The first sub-regional seminar on ICH with the five countries of the North-East Asian region was held on 1 and 2 July in Ulaanbaatar, Mongolia. Under the theme “Facilitating Documentation of Living Heritage and Information Exchange for ICH,” the meeting was co-organized by the Ministry of Culture, Sports, and Tourism of Mongolia, the Mongolian National Commission for UNESCO, UNESCO Beijing Office, and ICHCAP and hosted by the Cultural Heritage of Centre of Mongolia.

Despite their close historical, geographic, and cultural relationship, North-East Asian countries have not had opportunities to discuss regional cooperation for ICH safeguarding. Thus by inviting representatives from concerned institutions, the seminar gave participants an opportunity to examine ways of promoting regional cooperation while focusing on documentation methods and information sharing.

The seminar opened with congratulatory remarks by Mr M. Tumenjargal, Vice Minister for Culture, Sports, and Tourism of Mongolia; Ms Beatrice Kaldun, Head of the Culture Unit, UNESCO Beijing Office; and Mr Jargalsaikhan Gundegmaa, Secretary-General, Mongolian National Commission for UNESCO. In the keynote speech, Dr Samuel Lee, Director-General of ICHCAP, reviewed the current standards and issues related to ICH documentation. He also emphasized the importance of community involvement in regularly updating documentation. He also proposed holding regular North-East Asia network meetings for exchanging information and promoting of the common and unique ICH elements that have grown out of our long history of mutual influence.

During the first session, representatives from North-East Asian countries (Mr Chol Su Ro, Deputy Director-General, National Authority for the Protection of Cultural Heritage of the Democratic People’s Republic of Korea; Mr Yoshikazu Hasegawa, Professor, Doshisha Women’s College of Liberal Arts of Japan; Mr G. Enkhbat, Director, Cultural Heritage Centre of Mongolia; Ms Ding Yan, Director, Digitized Safeguarding Centre for Chinese Intangible Cultural Heritage of the People’s Republic of China; and Prof. Hanhee Hahm, Chonbuk National University of the Republic of Korea) reported on the current status of and issues related to ICH safeguarding, especially documentation.

In the second session, UNESCO Beijing Office, ICHCAP, and the Mongolian Foundation for the Protection of Natural and Cultural Heritage continued the discussion on documentation and information sharing and extended the topic to include networking.

For the group discussions in the third session, the participants were divided into two groups to discuss one of two topics each: 1) Documentation to Ensure the Viability of ICH and 2) Information Sharing at the National and International Level. The participants stressed the need for developing a regional network to share information on ICH documentation as to serve as a channel to exchange and disseminate ICH information.

During the plenary discussion, the participants approved the seminar outcome by agreeing to work together through the coordination of the UNESCO Beijing Office and in collaboration with ICHCAP. The participants also agreed to hold an annual sub-regional meeting for North-East Asian countries; to facilitate the exchange of experts; and to jointly promote and organize festivals and performances.

Before the seminar, the Mongolian hosts prepared an excursion to the Nalaikh District, where all participants could experience nomadic life in the gers and examine the preparation involved with the local events of the national Naadam Festival, such as the young colts’ race.
The 2014 Sub-regional Information and Network Meeting for Intangible Cultural Heritage Safeguarding in the Pacific was held in Pohnpei, Federated States of Micronesia, (FSM) from 7 to 9 May 2014. The meeting was co-organized by ICHCAP and the FSM Office of National Archives, Culture and Historic Preservation in collaboration with the UNESCO Office for the Pacific States in Apia.

The meeting was organized under the topic ‘Safeguarding and Promoting Traditional Knowledge for Sustainable Development in the Pacific’. Dr Rufino Mauricio, Secretary of the FSM National Department of Education gave the keynote speech and pointed out that the wisdom of the Pacific seafaring ancestors continues to inspire the sustainable relationship between humans and nature.

Dr Samuel Lee, Director-General of ICHCAP, also emphasized in his speech that traditional Pacific knowledge has accumulated from a time that extends beyond the reach of memory and that this knowledge is a treasure for a sustainable future. He remarked that it is ideal to document traditional knowledge in a descriptive manner, implying that this is one of the goals of the joint publication project on traditional Pacific knowledge.

