectly suited to the climate and environment, in double-hulled ocean voyaging canoes capable of sailing star-guided thousands of miles, in functional and highly aesthetic wooden bowls used in rituals and ceremonies, in finely woven pandanus mats used as a form of cultural currency, and on what may be the oldest canvas for human artistic expression, adornments etched on the human body, which are known in Samoan as tatau and have been adopted into English by early foreigners visiting the islands as ‘tattoo’.

It is in this context that the Tiapapata Art Centre exists and is registered with the government of Samoa as a charitable trust, a non-profit organisation promoting traditional and contemporary arts and crafts. Its patron is His Highness Tui Atua Tupua Tamasese, Head of State of Samoa. With its vision of establishing a model art school fostering creative excellence in Samoa and the Pacific, the Tiapapata Art Centre’s mission is to provide an accessible and dynamic learning and creative environment that facilitates the achievement of educational, professional, and personal goals of students, artists in residence, and teaching staff in an atmosphere that fosters excellence in creativity, diversity, and innovation.

Founded by Galumalemana Steven and Wendy Percival, the Tiapapata Art Centre delivers art education courses in ceramics, painting, drawing, printmaking, fabric printing, carving, mosaic art, rustic furniture making, photography, and traditional crafts such as siipo (bark cloth art) and tānoa (ceremonial wooden bowls). Regular art classes are conducted with children and adults as well as with disabled and elderly persons.

The Tiapapata Art Centre recognises the importance of Samoa’s intangible cultural heritage as expressed in its traditional arts and crafts, and the centre is actively involved in promoting an understanding of this heritage through photography and films. Galumalemana, with the support of the Tiapapata Art Centre, has produced a number of films exploring Samoa’s creative economy. O le Apanu Manogi a Sāmoa explores making and using fragrant coconut oil; O le Aso ma le Filiga, o le Aso ma le Mata’igātila looks into using natural fibres in Samoa; Tānoa features the making of the traditional wooden bowls used to serve ceremonial drinks called ‘āva; and Tatau depicts the art of Samoan tattooing.

In early June 2012, Galumalemana led a group of six heritage artists to New Zealand, where, with support from Creative New Zealand, they demonstrated fine mat weaving, tānoa carving, ‘afa or coconut sennit making, and tattooing. His films were shown in support of the live demonstrations and provided viewers with the natural context in which the heritage arts are made in Samoa. While much of Samoa’s intangible cultural heritage has been lost, there is still much that can be preserved and film is a powerful medium that can capture this knowledge in a way no other medium can. Another important dimension to the films is the recording of the vernacular associated with heritage arts.

Current projects at the Tiapapata Art Centre designed to enhance the sharing of Samoa’s intangible cultural heritage include the construction of a traditional Samoan house (fale) where demonstrations and workshops in traditional crafts will be held, and the construction of an outrigger fishing canoe (paopao). Both projects will be photographed and recorded on film with full commentaries in the Samoan language describing the process and components of these important outcomes of Samoa’s rich intangible cultural heritage.
Maximum Ceiling and Priorities of Nominations Decided

Fourth Session of the General Assembly on 4 to 8 June at UNESCO Headquarters

The Fourth Session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage was held from 4 to 8 June 2012 at UNESCO Headquarters in Paris. During the session, representatives from the 143 States Parties discussed strategic orientations for implementing the 2003 Convention. Accredited NGOs, Category 2 Centres in the ICH field, and experts from the United Nations also participated in the session.

The major issues for this session were revisions to the Operational Directives for implementing the Convention; election of members of the Intergovernmental Committee for the Safeguarding of the ICH; accreditation of non-governmental organisations to act in advisory capacities to the Committee; and proposals for celebrating the tenth anniversary of the Convention.

