The 2013 Sub-regional Information and Network Meeting for Intangible Cultural Heritage Safeguarding in the Pacific was held in Port Vila, Vanuatu, from 18 to 20 April 2013. The meeting was co-organised by ICHCAP and the Vanuatu Cultural Centre (VKS) in collaboration with the UNESCO Office for the Pacific States in Apia.

The meeting opened with remarks by Mr Marcellin Abong, Director of VKS. Mr Patrick Crowby, Minister of Internal Affairs of Vanuatu, welcomed all participants from the Pacific. In the keynote speech, Dr Samuel Lee, Director of ICHCAP, reviewed the successful results of the 2003 Convention and stressed the rationale and goals of safeguarding and revitalising ICH with respect to sustainable development.

On 18 April, during the first session, representatives from six Pacific countries (the Cook Islands, the Federated States of Micronesia, Fiji, Papua New Guinea, Tonga, and Vanuatu) presented their progress reports on implementing the 2003 Convention, highlighting measures to increase ICH visibility in the region. The six countries have been making progress in safeguarding ICH in accordance with respective national and local contexts. Initial efforts for ICH visibility in the region were identified partly and the participants shared their ideas on the need for strategies to strengthen ICH visibility.

Ms Akatsuki Takahashi, Programme Specialist from the UNESCO Office in Apia opened the second session. She reviewed UNESCO’s activities in the Pacific to make ICH more visible and viable. Mr Marcellin Abong, as a representative of Pacific Islands Museums Association, gave a background report of the organisation. Additionally, Mr Jamie Tanguay, Project Coordinator on Alternative Indicator of Well-being in Melanesia, gave a brief on the work which they have done in Vanuatu.

During the roundtable for ICH visibility strategies, Ms Boyoung Cha, Chief of the Knowledge and Publication Section of ICHCAP, proposed a publication project that would showcase the valuable knowledge and wisdom of the traditional heritage of the Pacific and could be used for education and transmission to the young generations.

The participants reacted favourably to the publication project. Mr Bermence Lati and Mr Marcellin Abong supported the proposal as it is related to their current efforts on having technical documentation on traditional knowledge in Vanuatu. Mr Sonny Williams, Secretary for Culture of the Cook Islands, said that ICHCAP could assist by providing high-quality printing standards to the publication. Representatives from Fiji, Papua New Guinea, Tonga, and the Federated States of Micronesia also supported the proposal as a good opportunity for the region to strengthen ICH visibility. In particular, Ms Akatsuki Takahashi expects that the publication can be a unique series of volumes, piquing interest of the target audience. ICHCAP will send out draft guidelines on the publication to the participating countries and they will provide a portion of the project funds by this year for the countries to organise a task force team and draw up on an outline.

At the closing session, Ms Akatsuki Takahashi proposed publishing an updated informational brochure and ICHCAP agreed to update the Pacific ICH brochure published in 2011.

After the two-day meeting, all the participants had an opportunity to visit the Vanuatu National Museum and see Vanuatu sand drawings, an element inscribed on the UNESCO Representative List. On the following day, the participants toured the Chief Roi Mata’s Domain, the first site in Vanuatu to be inscribed on the UNESCO World Heritage List.

The two-day meeting and the accompanying events ended in great success. The publication project was suggested and initial steps to strengthen Pacific ICH visibility were taken. ICHCAP was requested to continue organising annual meetings in cooperation with Pacific countries and the UNESCO Office in Apia to promote ICH safeguarding in the Pacific. In particular, ICHCAP will consider organising the fifth sub-regional meeting for 2014, concentrating on the proposed publication. The meeting outcomes were drafted by the participants and they are available on ICHCAP’s website, www.ichcap.org.

Saymin Lee (ICHCAP)
Operating an ICH Database System and Website for the Central Asia
Fourth Central Asia Sub-regional Network Meeting

The Fourth Central Asia Sub-regional Network Meeting on the Safeguarding of Intangible Cultural Heritage, co-organised by ICHCAP and the Kazakhstan National Commission for UNESCO and ISESCO, was held on 21 and 22 May 2013 in Astana, the capital of Kazakhstan. The meeting served as a venue that allowed participants to seek measures for ICH safeguarding in the Central Asian region with the active involvement of Central Asian Member States, UNESCO regional offices and Category 2 Centres, and relevant experts. In this fourth meeting, the participants included ICH and information experts from Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, Mongolia, and the Republic of Korea as well as experts from UNESCO Field Offices (Almaty and Tashkent) and the International Institute for Central Asian Studies. They discussed the issue related to developing an ICH safeguarding environment in Central Asia by using information and communication technology.

Following the third meeting (See the related article in ICH Courier, Vol. 12) on the three-year project, Facilitating ICH Inventory Making by Using Online Tools for ICH Safeguarding in the Central Asian Region, this year’s meeting provided opportunities to share the results and achievements of the project’s second phase (Sep 2013 to May 2013) and to identify upcoming tasks and strategies. Comparing the database system prepared by each country and the model online database system developed by ICHCAP in the last phase, the participants agreed to operate the system by mutually complementing the metadata and classification standards and integrating the systems. Also, the countries presented the outcomes of the onsite surveys, which included collected information and materials to be operated and managed through the database system.

This meeting was a significant occasion since it is steering the project towards its final direction. Therefore, the participants reaffirmed their dedication to successfully implement the project by adopting the 2013 Action Plan for Implementing the Third Phase of the Project. They agreed to establish a system for operating an ICH database system and creating an ICH website to enhance ICH visibility in each country. In addition, with the aim providing for future collaborative work after this three-year project is completed, the participants plan to work on making a national inventory and preparing drafts to publish ICH inventory brochures.

The participants agreed to gather in Uzbekistan next year to share their ICH safeguarding activities and examine the results of the Central Asia-ICHCAP project.

Milee Choi (ICHCAP)

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Director’s Note
Indigenous Wisdom in the Pacific

We often question about how much safeguarded ICH can contribute to achieve sustainable development. It was a wonderful opportunity to be convinced of the innumerable examples and experiences showing the nexus between traditional customs, knowledge, skills and the contemporary tasks of sustainable development as we listened to the reports of Pacific countries at the sub-regional meeting held in Vanuatu.

I was very inspired by the report on the fieldworker’s project in Vanuatu, which had been initiated some thirty years ago and has been regarded as a good model for community participation in cultural heritage management. Voluntary fieldworkers were sent to local communities to record rituals, practices, and indigenous knowledge to safeguard and transmit the traditional heritage.

The purpose of this project was to make people aware of the practical examples of the contemporary use and applicability of traditional knowledge in today’s world. They found, for example, traditional knowledge such as spawning migration routes, aggregation sites, and lunar periodicity of fish and crakes are useful if not critical to managing natural resources. They also realised that western scientific knowledge is not always superior to the traditional knowledge of the Pacific.