After the keynote speeches, representatives from six Pacific states (Fiji, FSM, Palau, Papua New Guinea, Samoa, and Tonga) presented country reports on activities for safeguarding and promoting traditional knowledge. The representatives reported on the issues of implementing the 2003 Convention in their home countries and then shared information about challenges they faced while preserving and promoting traditional knowledge. In particular, discussion among participants revealed a common need—establishing an ICH database system for the collected information about heritage in the region.

At the second session, Dr Akatsuki Takahashi, Programme Specialist from the UNESCO Office in Apia, made a presentation on ICH networking, focusing on traditional institutions and the nongovernmental sector in the Pacific.

After the two-day meeting, participants had an opportunity to tour Nan Madol, the most ancient city ever built on a coral reef, on the eastern shore of the Pohnpei.

The meeting ended in success by assuring the value of the traditional Pacific wisdom and urging practical efforts to safeguard and promote traditional knowledge. The meeting outcomes are available on ICHCAP’s website.

Saymin Lee (ICHCAP)

Value of the Traditional Pacific Wisdom for Sustainable Development

2014 Pacific Sub-regional Network Meeting in Micronesia, 7-9 May

It was a trembling and moving experience that seven participants from the Republic of Korea met with six participants from the Democratic People’s Republic of Korea for the first time at the North-East Asian Seminar on ICH in Ulaanbaatar from 1 to 2 July. Since the division of Korea in 1945, people of the two Koreas have not been allowed to meet or communicate without permission from both governments until now.

Through the intermediate role of the UNESCO Beijing Office, this first network meeting of five countries—China, Japan, Mongolia, and the two Koreas—was made possible. During the seminar, delegates from the ROK and DPRK had two informal meetings and exchanged a lot of information regarding ICH in the North and South Korea and even the possibility of jointly nominating elements to the UNESCO Lists.

So many valuable and friendly discussions took place that we decided to meet regularly to reconfirm and preserve common elements of ICH for the one unified nation of Korea in the future. The Vice Director of National Heritage Administration from DPRK, Mr Ro Cheol-su, mentioned the possibility of nominating ssireum (Korean wrestling) jointly if dialogue and exchanges are available. We all felt like brothers and sisters singing Arirang and My Old Home Town together.

Samuel Lee (Director-General, ICHCAP)
Notes on the Genealogy of Intangible Cultural Heritage

Lourdes Arizpe (Professor, National University of Mexico, Former UNESCO Assistant Secretary-General for Culture)

In this new century, barriers are falling, customs are changing, and yet, there is a core of meaning, of affect, of memory that people refuse to give up. In this flowing and foaming world, people rush towards the new at the same time that they want to cling to meanings and shared experiences with others. Why? Because sharing gives them a sense of self and of identity in an open world. When such bonds are lost, their need is keenly felt, psychologically and politically, as is very evident in the world today.

It was the concern over this loss in the turmoil of globalization that led Member States to give UNESCO the mandate to generate actions for the protection of living culture. This was indeed a tall order, and one that led to fascinating intellectual and political meanders. At the beginning of the nineties, the “cultural turn” in world politics and the rise of representational claims had led to new ways of understanding cultural flows in terms of “worlding”, that is, creating a new cosmopolitical vision of the world based on cultural heritage, human rights, and democracy. People in nations, cultural enclaves, ethnic groups, diasporas, and recently emerged cultural groups began to mobilize to position themselves differently in the new world order. Through a deliberative process, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage was successful in proposing a new concept for the recasting of relationships among nations, culture bearers, creators, and stakeholders.

Until two decades ago, the past had been enshrined mainly in built environments—pyramids, monuments, and perennial landscapes. Cultural heritage seemed to be fixed in stone while living heritage changed with the movement of the sun. In today’s world, the past is present in the performance of a dance in the morning while the future is another group’s performance of the same dance, this afternoon. Indeed, the present seems to occupy an ever-narrower slit of time as new technologies and globalization compress the timeline between creation and transformation.