Revising the Operational Directives, one of the biggest issues brought up during the sixth session of the Intergovernmental Committee (6.COM) held last November in Bali, brought heated debate before a conclusion was reached. The General Assembly decided to revise the Operational Directives regarding the modalities of the examination and the maximum ceiling of files to be reviewed annually by the Committee. The General Assembly considered the capability of the Committee, the Consultative and Subsidiary Bodies, and the Secretariat, decided to invite the Committee to determine the number of files that can be treated in the course of the two following cycles. The ceiling will be applied to nomination files for the Urgent Safeguarding List, and Representative List nominations to the Operational Directives for implementing the 2003 Convention.

Meanwhile, the term for members of the Consultative Body was expanded from two years to four years to improve the continuity and efficiency of its work. The Committee will renew one quarter of the members of the Consultative Body in accordance with the revised Operational Directives.

During the session, fifty-nine non-governmental organisations were accredited to act in an advisory capacity to the Committee. In the Asia-Pacific region, nine organisations were accredited: Oral Tradition Association (Indonesia), Bhasha Research and Publication Centre (India), Indigenous Cultural Society (India), China Folklife Society (China), World Federation of Chinese Medicine Societies (China), Cultural Heritage Association of Vietnam (Vietnam), Association of Vietnamese Folklorists (Vietnam), Inter-City Intangible Cultural Cooperation Network (Republic of Korea), and Foundation of Cultural Researches (Turkey).

As half of the members of the Committee needed to be renewed, twelve new members were elected in accordance with the principles of equitable geographical representation and rotation. The newly elected members are Belgium and Greece (Group I); Latvia (Group II); Brazil, Peru, and Uruguay (Group III); Kyrgyzstan (Group IV); Namibia, Nigeria, and Uganda (Group V-a); and Egypt and Tunisia (Group V-b). They will serve as Committee members for up to four years.

The General Assembly also mentioned the plans that were submitted by States Parties for celebrating the tenth anniversary of the Convention. The General Assembly encouraged States Parties that have not yet submitted their plans to establish activities for the occasion. States Parties and other stakeholders were invited to register planned activities on a website set up by the Secretariat.

During the meeting period, ICH Category 2 Centres had a roundtable discussion with the Intangible Heritage Section at the Headquarters. Ms Cécile Duvelle, Mr Frank Proschan, and representatives from ICHCAP and other Category 2 Centres in China, Peru, and Bulgaria discussed ways of enhancing communication and sharing information among the organisations.

Regarding the issue of entrusting the Consultative Body with examining nominations to the Representative List, suggested at 6.COM, the amendment proposal has not been adopted, and the issue will be re-examined at the next session.

*This article refers to the documents from the fourth session of the General Assembly and the UNESCO’s intangible cultural heritage website: www.unesco.org/culture/ich/.

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**Agenda of the fourth session of the General Assembly**

1. Opening of the session
2. Election of the Bureau of the fourth session of the General Assembly
3. Adoption of the agenda of the fourth session of the General Assembly
4. Reports of the Intergovernmental Committee and the Secretariat
5. Revision of the Operational Directives for the implementation of the Convention
6. Accreditation of non-governmental organizations to act in an advisory capacity to the Committee
7. Use of the resources of the Intangible Cultural Heritage Fund
8. Proposals for the celebration of the tenth anniversary of the Convention for the Safeguarding of the Intangible Cultural Heritage
9. Distribution of seats per electoral group and examination of the issue of an upper limit of seats in the Committee by electoral group
10. Election of the members of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage
11. Other business
12. Closure of the session
ICH News Briefs

[ICHCAP-ROK] Cultural Partnership Initiative

In June 2012, the Cultural Partnership Initiative (CPI) got underway. The CPI is a mutual interchange programme through which experts in the culture field from Asia, East Europe, and Africa stay in Korea for six months to exchange and broaden their knowledge. It is organised by the Ministry of Culture, Sports, and Tourism of Korea (MCST), and 2012 marks its seventh run. This year, sixteen organisations have invited sixty-six participants from thirty-one countries to be involved with the programme until 30 November.