Traditional herbal medicine and healing customs with hands and simple fruits are gradually becoming more recognised for their effectiveness. Indigenous knowledge and traditional customs could bring valuable living insights to critical issues such as ecological challenges, biodiversity, and climate change.

The wisdom of our ancestors and the value systems of traditional society that have permeated into the prevailing ICH can help solve the serious problems of land degradation and water shortages as well as the environmental management of forests, rivers, and seas, in not only the Pacific but the whole world.

Samuel Lee (Director, ICHCAP)
ICH Value and Sustainable Social Development

Stefan M. Krause (National Anthropologist, Federated States of Micronesia)

In the Federated States of Micronesia, UNESCO’s ICH programme is off to a great start in Yap—the state chosen to be the first in the FSM to embrace the opportunity. We recently hosted our first UNESCO ICH workshop, which was well attended and promoted throughout the state. And it is evident that outside recognition of the value of Yapese ICH has energised local interest in talking about cultural heritage as an asset worthy of protection. From the beginning, it has been highlighted that the management of Yapese ICH must be a collective effort—with UNESCO and other outside facilitators such as me only being here to provide technical and material support when necessary.

By insisting that ICH be managed at a local level, Yapese citizens are taking ownership of the process and developing approaches to managing ICH on their own terms. Indeed, they are also redefining ICH in the process—articulating its value in ways that can help them deal with current demands. One such way some are doing this is by discussing strategies to use the term ICH as a focal concept for sustainable development on the island. The neighbouring Republic of Palau has recently been championing their natural marine and terrestrial environments as a national treasure that should be used to define their niche in the international tourism market. Seeing the success of this approach, some in Yap think that ICH is the perfect symbol to appropriate and use in promoting their proud heritage to the world and to generate a more focused local effort to preserve elements of their ICH that may be at risk.

That many in Yap have begun to internalise the concept of ICH and incorporate it into their contemporary discourse should come as no surprise. Yap already has a famously strong tradition of celebrating and institutionalising cultural preservation. Villages show their commitment to their heritage, for instance, by practicing dances and other performances for months on end ahead of Yap Day, an almost half-century annual tradition in the state where cultural traditions are kept alive by being showcased for locals and visitors alike. Canoe Fest and Homecoming are more recently organised multiday platforms during which cultural heritage takes centre stage. All these local institutions are wonderful examples of how ICH can indeed be valuable to sustainable social development. And with the concentrated efforts to manage ICH that UNESCO has begun supporting, Yapese communities will now also be better equipped with the tools and resources to identify and document elements of their ICH that may not be showcased during these events, but are nonetheless just as valuable to the communities in which they endure.

Witnessing the efforts in Yap, I offer the argument that as advisors on ICH, it is not just the elements of culture that we should value and be concerned with but also the processes that bring together our shared daily practices, understandings, and expressions into what we commonly call a cultural identity. This may seem obvious since we are, after all, dealing with intangible cultural heritage. But even when conceptualising ICH as elements that fit within certain domains, we should keep in mind the living, fluid nature of these cultural expressions so that we do not somehow fossilise their form or significance through the act of objectification. Acknowledging that ICH changes with the times allows us to better recognise the individual agency each member of a culture has in its maintenance and transmission. It also reminds us that it is the people who matter most, not the culture itself.

Privileging people and process this way, we see the importance of grounding ICH programmes in the local processes that govern cultural practice and transmission, for it is these generative processes we hope to support—processes necessary to achieve the goal of sustainable social development. And it is indeed wonderful that UNESCO has placed a priority on empowering communities with control over the programme’s implementation as well as encouraging an open, fully participatory approach. Inclusive collaboration democratises the process, encourages healthy participation, and leads to a more sustained engagement with ICH safeguarding and preservation activities into the future.

UNESCO’s help, along with assistance from the U.S. National Park Service and the FSM national government have affirmed to the Yapese what they already know—that their ICH is valuable. What this outside recognition has also done, however, is generate a more rigorous and reflexive discourse within Yap on how their heritage can best be managed now that they know they will have some support. And lastly, the realisation that the communities have total control over the process has helped tremendously in ensuring that the efforts in Yap will be both successful and sustainable.

“Inclusive collaboration democratises the process, encourages healthy participation, and leads to a more sustained engagement with ICH safeguarding and preservation activities into the future.”

Women’s sitting dance in Yap © Stefan Krause

Coconut husking competition (Courtesy of Brad Holland)
Windows to ICH

Traditional Architecture

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 local knowledge and craftsmanship represented in traditional architecture. In these examples from Fiji, the Philippines, Mongolia, and Azerbaijan, you can explore the various ways that traditional architecture reflects their unique nature and lifestyles.

Fiji  The Fijian Traditional Bure

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

The Fijian Traditional Bure

There were once three traditional house-construction styles in Fiji. The first, rausina, was common in the hinterland tribes of mainland Vitilevu. Its prominent feature was its single-ridge pole that gave the roof a conical shape. The second, kubulolo, was common in the outer islands of the Lau group. Its prominent feature was its oval shape, which is a typical feature in Polynesian Tonga and Samoa, two islands renowned for their trade with the Lau islands. The third, which is the focus of this article, is called the vasemasema style, and it was known for its two main ridge posts and was commonly found around coast tribes and villages on the main islands of Vitilevu and Vanua Levu.

The bure is made of natural materials—reed, hardwood posts, stones, bamboo, sinnet, and ferns. It is said that such was the ingenuity its construction that in hot and humid weather, the interior of a bure remained cool. During the cold season, the ambience within was always warm and comfortable.

In the days before the coming of Christianity, there was a class of the traditional Fijian society known as the mataisau or craftsfolk. They resided close to a ruling overlord chief because it was they who constructed the overlord’s bure, double-hulled canoe, and clay vessels like drinking and cooking pots; they even fashioned special war clubs and eating forks. Each traditional polity had its own class of craftsfolk who were bound to other similar craftsfolk as kindred descendants of a single ancestor hero from ancient times called Rokola.

When a stately bure was commissioned, each post required human sacrifices. There are traditions of craftsfolk willingly sacrificing themselves in their zeal towards their chief for in those days, death was seen as a noble passage into another world. Remains of such stately constructions scantily remain. A notable one called Na Maná is located in Rewa, the seat of the paramount chief in the Burebasaga confederacy on the eastern mainland of Vitilevu. The site is under traditional tabu to approach or tread upon out of deference and respect by its people.

Once completed, a cooking hearth was place inside for it was believed that the continual billowing of the smoke preserved the wood and thatch. There were no doors, merely a doorway, which was occasionally covered with mats to keep out the elements.

The presence of smoke within a dwelling did not strike a sympathetic note in the early Christian missionaries, who with good intentions, wrongly considered it unhygienic and instructed that the cooking hearth be relocated outside. Over time, denied of the constant curing of the smoke, the thatch, wood, and bindings gradually gave way to rot.