As the present thins out, it becomes evident, as never before, that the notion of “cultural heritage” is a moment in time captured in heuristic trappings that are given legitimacy because they have been agreed on by a collectivity. The collectivities that create a given practice of intangible cultural heritage may be a small ethnic group in the Himalayas or the Rastafarian musical tradition of the West Indies or an international community of Mexican fandango practitioners in Los Angeles. Given that the key process in living cultural heritage is that it may shift from today to tomorrow, it follows that its definition and modes of safeguarding must go through intense intellectual, heuristic, and political negotiations within the plurality of collectivities that practice it and with the government and international agencies that frame their recognition.

In a recent publication, physical cultural heritage placed on the World Heritage List was defined as having the attributes of singularity, uniqueness, universality, interconnectedness, and international cooperation. In contrast, I would say that intangible cultural heritage has as its main attribute the dynamics of performance and of exchange. Consequently, the normative and operational procedures of the 2003 Convention have increasingly had to deal with the dynamics of singularity and plurality as different cultural groups lay claim to a given practice; uniqueness as cultural groups clash over the territorial, cultural, or...
Expert Remarks

Masks of Alebrijes at the Mojiganga parade in Zacualpan, Mexico (Provided by Lourdes Arizpe)

ontological origins of a practice; and locality and universality as some local groups cry out that their practice is being expropriated by involving it in macro-territorial international operations. There is no “interconnectedness” in intangible cultural heritage, as if cultures were fixed-stone entities. Rather, there is an “interculturality” of deep, recurrent cultural exchanges.

Additionally, intangible cultural heritage has two other aspects that are distinctive. One is territorial, which has to do with the immigrant status of numerous cultural groups in the geopolitical grid of nation-states. The second is the mise-en-scène of a cultural practice—that is, whether it is performed in the place that has been sanctioned traditionally as the only legitimate context in which to perform such a practice. For example, if the storytelling and acrobatics we see at the D’Jemaa el Fna Plaza of Marrakesh are transferred to a theatre stage in Rabat or Paris, are they still the same practice?

All these questions were present at the very beginning of recurrent debates about intangible cultural heritage in UNESCO from the seventies to the nineties as Noriko Aikawa has explained in her writings. The decision we had to deal with in UNESCO in the nineties was whether an international convention based on an extremely complex constellation of living practices, previously termed as “folklore,” “cultural traditions,” and “customs,” could be “captured” in a normative international convention. At the time, as Assistant Director-General for Culture at UNESCO and as a social anthropologist, one of my concerns was the tension I could see arising between the increasing reification of the idea of culture as it had begun to be taken up in the policy debates on multiculturalism and the “clash of civilizations,” and the perception, shared by many of social scientists, which Georges Balandier summarizes incomparably:

Our hyper-modern contemporaries, inhabit less and less countries and physical spaces, and more and more universes that spring from new knowledge, creativity, and enterprises that are transformational: they generate new places and frameworks where human existence does is increasingly “technologized.”

In other words, culture is not a thing that may be captured but a sharing of perceptions and exchange.

The 2003 Convention created a new, internationally legitimized concept for the recasting of cultural relationships between nation-states, culture bearers, creators, and cultural stakeholders. One key issue strongly emphasized in setting up the 2013 Convention was human rights. Already in 1995, in Our Creative Diversity, the World Commission on Culture and Development had explicitly stated that interolar cultures could not use the argument of respect for cultures to further their own intolerance. Many authors have touched on this issue since cultural imprisonment leads to blindness, as Marc Auge has pointed out, or to the threats of Les Identites Meurtrieres (Murderous Identities) as the title of the book by Amin Malouf has called them. This is not the place to analyse such risks, but many people are keenly aware of the problems of unspecified “representativeness”. Also, the rise of new kinds of intermediaries in the management and negotiation of candidatures may lead to the exclusion of local cultural agents and may generate an unregulated hierarchization of groups influencing these decisions both within countries and in the organizational bodies of the Convention.