ICHCAP is participating in the CPI with aim of building international networks in the ICH field and exchanging experiences and knowledge. ICHCAP invited four experts in the intellectual property and ICH fields. The participants, from Viet Nam, India, Tajikistan, and Cameroon, are consulting in and assisting with ICHCAP projects that are relevant to their areas of expertise. In addition, they are involved in other activities, including learning the Korean language and visiting ICH-related sites and institutions. The participants have an opportunity not only to experience Korean culture but also to form strong networks for long-term relationships with ICHCAP and other CPI participants throughout the world.

[Asia-Pacific] Workshops for Implementing the 2003 Convention

Some nations in the Asia-Pacific region do not have a sufficient legal framework in place to properly safeguard ICH in their territory. There is an obvious need to overcome this absence and to help build national capacities to implement the 2003 Convention. As such, and in line with UNESCO’s global strategy of building national capacity among Member States, a series of training workshops and capacity-building workshops on implementing the 2003 Convention have been being organised at the national level throughout the Asia-Pacific region.

The workshops provide an overview of the 2003 Convention and the Operational Directives, in particular. In addition, States learn about possible ways of implementing the 2003 Convention as well as safeguarding methodologies. Other topics include identifying and inventorying ICH, building cooperation with communities, and raising public awareness.

Organised by UNESCO field offices in partnership with governmental or national ICH organisations, the workshop series kicked off in Kazakhstan in April of this year. Since then, nine more countries in the region—Timor-Leste, Nepal, Papua New Guinea, Bhutan, Mongolia, Lao People’s Democratic Republic, Sri Lanka, Tajikistan, and Uzbekistan—have held two- or three-day workshops.

Kyrgyzstan and Cambodia are scheduled to hold workshops in August and other implementation workshops will continue to be held in the region. As a follow-up to these workshops, community-based inventorying workshops and others are being organised to help reinforce community participation. Through these workshops, UNESCO is moving towards its goal of building capacity for ICH safeguarding.


Co-organised by ICHCAP and the City of Dangjin, hosted by the Gijishi Juldarigi Preservation Association, and sponsored by the Cultural Heritage Administration of Korea, the ICH Safeguarding Symposium was held on 21 June 2012 at the Gijishi Juldarigi Museum.

The symposium mainly focused on effectively implementing the 2003 Convention and discussed policy trends and plans for international cooperation. Especially due to recent amendments made to the Operational Directives at the fourth session of the General Assembly of the States Parties to the 2003 Convention (4-8 June 2012, Paris, France), suggestions on applying multinational nominations were reviewed. In light of this, representatives of Dangjin city government concentrated on the multinational nomination of Gijishi Juldarigi on the Representative List.

Later in the year, Dangjin is planning to organise a forum on national and international cooperation for the multinational nomination of Gijishi Juldarigi on the UNESCO Representative List.

[IRIC-France] ICH Researchers Forum

The ICH Researchers Forum held its first meeting on 3 June 2012 in Paris. While ICH researchers have attended meetings through the various organs of the Convention, the ICH Researchers Forum gives researchers a unique venue to discuss their roles as researchers in relation to the 2003 Convention and to talk about ways of further developing the Convention.

The meeting was introduced by Professor Toshiyuki Kono of Kyushu University. He provided the background and development of the forum. Cécile Duvelle, Chief of the ICH Section of UNESCO, delivered the opening address, and Chérif Khaznadar, President of La Maison des Cultures du Monde, delivered the keynote speech, which reflected on the perceptions of ICH and ICH safeguarding efforts over the past ten years.

The morning session, chaired by Chérif Khaznadar, allowed for various interpretations of the criteria for registering practices and inscribing elements to UNESCO lists. The afternoon session was chaired by Toshiyuki Kono. The main topic revolved around community participation in ICH safeguarding efforts under the Convention. Both sessions
were followed by discussions. The day closed after an open forum, chaired by Harriet Deacon, on identifying priority areas of ICH research.

Overall this initial meeting allowed the participating researchers to walk away with additional understanding of ICH research as it relates to the Convention. Future meetings are planned to be held biennially.