Another impact of Christianity was the end of tribal warfare which rendered many social classes redundant, one of which was the craftsfolk. It must be remembered that in pre-Christian Fiji, each class in society had its own special consultant priest from whom a group’s processes, rituals, spectacular power, and inspiration was drawn from.

As Fiji entered into colonialism, the moorings of traditional knowledge and inheritance began to wane to such an extent that it is so rare to find these wonderful works of architecture around the country.

The iTaukei Institute of Language & Culture, in consequence of Fiji’s ratification of the UNESCO 2003 Convention, has partnered with the Department of Culture in revival projects of Living Human Treasures particularly because traditional knowledge in the indigenous iTaukei community is communally owned. So when an LHT is identified, its revival is communally approached. One such revival occurred in the Dawasamu District in Tailevu Province on the eastern mainland of Vitilevu. Recently, the same group was engaged to renew the Molikilagi bure that graces the Oceania Centre for Culture, Arts and Pacific Studies at the University of the South Pacific. This bure is named after the mythical abode of two princes in local legend. Featured are a few photos of the interior and exterior of the bure that keeps much of the traditional structure with a few minor adaptations and serves as a classroom, conference, and seminar room for many of the university’s academic events.

1. Traditional indigenous Fijian house
2. The English word taboo is derived from this word.
Philippines Octagonal House of the Kalinga

Artemio C. Barbosa (Chief, Anthropology Division, National Museum of the Philippines)

Kalinga Province lies at the centre of the Cordillera Region, Northern Luzon, Philippines. The terrain is mountainous with elevations ranging from 400 to 800 metres above sea level. The low-lying eastern side, however, is distinguished by synclines and anticlines.

The Kalinga, also known as the ‘Peacocks of the North’ due to their colourful dress, are composed of three groupings: southern Kalinga, eastern Kalinga, and northern Kalinga. The southern Kalinga cultivate rice in terraces and in swidden, and they have settlement patterns with up to two hundred houses with patches of small villages. The northern Kalinga, engaging in swidden farming, settled in dispersed hamlets of six to thirty houses.

Kalinga have a number of house types, including: forný, bulay, fulong, buyoy, and binalyon or finaryo, which is the distinctive Kalinga octagonal house of the elite. The forms of the houses generally are organic forms responding to environmental imperatives. The binalyon/finaryo type, however, is distinguished by the social ranking of the owners, who are usually pangats the most respected persons in the community. Only ranking families can own such houses.

The foundation of the binalyon house is formed by four posts, two girders, and three floor joists. On top of these joists are stringers that run from front to back, and at the end of which, a post is set in the ground. Mortised into the stringers are four sturdy posts, two of which carry a crossbeam that, in turn, carries two queen posts. These queen posts support four purling in the form of a square. Three short ridgepoles draw the rafters together and these are bowed over the purling and fastened below to the upper sills of the outside wall. These fills are supported by eight additional posts.

The whole roof appears rounded from a distance, but this not so in structure, as the bowed rafters are not duplicated at the front or back of the house. Rafters run up straight to the upper crossbeams and then continue to the ridgepole formation to make it stable. It is just the thickness of the grass thatching and the extent of the smoke hole overhang that give the roof the appearance of roundness.

The house itself is equilateral, about six metres on each side. The floor is raised approximately one and half metres above ground. The space between the ground and the flooring is often covered by logs and other forms of timber to completely enclose the area beneath the floor. This is for protection since the floorings are detachable. The floor to the rafters is about three metres. There is no ceiling. Entry into the house is thru a low staircase leading up to a doorway. The doorway is closed by means of a number of wooded slabs, one on top of another, that slide to a side. This allows reduction of the amount of opening thru the doorway depending on the need. One may retain only the lower slabs to prevent animals from getting in while people inside can still look through as if through a window. There is another doorway on the opposite wall of the house as a back entry. The walls are made of vertical planks or plaited flattened bamboo called sawali. The flooring is made of reeds tied together in sections and shapes depending on the structural limitations of the posts and beams. The flooring can be rolled up and detached and taken to the river for cleaning if need be.

The central square of the octagonal house has been extended on its four sides, and in addition to the four central posts, marking a square at the centre, eight outer posts forming an octagon are added at an equivalent distances from the centre of the house to support the wall. Eight short sills grooved to receive the wallboards connect these posts together. The structural support is made of the twelve posts with four inner posts. The house is not an equilateral octagon, with the four diagonal walls being shorter than the front, back, and side walls. The floor is also not a perfect octagon since the corners are not all floored over.

The baknang class of wealthy families is distinguished by their octagonal houses. And one distinguishing characteristics inside the octagonal houses of the baknang families are racks or shelves on which heirloom pieces such as gusi (jars), bongor (beads), panay (Chinese plates), and gansa (gongs) are shown.
The ger, a traditional dwelling created by nomadic Mongolians, is specifically designed to fit their way of life. Its semi-sphere shape helps the ger endure storms and tempests. It has solutions for heat control and ventilation. It is flexible in terms of size and design, and it is portable and lightweight. At the same time, it is also comfortable to live in and easy to build and dismantle. Moreover, the ger is used as a measure for time and directions.

The ger can be seen as an eco-residence. It is constructed from all-natural materials, and it doesn’t affect the land and plant roots when it is built.

Over the course of history, Mongolians have re-created and developed the ger and have accumulated extensive knowledge associated to its ritual, craftsmanship, and traditional customs. A variety of ger-making practices and elements of intangible cultural heritage have been created and transmitted over generations.

Components of the Mongol Ger

Today, the Mongolian ger is composed of the following three main elements:

- Framework structure
- Cover bürees, crown cover ṣagta, and a felt strip on the lower edge of the wall ḥajavč (cover insulations)
- Büsłuur, čagtaga, oosor, and ḥoslın (ropes and ribbons for bonding)

The framework structure contains the following items:

- Crown toono (a wooden compression wheel on the top of the roof for ventilation and light)

The ger bonding is composed of the following items:

- Çağta (rope made of animal hair and tied on the centre of the crown to protect the ger during storms)
- Büsłuur (animal-hair rope that encircles the ger and holds the lattice wall)
- Ḥanyn boot (laces that bond the folded walls)
- Ṣīgīg (laces on the four sides of the crown that bond the crown to the walls)
- Ḥörüs osor (laces on the four sides of the crown cover to tie it to the büsłuur)

Ger Constructing Practices

The Mongolian ger is the most adapted dwelling for a nomadic way of life that characterised by moving with the four seasons. Mongolians choose the time and place to build a ger by examining and evaluating the seasonal and geographical conditions based on traditional astrology and knowledge system. And it should be noted that it is forbidden to have a slanted crown and to have a ger directly facing a mountain pass.