Many challenges have been noted in the operationalization of the 2003 Convention as Cherif Khaznadar has carefully noted. The First Researchers’ Forum on intangible cultural heritage held at the Maison des Cultures du Monde in Paris discussed research and operational questions related to the ICH Convention. Recently, anthropologists have highlighted major theoretical issues in defining intangible cultural heritage. It is clear that greater emphasis on documentation, training, and research is needed.

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted at the UNESCO General Conference in November 2003 by an unprecedented high number of countries—145. This great success was possible thanks to the support of Mr Koichiro Matsuura and the relentless work of Mme. Noriko Aikawa. The Convention itself represents a very important and interesting shift in the geopolitical balance at UNESCO with East Asian and other emerging countries having greater agency in creating Conventions and a vital recognition that local peoples must now take an active role in building a more balanced world.

Whatever may be said of the concept of intangible cultural heritage and of the 2003 Convention, the richness of debates it has generated inside and between cultural groups, inside and outside academic circles, and inside and outside government ministries of culture already demonstrates that the world, indeed, was ready for such a debate.


4 ICH COURIER
Traditional Tug-of-War Game

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 each issue. This issue takes a look at the rich culture represented in traditional tug-of-war games. In these examples from Vietnam, Cambodia, the Republic of Korea, the Philippines, and Thailand, you can explore the interesting traditional games practiced around the Asia-Pacific region.

Vietnam  Kéo co, Vietnamese Tug-of-war

Thuy Do, PhD (Deputy-Head, Policy Studies and Cultural Development Division, Vietnam National Institute of Culture and Arts Studies)

Diversity in Heritage Expressions

Vietnam has various forms of tug-of-war (kéo co). The characteristics of each form are defined by the ethnic group practicing as well as the location in which the games are performed. While practiced throughout the country, tugging rituals and games are concentrated mostly in the northern midlands, the Red River Delta, and the northern-central region, the ancient land of the Viet and the cradle of the native wet rice culture and Red River civilization. In addition, the games are played widely by ethnic minorities, such as the Tay, Thai, Giay, La Ha, and H’Mong, in the northern mountains.

The various forms of the tug-of-war as well as the materials used to make the tugging rope or tugging implements reflect the ecological, historical, and cultural context of each community. For example, tug-of-war among the Viet community is influenced by the patriarchal society of the feudal period, so according to custom, the teams are officially made up of only men. On the other hand, the tug-of-war games of the Tay and Giay communities (nhánh vai and so vai, respectively) allow the teams to be a mix of genders.

Symbolic and Ritual Meanings of the Game

While the tug-of-war is now popularly known as a folk game or sport activity, it originates from agricultural rituals. In practicing the game, people pray for favourable weather, bumper crops, prosperity, and happiness. The game is held at the beginning of the Lunar New Year within villages, which are the main cells of a traditional agricultural society. The components of the ritual and the game are intertwined. Essentially, tug-of-war is often considered part of a sacred rite, symbolizing the strength of natural forces, such as the sun and rains. For example, in the tugging festival of Huu Chap Village, in Hoa Long Commune of Bac Ninh City, the team from the east customarily wins the game. It is believed that a win from the team from the east (the direction of the sunrise) will bring favourable weather and, therefore, a good harvest.

Similarly, the Cu Linh Festival, which is held on the third day of the third lunar month at Tran Vu Shrine (Thach Ban Ward, Long Bien District, Hanoi), has a distinct agricultural link. The festival’s unique kéo co ngồi (tug-of-war while sitting) symbolizes a snake creeping from a higher to a lower place and practiced as a ritual of praying for floodwater recession and bumper crops. According to local beliefs, if the team from the lowland, which borders the Nghia Tru River, beats the team from the highland, the local residents will have good fortune in the year.

For the Tay in Trung Do Village (Bao Nhai Commune, Bac Ha District, Lao Cai Province), the tugging rope symbolizes a dragon that brings good luck and supports villagers to have good health, favourable weather, and bumper crops. The women’s team is always allowed to win the game on even-numbered years, with the belief that cultivation will match the reproductive ability of women and produce a strong crop.