[ASEAN] First ASEAN Plus Three Cultural Cooperation Network

The First Meeting of the ASEAN Plus Three Cultural Cooperation Network held in the Philippines from 20 to 23 July 2012 marks a change in nomenclature as it is a renaming of what would have been the Eighth Meeting of the Network of East Asian Cultural Heritage (NEACH). The renaming is pursuant to the decision made at the seventh NEACH meeting in Seoul, Republic of Korea, in 2011.

The main objectives of the meeting were to create networking and exchange platforms for experts in the field of cultural heritage preservation for both tangible and intangible culture, to foster a sense of regional identity by promoting cultural similarities and diversity, to identify common concerns, and to develop human resources for cultural heritage management.

Delegates from ASEAN Member States and dialogue partners (China, Japan, and Korea) participated by providing updates and status reports of the projects discussed at the seventh NEACH meeting. In addition, new proposals were made for the upcoming year.

The meeting also gave participants opportunities to discuss several issues related to cultural heritage management and to strengthen regional cooperation for preserving and safeguarding cultural heritage.

[Pacific] 11th Festival of Pacific Arts

Held every four years since 1972, the Festival of Pacific Arts took place in Honiara, Solomon Islands, from 1 to 14 July 2012. This, the eleventh festival, was coordinated by the Council of Pacific Arts and Culture under the theme Culture in Harmony with Nature, which emphasises the harmonious coexistence of Pacific islanders with the natural world. In addition to performers from twenty-two Pacific island countries and territories, thousands of visitors from all over the world journeyed to Honiara to take part in the festival.

The festival included not only performances and exhibitions but also a symposium regarding cultural rights. Hosted by the Secretariat for the Pacific Community and the UNESCO Apia Office and sponsored by the World Intellectual Property Organization, the Cultural Rights Symposium covered issues of cultural rights, human rights, intellectual property rights, and traditional knowledge. The symposium aimed to promote cultural rights for participating in ICH safeguarding.

It was the largest regional event ever hosted in the Solomon Islands, and based on the turnout of participants and visitors, the festival was a striking success. As with many international events, the festival is expected to strengthen networks for cultural cooperation among regional and international stakeholders. The twelfth Festival of Pacific Arts is to be arranged and will take place in Guam in 2016.

[Russian Federation] The Fifth International Festival of Folklore and Traditional Culture ‘Highlanders’

The final concert of ‘Highlanders’, the Fifth International Festival of Folklore and Traditional Culture, was held on 11 June 2012 in Makhachkala, Dagestan. Lasting several hours, the final gala of the seven-day affair gave the audience opportunities not only to see the best performances of the festival but also to become acquainted with the represented cultures.

Organised by the Ministry of Culture of Dagestan, the State Russian House of Folk Art, the National House of Folk Art, the Makhachkala City Administration, and the Intangible Cultural Heritage Committee of the Russian Federation Branch of UNESCO, the festival was first established by the government of Dagestan in 2004. Over the years, thousands of participants representing different countries, cultures, and faiths have come together to perform. Through their performances, the creative bands become goodwill ambassadors by expressing the best examples of world cultural heritage.

[China] China Honours Folk Artists

The Chinese National Academy of Arts presented the Xinchuan Award to sixty bearers of traditional Chinese intangible cultural heritage. Selected from a pool of close to fifteen hundred bearers at the national level, the honoured folk craftsmen and artists received recognition for passing along their expertise and knowledge to future generations.

The winners of the Xinchuan Award were nominated by the intangible cultural heritage safeguarding centres of each province, municipality, and autonomous region. The final decisions were made by a jury of experts. Each awardee received a certificate, trophy, and a cash prize of 20,000 yuan (US$3,140). The money will be used for continuing their work in transmitting their valuable skills to apprentices.

The name of the award, Xinchuan, which literally means ‘the continuum of firewood’, symbolises the transmission of skills and traditions in Chinese culture. Honouring these individuals emphasises their importance as creators of China’s cultural history. Through their work in various including Peking Opera, traditional vinegar making, Chinese medicine, sculpting, ceramics, and embroidery, these artisans create continuity between the past and the present. This continuity then provides the momentum to carry the skills and knowledge into the future.