The first thing to do to build a ger is to place the crown on the building spot and then encircle it by erecting the lattice wall in a clockwise direction, starting from the right side. Then, the walls are bound together with the wall laces and eventually with the door.

After the erection of the walls and the door, the pillars are fastened to the crown, and the crown is lifted upright in the centre of the circled wall. Then the Ṣīgīg laces are linked and bound to the crown with the walls. After this, the roof spokes are set up by inserting their top end into the crown holes and fastening the bottom end to the wall heads.

When the ger frame is set up, the covers are attached in the following sequence: inner cover, sheathing felt, roof cover (placed first on the front side and then on the backside), tarpaulin cover, and outer cover. After this, the outer ribbons and ropes are fastened neatly and carefully. At the end, the ger flooring is made with various felt rugs, cushions, and floor pieces.
Azerbaijan is one of the oldest areas of human habitation, where people once lived in natural geological formations. In its territory, archaeologists have discovered caves where people lived as far back as the Paleolithic era. For centuries, architects accumulated knowledge and skills related to rational planning schemes and the constructional and compositional methods of building residential houses in the area. However, data on the development of residential houses in Azerbaijan have been available only since the eighteenth century. Although we have little evidence of the development of the residential house in Azerbaijan in earlier periods, there is little doubt that the houses of the eighteenth and nineteenth centuries that have survived to the present time contain many features developed earlier.

Azerbaijan features nine out of eleven of the world’s climatic zones. The diversity of geographical and climatic conditions of different historical and cultural areas of Azerbaijan—as well as the variety of local construction materials available—has determined the development of residential architecture, with its wide range of forms and planning schemes based on local features. Residential houses were usually built of various kinds of stone, baked and raw clay bricks, different types of wood, and different varieties of plaster, such as clay, lime, and gyaj (alabaster).

Long, hot summers, strong winds, a lack of timber, an abundance of high-quality limestone, and rich clay influenced the constructive and artistic features of houses built on the Apsheron Peninsula. The architecture of traditional Apsheron houses built of stone is austere and laconic. They were covered with domes and vaults. They had no balconies. An interesting feature of their planning was a specially designed niche with a water outlet (su-akhan), which was used for bathing. Only in the nineteenth century did formal ceremonial houses begin to appear on the peninsula.

The houses of the northeastern part of Azerbaijan (Guba-Gusar District) are rectangular in shape and consist of living premises grouped around the eivan (lodge). In such houses, the facade features a balcony facing the street. In the Sheki District, the eivan was also a favorite and almost obligatory element of a residential house. Such houses exhibit high, sloped roofs. In the houses of wealthy people, the walls and ceilings were partially and often completely covered with murals and different kinds of ornament on the gyaj background. The development of the residential house in Sheki can be exemplified by the so-called Khan's Palace, a masterpiece of eighteenth-century folk architecture.

In Zakatala-Balakan in north-west Azerbaijan, one of the most important features came from the need to protect a house from frequent assaults. This resulted in the fortress-like shape of some houses. In this area, walls were built of broken stone or large pebbles and held together with lime-alabaster and clay mortar.

Most houses in mountainous Karabagh have two floors. Residential parts, lodges, and balconies usually face the inner courtyard. The facades of the Shusha residential buildings are adorned with huge artistic stained-glass windows (shebeke). Their interior is richly decorated with frescoes and different ornamentation. Architecturally delicate houses from Shusha look especially picturesque against the background of the Karabagh Mountains.

Ganja, the main town of Arran, is also rich with residential architecture. Here, the most interesting are the domed houses built in the seventeenth and eighteenth centuries, where square premises are covered with conical broach domes and the rectangular premises with vaults. The interior of the baked-brick houses is artistically decorated with a painted cupola and the frieze under it as the focal point.

In the seventeenth and eighteenth centuries, in Nakhichevan and Ordubad, a new type of semi-urban house was developed. The key constructive element of such houses is the distributing vestibule, often hexagonal or octagonal in projection. From this area, one could access other parts of the house, which usually featured two floors and was made of raw clay brick. Small inner courtyards usually had fruit trees, a vineyard, and flowers. Lavish green plants, a spring, and a small pool created the necessary cool atmosphere in the midst of a hot summer. In the houses of Ordubad, particular attention was paid to the artistic decoration of the brick portal, with the front door in the facade facing the street.

The residential houses of the southeastern part of Azerbaijan (Lenkaran) are also interesting. In this region, there are one- and two-floor houses that, apart from the eivan, have another area, the lyam, used by the family and visitors during the summer.

Traditional residential houses form a considerable part of the rich architectural heritage of Azerbaijan and brilliantly reflect the artistic potential of the architects of past generations.
Banglanatak dot com is a social enterprise working with a mission to foster pro-poor growth using culture-based approaches. The Art for Life (AFL) initiative of the organisation has led to socio-economic empowerment of 4500 folk artists in two eastern Indian states, West Bengal and Bihar. AFL aims at revitalising traditional skills in arts and crafts by using these skills to augment livelihood opportunities and develop creative enterprise. The organisation has worked with traditional folk singers, dancers, theatre groups, painters, and artisans to revitalise their skills. Textual and audio-visual documentation aimed at safeguarding and promoting living heritage have also been undertaken.

Art needs expression, and expression needs appreciation, to thrive. Unless the consumer and producer of art are brought to a common platform, viability and sustenance of art becomes uncertain. In fact, many traditional arts are not known beyond the communities practicing them. And Banglanatak dot com has been organising festivals to address this issue. The festivals are held in urban areas to create awareness about different art forms that have been suffering from inattention for years. The festivals are also platforms that give rural artists exposure to new market, creating a new audience. As the artist and audience interact, the former gets to know their listeners and are encouraged to transform their passion into a livelihood skill.

Sufi Sutra, an international peace music festival, held at Kolkata in February (next schedule: 31 January to 2 February 2014), creates a dialogue and exchange between global cultural experiences, facilitating wider knowledge and exposure. The rural artists from India get to interact in an ambience of pluralism. The artists not only perform on stage but also interact in workshops, leading to cultural awareness. The past three years have seen participation of nineteen international and nine national teams where the Bauls and Fakirs of Bengal have been brought to the fore, giving them a global audience. The artists have gained recognition and have been visiting countries all over the world. The festival has remarkably broadened their scope of performance.

Banglanatak dot com also organises annual village festivals in areas where the artist communities reside, thus taking the audience to the artist community. With this end in mind, folk art centres were developed as seats of cultural experience and artists were trained to interact with urban audiences to entertain them as guests. The centres offer workshops, performances, exhibitions, and rehearsal spaces, thereby promoting village tourism. The local people share their heritage, and the tourists take back a piece of human history. Today the musicians jam with the folk singers or learn about mythology and traditional wisdom. The festivals highlight how intangible cultural heritage is a way of life of the people and not a one-off event for a single audience. Village youth and women earn a livelihood by offering hospitality and guide services.