The symbolic meanings and values of tug-of-war as a collective cultural activity and a ritual are closely related to and reflect the historical contexts of the land and people of Vietnam.

Game in Contemporary Life

Kéo co is one of a few widely popularized folk games that can ‘live’ in contemporary life. It is appealing to people of all ages and strata because it is easy to play, creates a boisterous atmosphere, shows collective strength, and honours unity and community spirit. Kéo co is known as a community and healthy folk game, and although it has a competing factor, winning or losing is not as important as unity, joy, and community harmony.

The tug-of-war has cultural similarities to games of other East and South-East Asian countries. However, the contexts in which it developed in Vietnam have contributed its own distinct flavour to the cultural landscape of the region. With its popularity in practice and profound significance, kéo co reflects the long-standing agricultural cultural identity of Vietnam. It is a precious cultural practice being studied and preserved by the Vietnam National Institute of Culture and Arts Studies.

Tug-of-war at the Huu Chap Festival in Bac Ninh Province © Nguyen Thi Thu Trang, VICAS
Cambodia Significance of Teanh Prot, Cambodian Tug-of-War

Sopheap Bir Sothn (Lecturer, Royal University of Fine Arts, Ministry of Culture and Fine Arts)

The Cambodian teanh prot (“pulling the rope”), which is generally rendered in English as “tug-of-war,” is one of the most important ritual games played nationwide during certain times of year, especially around the three-day New Year holiday in mid-April. Although the game can be played at any time for entertainment, it is ritually played in the afternoon on the last day of the New Year and/or in the afternoon of chlong chet, a rice-associated ceremony observed shortly after the New Year. The event takes place in an open space of the village or Buddhist monastery.

To play the game, normally two teams—one male and one female—compete against each other by pulling the rope. At the end of the game, the winning team runs over to the losing team and winners bump their buttocks against the bodies of the losing team.

Historically, the game has shown a strong connection with a Hindu myth about churning the ocean of milk. The myth tells about efforts of gods and demons in churning the ocean to retrieve lost or hidden treasures, particularly the amrita, the elixir of immortality. A surviving folktale of the game clearly indicates this connection.

Furthermore, such a connection is no doubt due to the popularity of the churning myth in ancient Cambodia. In fact, the myth was notably even more popular in Cambodia than in India, the country of its origin. Moreover, some artistic representations of ancient carvings show not only the churning but also the “tugging” between the gods and the demons. In addition, Cambodians today simply associate carvings of the churning with teanh prot.

The strong connection of the game with the Hindu myth does not imply the origin of game from the myth itself. Many non-Indianized agrarian communities—for instance, those in Barangay Hapao, Ifugao Province, Philippines and some ethnic communities in Vietnam and Laos—also ritually play the game.

However, it strongly indicates that on the one hand, the game could have derived from a common ritual game of rice cultivation communities from time immemorial and spread throughout East and South-East Asia. On the other hand, the popularity of the Hindu churning myth in ancient Cambodia was because Cambodians were able to engage and masterly integrate Indian myth into their local socio-religious needs.

Integrating the churning myth into the teanh prot was obviously done to embrace religious significance of the myth with an existing game to better serve the local needs, which were to create perfect social order, time, and prosperity for the coming New Year. Wendy O’Flaherty observes that “the churning of the ocean is the classic image of creation by means of chaos […]”. It should be noted here that the three-day celebration of the New Year is considered a chaotic and timeless period; in other words, the period does not have the order or time of the previous year or of the coming year—it is a void, a betwixt and between. Rituals and ritual games are required to create a perfect social order and time. For instance, making sand-mountains symbolizes a re-creation of a new social order, perfect time, and even a new universe. Similarly, the teanh prot is ritually enacted for those religious purposes.

Furthermore, a perfect rain (not too much and not too little) is needed so that abundant crops will be obtained for the coming year. Certain sexual symbolic acts such as pulling of the rope between the male and female teams and touching the buttocks symbolize a calling for rain, productivity, and fecundity as they also do in many cultures.