POT Maya is an annual festival held at the once obscure village, Naya, which is in Paschim Medinipore, a hub of scroll painters of Bengal, called Patuas. Patachitra, an age-old tradition of the Patuas, is a unique form of heritage where oral tradition meets the visual structures of a narrative. The artists have now painted their path to glory, drawing both national and international audiences into the Patuas’ now-famed dwelling. POT Maya will next be held from 22 to 24 November 2013, and it will once again witness hundreds of visiting tourists who will interact with the artists. The workshops is held by the artists to disseminate information on natural colour extraction while women painters paint, sing, and diversify their
In fact, many traditional arts are not known beyond the communities practicing them. The festivals are held in urban areas to create awareness about different art forms that have been suffering from inattention for years.

products to seize culture-led empowerment.

Another instance of women’s empowerment would be the case of the Mithila painting tradition, eponymously known as the Madhubani, after the district where it is most practised. The art reflects aesthetic tastes, religious leanings, a love for nature and feminine beauty, and a panoramic view of everyday life. Most of the four hundred painters in Simri Village, where festival is held, are women who have braved their way through years of subjugation, poverty, and gender discrimination before finally achieving new heights through their artistic skills. The Madhubani Festival, to be held from 4 to 6 October 2013, will celebrate their achievements.

Fakiri Utsav in Gorbhanga Village in the Nadia district, West Bengal, is the celebration of mellifluous music-makers. Every third weekend of January, Gorbhangha transforms into a Mecca for Baul, Fakiri, and Qawwali music as it hosts the Fakiri Utsav. From 17 to 19 January 2014, visitors can experience tranquillity, simplicity, and warm hospitality of the villagers. The festival promotes music tourism as a gateway to cultural exchange and collaboration.

Basanta Utsav, the celebration of colour and spring, is a wonderful occasion for the annual Holi Festival, which will be next held from 16 to 18 March 2014. Purulia has developed into a cultural heritage tourism hub, offering an authentic folk experience of the indigenous tribes of Purulia. The vibrant dance form of Chau and the built heritages together with nature’s bounty make this destination a new co-ordinate on the cultural map of Bengal.

These festivals have brought the otherwise nondescript rural landscapes into sharp focus against the new cultural geography of the state. Interaction with outsiders expanded the horizon, outlook on life and art, and perceived status in the society the artists live in. The pride of the community led to a remarkable difference in the perception of their own social identities. Social cohesion increased with plurality and the youth who were losing interest in the forms are reinvigorating these forms of heritage.

As a cascading effect, another two thousand artists have benefited. Furthermore, marginalised communities now feel included in the development process as they gradually witness their own transformation from art labourers to art entrepreneurs. The need to leave the villages to work as wage labourers in the cities is no longer felt, thus ensuring less migration and alleviation of poverty through culture-based industries. State governments are now showing interest and extending support to cultural enterprises and tourism, thus augmenting the process.
Laos is aware that culture is the foundation for a nation’s survival. At the same time, culture is considered a driving force and end target for social development. A Lao proverb says, ‘culture proves nationality, and behaviour proves social standing (of someone), so to lose culture means to lose the nation (population)’. Based on this consciousness and belief, the Lao government generally considers cultural affairs as the basis for formulating policies and strategies to preserve, promote, and develop national culture. A recent and noticeable achievement by the Ministry of Information and Culture can be seen in the organisation’s growing success in promoting and expanding ‘the cultural family model’ and ‘the cultural village model’ within communities nationwide.

The programme’s main objectives are:

• to bring prosperity to the nation, to raise living standards for all;
• to provide communities with favourable conditions of safety, justice and harmony;
• to preserve time-honoured traditions; and
• to nurture the national identity.

Parallel objectives of the programme are:

• to raise the nation from its current status as an underdeveloped country;
• to alleviate poverty;
• to contribute to the establishment of the ASEAN socio-cultural pillar, and
• to participate to Asian cultural development by preserving the spirit and identity of Asia.

Besides safeguarding tangible cultural heritage, which the country is a bearer of two world heritage nominations, the government has paid considerably attention to ICH matters. Even though specific legislation regarding ICH does not yet exist, the national heritage law adopted by the National Assembly in 2005 clearly indicates that national cultural heritage includes two types: tangible and intangible heritage items. Article 9 mentions that

intangible cultural heritage consists of immaterial products that constitute valuable cultural assets such as: folklore, knowledge, popular wisdom, beliefs, positive customs and traditions that reflect the life style and the social behaviour of the peoples, languages, scripts, numbers, myths, legends, folk tales, proverbs, poetry, music, traditional dance, songs, melodies, lyrics, traditional medicine and other forms of knowledge that have been passed down from generations.

Although Laos became a State Party to the 2003 Convention in 2009, to date there has yet to be a specialised institution to take on the responsibility of being the national focal point for ICH. In 2007, an ICH section was established under the Department of Heritage to coordinate with concerned parties in public and private sectors. It is a starting point for a nationwide ICH mechanism. As a pioneer in this field, the Lao Department of Heritage is closely cooperating with the Korean Cultural Heritage Administration, ICHCAP, and UNESCO-ASPAC Bangkok.

To implement the ICH Convention smoothly, a national consultation body called the National Committee for Safeguarding of ICH was appointed by the government in 2012. This committee consists of representatives from concerned departments within the Ministry of Information, Culture and Tourism and other public institutions. In June 2012, with the support of UNESCO Bangkok, the National Capacity Building Workshop on the Implementation of the 2003 Convention was held in Vientiane. Thanks to the ICHCAP-supported pilot project, Establishing an ICH Safeguarding System in Lao PDR, that
started in 2012, a team from the ICH section carried out a field trip to meet local communities and authorities in the provinces of Vientiane and Luang Prabang to identify and carry out the documentation within these territories.

The ICH inventory is still in the initial stages of development. Although Laos has diverse and rich ICH elements throughout the country to be identified and documented, constraints in the specialised human capacity, the first step of this programme is focusing on two domains: performing arts and traditional craftsmanship.

Domain of Performing Arts
Two distinct communities in the northern provinces of Laos are bearers of traditional folk song and puppetry. The first element in this domain is Khab Ngum. It is a very widely popular folk song among the Tai Phuan people who originated in Xieng Khuang Province and now live mostly in the Vientiane region and along the Nam Ngum Valley. Khab Ngum is considered a representative living element of Vientiane Province.

The second element is the puppetry or Epok, which is connected with a royal ceremonial event. The only community still practicing this element is in Xiengthong Village, Luang Prabang.

Domain of Traditional Craftsmanship
The first element under this domain targets basket weaving. Weaving with bamboo and rattan materials is among the oldest handicraft skills of the Lao people. For ten days, the ICH team worked with the communities of Nayang and Phon villages, Phon Hong District, Vientiane Province.

The inventory of these elements is planned to be completed in the second half of 2013.
Intangible cultural heritage elements do not have fixed original forms, and they change with time. ICH documentation projects aim to create tangible documentary materials, such as videos. These materials capture the beauty and nuances of the practices and performances, allowing the ICH element to transcend through the recordings to future generations.

ICHCAP conducted a documentation project in Ngai Cau, Hanoi, Viet Nam, in July 2012 on ca tru practitioners and their performances. Documentation experts from Korea and researchers of the Vietnamese Institute for Musicology participated in the project.

Ca Tru Singing, a Performing Art of Viet Nam
Ca tru singing in Viet Nam is known to have started in the eleventh century and to have matured in the fifteenth century. Ca tru has been played as court music and religious music before spreading to the general public and being performed in various celebrations. Performers of ca tru usually include three people. A female sings and plays phach, and the other performers play dan day and trong chau. One performer was quoted as saying, “there could be no wedding ceremonies without ca tru.” Sentiments like this show how important ca tru once was in Vietnamese life. However, wars and industrialisation have made transmitting ca tru more difficult. In this regard, the Vietnamese government decided to nominate ca tru for UNESCO’s Urgent Safeguarding List, and it was finally inscribed in 2009.

Documentation on Ca Tru Communities
The documentary film produced from this project deals with ca tru community of Ngai Cau. The film includes Nguyen Thi Chuc, a famous ca tru singer, as well as her pupils. Ms Nguye Thi Chuc said that she is trying to teach her granddaughters and students all songs she knows. The documentary also has an interview with famous dan day player, Nguyen Phu De, and scenes of his performances with his pupils. He said that ca tru is so much a part of him that when he was unable to play as a result of wars, he easily recalled the melodies in his mind before going to sleep. He has been teaching, but his students do not catch on so easily as they are busy trying to earn a living.

Meaning of Ca Tru Documentation
The ICH documentation project on ca tru focuses on the prospects of performers rather than historical and musical aspects of ca tru. The aim is to highlight the meaning of ca tru in the lives of performers and to communicate with future generations through ca tru. This approach is similar to the ideas outlined in the 2003 Convention, which emphasises kinship between ICH and communities.

Follow-up ICH Documentation Projects in Viet Nam
The VIM is making two additional documentaries, on one on water puppetry of Ra Village and the Cap Sac Ceremony of Shamans of the Tay ethnic group. This additional documentation about these two elements aims to encourage cultural heritage safeguarding within the participating communities. These projects are supported by ICHCAP and will be completed in July. Moreover, ICHCAP will collaborate with the VIM to make a Vietnamese ICH video collection that will include the videos from these two projects in addition to the ca tru video. This collection aims to promote Vietnamese ICH and serve as a good example for future ICH documentation projects in the Asia-Pacific region.

Jieun Jung (ICHCAP)
Pishin-Pajouh Cultural and Art Institute was established in 1997 by a group of archaeologists who were granted the needed certificates by the Iranian Ministry of Culture and Islamic Guidance. As its objective, the Institute seeks to promote studies on Iran, especially from archaeological and anthropological viewpoints. The Institute enjoys its position as being among the first NGOs of its type. It was established at a time when Iranian cultural heritage authorities were gradually starting cooperation with the private sector.

A considerable portion of the first years following inauguration was spent in endeavours to attract government authorities, including the Iranian Cultural Heritage, Handicrafts, and Tourism Organization and the Iranian Ministry of Culture and Islamic Guidance, to collaborate, and this came about only after several years of activities to prepare the needed groundwork.

The activities of the Institute have been divided into three categories—namely, research, publications, and gatherings and exhibitions. Considerable contributions have been done in each division at provincial and national levels. What follows only covers activities related to ICH.

It is worth mentioning that the achievements reported below have been accomplished with close, constructive collaboration with the Anthropology Research Centre to the Iranian Cultural Heritage, Handicrafts and Tourism Organisation.

1. Ethnographies (fieldwork on clothing, food, rituals, and language among other tangible and intangible cultural features)
   - Chalus, Noshahr, Nur (Mazandaran Province, Northern Iran)
   - Saveh, Zarand, Komeyjan (Markazi Province, North Central Iran)

2. Ethnographical Study of Major Cities
   - Phase 1: Isfahan
   Accomplished in forty days by a team of twenty anthropologists, the project resulted in the 2008 release of the following five volumes of books on Isfahan and its people, on the occasion of nominating Isfahan as the Capital of the World of Islam:
     - Traditional Games and Recreational Activities
     - Armenian Clothes
     - Traditional Medicine
     - Armenian Tombstones
     - Linguistic Atlas of Iran: Fundamentals and Methodology (Author: Dr. Yadollah Parmoun), accomplished based on previous linguistic documentation campaigns

3. Exhibitions
   Two exhibitions on Iranian rituals and clothes on two occasions of the Iranian Cultural Heritage Week were held. Each lasted for ten days and hosted approximately 400,000 visitors.

4. Manifestations of the ICH
   Pishin Pajouh participated in this exhibition following an invitation by Dr. Yadollah Parmoun, Director of the Linguistic Atlas of Iran National Project and the Director of the Tehran ICH Centre. At the event, Pishin Pajouh presented the Linguistic Atlas of Iran as well as other achievements of the country in the field of intangible cultural heritage, including its inscriptions on UNESCO Lists.

5. The Linguistic Atlas of Iran (National Project)
   The implementation phase of the Linguistic Atlas of Iran was proposed by the Pishin Pajouh Institute, constituting a major step to protect and promote intangible cultural heritage throughout Iran. Following this proposal, the project was immediately approved and supported by the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTO). Based upon a thirty-five-year-old background of linguistic documentation and a firm computational programming during which the project manifested as a computational linguistic atlas, the implementation phase started with linguistic data entry. The team members, thirty experts with an MA or PhD in linguistics, were first trained by Dr Yadollah Parmoun in a one-month workshop. The first phase of data entry resulted in the transcription of 10,000 linguistic interviews, using the standard International Phonetic Alphabet.

- Discovering the domains of Iranian linguistic varieties
- Discovering endangered Iranian linguistic varieties
- Documenting the linguistic heritage of the Islamic Republic of Iran
- Preparing a display and interpretive linguistic maps from the whole territory of the Islamic Republic of Iran
- Stabilising national unity by proving the presence of a shared linguistic heritage in the background of the superficial linguistic diversity observable throughout the Islamic Republic of Iran

Beneficiaries from the Project
- RI-ICHHTO
- Educational and research organisations involved in linguistic heritage
- Language planners
- Major governmental cultural programming sectors of the Islamic Republic of Iran
- Iranian Ministry of Science, Research and Technology, especially the subsection involved in preparing the Comprehensive Scientific Map of the Islamic Republic of Iran to determine the Iranian cultural priorities and to cooperate properly with the UNESCO Intangible Cultural Heritage Section

Outcomes of the Project
By the end of the first phase, the project was elected by the Deputy for Technology to the President’s Office, Islamic Republic of Iran, among the thirty most prominent projects of the Republic. The contractor to the project—namely, Pishin Pajouh Cultural and Art Institute—was praised as the active private sector institute.