Another symbolic act is the manner by which the rope used to be cut by a Buddhist priest at the end of the game. (Because of the costs involved in obtaining a rope from the market, this practice is no longer performed literally.) Ritual breaking or cutting the rope symbolizes the opening or beginning of new time cycles: the twelve lunar months of the year and, most importantly, a new rice cultivation season or cycle, which is traditionally prescribed to begin after the chlong chet ceremony. It is only after the chlong chet that villagers are traditionally “allowed” to start the rice cultivation processes.

In conclusion, the game is played to mark the opening of the new rice cultivation season and to ritually renew perfect social order and time, along with perfect rain and prosperity for the coming year.

1. Although the term prot refers to the rope made of buffalo or cow’s hide, the rope, used in the game, can be simply vines collected from nearby forest, woven stems of sugar palm leaves, or plastic rope bought from the market.
3. Some information is taken from my participation at the International Symposium on “Diverse and Common Aspects of Traditional Tug-of-War in East Asia,” held on 12 April 2013 in Dangjin City, Korea.
The magico-religious quality of the Korean tug-of-war can be traced to Earth Goddess worship, the symbolic re-enactment of sexual intercourse in fertility rituals and dragon worship. In all forms of the tug-of-war, the victory of the female side or its equivalent is interpreted in the fortune-telling tradition to mean peace, prosperity, and fertility for the community. Such positive interpretations of the female victory are connected to the Earth Goddess faith. On the other hand, the joining of the male and female ropes in the double-rope tug-of-war is seen as the union of the two sexes. In most regions, the male and female ropes are referred to as the male dragon and female dragon, and the joining of the two ropes is seen as their sexual union. Dragon deities in Korean folk faith have the combined characteristics of agricultural deities and water deities. The tug-of-war is seen as an expression of the agricultural aspects of the dragon deity faith in the form of a game. Meanwhile, the interpretation of the joining of the ropes as a sexual union is based on the association between form and act, which leads to the magical belief system that sexual acts, real or mimicked, brings about prosperity and fertility.
The Philippines  **Punnuk, the Tugging Ritual in Hungduan, Closing an Agricultural Cycle**

Norma A. Respicio (Professor of Art Studies, University of the Philippines, Diliman)

In Hungduan, Ifugao, three communities—Hapao, Baang, and Nungulunan—observe three post-harvest rituals, collectively known as huwah. Punnuk, an intense tugging match in the Hapao River, is the last of the three rituals.

Before punnuk, the baki and the inum, are held at the ground floor of the dumupag’s house. (The dumupag, the designated lead family in the harvest, belongs to the kadangyan, a traditional rich class owning inherited terraced fields.) Both rituals are presided by the mumbaki (ritual specialist) who chants expressions of gratitude to the gods for the harvest and to the forbears for the terrace fields bequeathed to the present generation of dumupag.

The baki is a ritual divination where chickens, and sometimes a pig, are sacrificed. The bile of the sacrificed animal is inspected for acceptability as offerings to the gods and ancestral spirits. Upon declaring the bile maphod (very good), a male elder shouts from the large jar and to dip his cup in the inum. Between chants of prayers, the dumupag are brought to the ritual area for preparation for the ritual.

After the baki, three jars of varying sizes containing rice wine prepared by the dumupag are brought to the ritual area for the inum. Between chants of prayers, the mumbaki opens each jar and to dip his cup in each, starting with the large one. After he takes the first sip of the finest wine from the small jar, others can partake of the wine from the large jar. Shouts of revelry signal the rest of the community to join the night-long merrymaking before the punnuk the following day.

The punnuk features the kina-ag and the pakid. The kina-ag, the object for tugging, is made of tightly packed dried rice stalks bound neatly with vines called a-e (Tinospora sp.). It is formed like either a ring or a human figure. The pakid, the object for pulling the kina-ag, is the sapling of the attobra tree (Callicarpa formosana). The preferred length of the pakid is five metres, and the preferred circumference is ten centimetres. From an adjacent sapling, a formidable hook is fashioned at the base of the pakid where the kina-ag is securely attached during the tugging. Gathering of all the materials and the making of the kina-ag is cooperative work done by men.