Following this, the project took part in the Simorgh Exhibition of 2010, and was visited by a great number of prominent governmental figures, Members of the Cabinet, governmental managers, and ordinary people.

Mohammad Reza Miri (Managing Director, Pishin Pajouh Cultural and Art Institute, Islamic Republic of Iran)
Evaluating the Effects of the UNESCO 2003 Convention and Its Future Tasks

W hat has happened since the adoption of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage? How have Member States implemented the Convention and how actively are they working on ICH safeguarding? To answer these questions, the Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of the 2003 Convention was held in Chengdu, Sichuan Province, China, from 14 to 16 June. The conference, co-organised by the Chengdu Municipal People’s Government, the China National Centre for Safeguarding Intangible Cultural Heritage, the Sichuan Provincial Department of Culture, the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP), and UNESCO Section for Intangible Cultural Heritage within the Culture Sector at Headquarters, looked back on the last decade and reflected on the Convention’s function, role, and value as well as looked towards its future.

Ms Irina Bokova (Director-General of UNESCO), the mayor of Chengdu, the vice minister of culture, the framers of the 2003 Convention, scientific and legal experts, and officials from States Parties who took part in preparing the 2003 Convention participated in the conference as speakers, moderators, or panellists to share their experiences. More than three hundred ICH experts and stakeholders participated as observers and debaters of the conference. The conference included a series of plenary roundtable discussions. The panellists, instead of presenting formal lectures engaged in discussions and debates.

The first roundtable was titled ‘Achievements of the Convention: Changing the Discourse of ICH and Implanting New Concepts.’ Ms Janet Blake (Professor, Shahid Beheshti University) was the moderator while Mr Antonio Augusto Arante (Professor, State University of Caminas, Brazil), Ms Kristin Kuuma (Chairperson, Estonian National Commission for UNESCO), and Mr Koichiro Matsuura (Former Director-General of UNESCO) participated as panellists. In this session, experts evaluated the 2003 Convention in terms of the expansion of international interest towards intangible cultural heritage as well as the unprecedented rate of ratification in comparison to other UNESCO conventions.

The second roundtable, ‘Inventorying and Listing,’ was moderated by Ms Noriko Aikawa (Former Chief of the Intangible Cultural Heritage Section, UNESCO), and Ms Claudine-Augee Angoue (Anthropologist, University of Libreville, Gabon), Ms Soledad Mujica-Bayly (Director of Department of Intangible Heritage, Ministry of Culture, Peru), and Mr Magne Velure (Director, Cultural Heritage Department, Ministry of Culture, Norway) participated as panellists. In this session, the participants discussed whether there are any advantages to listing, in terms of considering the spirit of the Convention. While the discussants admitted that there are problems with listing mechanisms, which are creating competition among States Parties to nominate elements to the lists, they in general acknowledged the positive aspects of the listing system, which has brought unprecedented public interest towards ICH and has promoted safeguarding efforts.

The third roundtable, called ‘Parallel Universe: Intellectual Property, World Heritage and Cultural Goods and Services,’ was moderated by Mr Rieks SMEETS (Former Chief of the Intangible Cultural Heritage Section, UNESCO), and Mr Mounir Bouchenaki (Former Assistant Director-General for Culture at UNESCO), Ms Alissandra Cummins (Chairperson of the Executive Board, UNESCO), Mr Cheirékh Khaznadær (President of the Committee for Culture, French National Commission for UNESCO), and Mr Wend Wendland (Director, Traditional Knowledge Division at WIPO) participated as panellists. In this session, the participants discussed how to create a sense of balance among the 1972, 2003, and 2005 Conventions especially in regard to the concept of ICH and intellectual property (IP). They admitted that the 2003 Convention seems to go against the concept of IP in terms of ICH’s communal characteristics. However, they emphasised that the 2003 Convention is actually not contradictory but rather complementary with other Conventions and that each convention can cooperatively benefit ICH safeguarding.

The fourth roundtable, ‘Safeguarding Experiences in States Parties,’ was moderated by Mr Gejin Chao (Director and Researcher, Ethnic Literature Research Institute, China National Academy of Social Science), and offered to the representatives of eleven States Parties (Algeria, Cambodia, Ethiopia, Iran, Japan, Jordan, Nigeria, Saudi Arabia, South Korea, Spain, and Turkey). The representatives presented country reports to share their experience in implementing the Convention at the national level, to call attention to practical strategies for strengthening such safeguarding, and to identify the challenges they continue to face.

The final session was open forum for questions and discussions concerning the future. Ms Cécile Duvelle (Head of the Section for Intangible Cultural Heritage, UNESCO) moderated the session, and Ms Lourdes Arizpe (Former Assistant Director-General for Culture at UNESCO), Mr Marc Jacobs (Professor, Vrije University Brussel, Belgium), and Mr Lu Pintian (Deputy President, Chinese National Academy of Arts) participated as panellists. The panellists mainly discussed how intangible cultural heritage can play a role in sustainable development. Experts generally agreed that traditional knowledge and practices concerning nature and the universe can play an important role in solving some modern problems. Furthermore, they emphasised that the spirit of the 2003 Convention is to respect cultural diversity, which can help maintain peace among different cultures.

As a result of the conference, the Chengdu Recommendation, which calls for redoubling commitments to cooperation at the national and international levels, was adopted. The Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of 2003 Convention closed drawing on successful achievements of the past ten years along with hopes and aspiration for the next decade.

Minyung Jung (ICHCAP)
ICH News Briefs

[Bhutan] Workshop on Community-Based Inventorying of ICH

The UNESCO Workshop on Community-Based Inventorying of Intangible Cultural Heritage was held in Phuntsholing, a border town in southern Bhutan, from 2 to 9 April 2013. This workshop was funded by UNESCO and the Japanese Funds-in-Trust.

Bhutan is one of few nations that have maintained a strong linkage between modern and ancient culture. Local communities reflect a great awareness of safeguarding Bhutanese tradition and culture, ranging from etiquette, individual names, and a national dress code to religious festivals.

As a State Party to the 2003 Convention since 2005, Bhutan has been actively engaged in ICH safeguarding by strengthening ICH safeguarding measures. The workshop was the second one hosted by Bhutan within the framework of UNESCO's regional capacity-building programme. It brought together stakeholders, such as professionals or senior-level officials responsible for ICH safeguarding at the national and provincial levels, NGOs, community-based organisations, faith-based organisations, and ICH custodians and communities. Participants had a chance to learn good practices in community-based ICH inventorying that will support the above pilot project.

[Source: UNESCO Bangkok]

[Tajikistan] Rich and Diverse Traditions of Tajikistan in Focus of the UNESCO's Convention

The second in a series of UNESCO training workshops was held in the framework of the project Strengthening National Capacities for Safeguarding Intangible Cultural Heritage in Central Asia with the financial support of the Norwegian Ministry of Foreign Affairs from 10 to 13 April 2013 in Dushanbe, Tajikistan. The UNESCO Cluster Office in Almaty for Kazakhstan, Kyrgyzstan, Tajikistan, and Uzbekistan organised the seminar with the support of the National Commission of the Republic of Tajikistan for UNESCO. The workshop was conducted for governmental and educational institutions, crafts and traditional music communities, and civil society.

The workshop provided an opportunity to improve participants' knowledge of international mechanisms of the 2003 Convention. In particular, participants gained practical experience on completing application forms for submitting ICH elements to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and the Representative List of the Intangible Cultural Heritage of Humanity. The participants also learned about programs, projects, and activities for safeguarding intangible cultural heritage, and they also gained information on the forms and conditions for international assistance.

During the training, the Ministry formed an expert working group under the National ICH Committee. The members were made up of the training participants, representing all the domains of the Convention. Most of the members of the working group were from the Research Institute of Culture and Information.

[Source: UNESCO Almaty]

[Indonesia] Week of Art and Culture of Indonesia Festival

The Week of Art and Culture of Festival was held by the Satya Wacana Christian University (SWCU) in Salatiga, Indonesia, from 25 to 27 April 2013. Every year, the SWCU holds this festival to increase tolerance amongst students while also sharing the diverse cultural heritage of Indonesia.

The 2013 festival had the theme of ‘United in Diversity of Cultures, Passionate in Togetherness through Art and Sport’ and featured a number of activities and performances, including traditional dances, music, bands, food, and handicrafts from various cultures in Indonesia and Timor-Leste. A group of students from the university were also involved in creating a five-meter-long wayang gunungan, or shadow puppet, made from recycled bottles. The model was designed to spread the message of environmental sustainability, and it received an award from the Museum Record of Indonesia.

Mr Andrew Henderson, consultant for Culture at UNESCO Jakarta, outlined during his speech at the closing ceremony that Indonesia has been leading initiatives to recognise the power of culture for development and to recognise the importance of cultural diversity.

To this end the Indonesian government has been involved in developing the World Culture in Development Forum, an international initiative created under the patronage of UNESCO, which is dedicated to preserve and promote culture as a means to achieve sustainable development, peace, and well-being. This forum will be held in Bali in November 2013.

[Source: UNESCO Jakarta]

[FSM] Workshop for Safeguarding Living Heritage in Yap

Representatives from the Councils of Pilung and Tamol, and Yap State government as well as numerous local experts with an interest in and involvement with Yapese ICH were all on hand to participate in the Workshop for Safeguarding Living Heritage in Yap.

The first two days of the workshop included a welcoming statement from Governor Sebastian Anefal; an update on the FSM’s status with the ratification of UNESCO’s ICH Convention from Mr Augustine Kohler, Acting Director of the Historic Preservation Office (HPO) of the FSM government; an overview of the ICH program from Dr Takahashi, UNESCO Apia; individual presentations from a variety of stakeholders on the various elements of ICH in Yap; a display of handicrafts from the Yap Women’s Association (YWA) and the Women’s Interest Group.

On the final day of the workshop, participants engaged in activities to prepare for implementing the ICH program. A crucial first step was to identify terminology in the local languages that could describe exactly what ICH is.

A final activity was to work together to identify as many forms of ICH in Yap. This exercise allowed participants to think about their culture and many things they might take for granted that are actually considered elements of ICH.

[Source: UNESCO Apia]
**[Mongolia] Intangible Cultural Heritage Community-Based Inventorying**

Within the framework of the project Capacity-Building of Mongolia for the Implementation of the Convention for the Safeguarding of Intangible Cultural Heritage, funded by UNESCO and the Funds-in-Trust from Japan, a workshop entitled ‘Intangible Cultural Heritage Community-Based Inventorying’ was held from 22 to 28 May in Ulaanbaatar.

This workshop aims to share experiences on the methodologies and process of nominating ICH elements to the UNESCO Lists, to raise awareness on the benefits of inscribing ICH elements on these Lists and on the responsibilities that Mongolia has as a State Party to the Convention, and to enhance ICH safeguarding.

Delegates from the Ministry of Culture, Tourism and Sports, UNESCO Headquarters, UNESCO Beijing Office, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region, China Academy of Art, Centre for Intangible Cultural Heritage in the UNESCO Beijing Office, International Research and Sports, UNESCO Headquarters, and Studio Milou of Singapore as well as ICH bearers, researchers, and ICH officers from the twenty-one provinces of Mongolia participated in the workshop.

**[Uzbekistan] New Publication Entitled Applied Art of Uzbekistan: Traditions and Innovations**

The presentation of the publication entitled Applied Art of Uzbekistan: Traditions and Innovations was held by the UNESCO Office in Tashkent on 21 May 2013.

UNESCO has promoted the intangible cultural heritage of Uzbekistan through support provided in implementing the 2003 Convention as well as various activities aiming at revitalising, safeguarding, and promoting this rich heritage at national and international levels.

One of such projects is Creative Industries Development for the Diversity of Cultural Expressions—Strengthening the Sustainability of Crafts Industry in Uzbekistan, which was launched with the support from the Republic of Korea in 2010. The project focuses on the safeguarding, developing, and promoting traditional handicrafts in Uzbekistan, in particular in Karakalpakstan and the Fergana Valley.

**[Viet Nam] International Conference on the Occasion of the Tenth Anniversary of ICH Convention**

To celebrate the tenth anniversary of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the Vietnam Institute of Culture and Arts Studies (Ministry of Culture, Sports and Tourism) collaborated with Quang Nam People’s Committee and the National Commission for UNESCO of Vietnam to organise an international conference entitled ‘The 10-Year Implementation of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage: Experiences, Lessons, and Future Directions.’ The conference was held on 22 and 23 June, during the week-long Festival of ASEAN’s World Cultural Heritage. The topics of Vietnamese Conference were to:

- evaluate the ten-year implementation of the 2003 Convention by States Parties: achievements and limitations;
- promote cooperation among ASEAN countries to safeguard cultural heritage and contribute to social and cultural exchange within the ASEAN community;
- review the implementation of the 2003 Convention in Viet Nam: achievements and lessons learned, challenges as well as ways to enhance the effects of the Convention and improve cultural heritage safeguarding in Viet Nam; and
- raise community awareness about the roles of UNESCO and the 2003 Convention, about the relationship between tangible and intangible cultural heritage and cultural diversity, and about the participation of social groups (local communities, managers, scientists, business people, and others) in safeguarding and promoting cultural heritage.