On the day of the punnuk, three groups of participants wear their traditional attire and march to the nunhipukana, or the convergence point of the waters of the Hapao River and its tributary. The three groups come from different directions—Hapao from the east, Baang from the south-west, and Nungulunan from the north-west—making their way to the nunhipukana through thickets and rice terrace embankments. The men carry the pakid and the kina-ag, which are decorated with the dong-a leaves (Cordyline fruticosa) while bunches of leaves are waved high to the tempo of boastful cheering of the participants.

The playful exchange of taunts becomes more feverish as the participants approach the river. The first two groups that arrive at the nunhipukana are the first to face each other in the tugging ritual. The participants recite munggopah, prayers imploring the gods’ blessing for a successful performance of the rite and for the community’s health and well-being.

After the prayers, a kina-ag is thrown in the river, and the opposing groups immediately strike and hook it with their pakid. If the river current is strong, the pakid is securely hooked into the kina-ag by one of the elders neutral to the contending groups. The tugging invites cheers from community members positioned at the river embankments eagerly hoping for a victory on their side. The group that pulls the kina-ag, and even the opposing group, closer to its side and wins the round. The winning group then faces off with the remaining group for another round of tugging. Punnuk can go on as long as there is a kina-ag to pull, if the pakid remains sturdy, or until everyone gets tired.

The group that wins the most rounds is declared the victor not only in punnuk but of the entire harvest season. The winners are euphoric because, according to traditional beliefs, the rest of the year will be one of plenty and their rice granary will always be full. Those who do not win, however, are challenged to fend off a lean year.

After the matches and a winner is declared, the used kina-ag is thrown into the river to be swept away by the currents so that when it is seen by the communities living downstream, people will know that the harvest in Hapao, Baang, and Nungulunan has been completed.
Background

Chak-ka-yer or tug-of-war is one of the oldest traditional team games of Thailand. It is believed that chak-ka-yer derived from imitating the work of humans pulling a trolley with a heavy load, the behaviours of bulls, buffaloes, or elephants in pulling heavy things, and a Buddhist ceremony called Chak-Phra, in which a Buddha image is placed on a beautifully decorated cart and pulled in a procession so that people pay respect to the Buddha image as it rolled by.

It is also believed that chak-ka-yer was known and played in the Sukhothai period, around 1157 CE (Chuchchai Gomaratut, 1982). However, a document in a Thai literature called Khun Chang Khun Phaen shows that there was also a game named sak sao, which was a kind of chak-ka-yer game played in the late Ayuttaya period, around 1757 (Department of Fine Arts, 1970). Evidence also shows that the chak-ka-yer game was included in the first athletic game of students in 1897, during the reign of King Rama V of the Rattanakosin period (Sawasdi Lekhayanon, 1971).

Meaning and Significance

In chak-ka-yer, two teams use physical effort to pull a rope in opposite directions as a way of keeping the middle of the rope in their side. The belief that chak-ka-yer originates from moving heavy things and the Buddhist Chak-Phra ceremony reflects Thai culture in hospitality, devotion, patience, and cooperation in public activities. Chak-ka-yer is usually played for entertainment as well as for unity, friendship, good relations, and understanding between men and women. The matches usually take place during annual festivals and holidays, such as the Songkran Festival (Thai Traditional New Year), New Year’s Day, the City Sacred Buddha Image Festival, and the King’s or the Queen’s birthday (Department of Physical Education, 1937).

Playing Styles and Method

Chak-ka-yer is played by both men and women, and it is more popular among adults than with children. The players are divided equally into two teams of eight to twelve players per side. There are many ways of dividing the teams. The matches are often segregated by gender, with male teams pitted against male teams or females against females. Some matches mix genders but the male-to-female ratio must be the same for each team. In some areas, matches are played with male teams going against female teams. In the latter case, the male team must have fewer players than the female team has.

Generally made of manila or leather, the chak-ka-yer rope is twenty to thirty metres long and two and a half centimetres in diameter. In some areas in the north, a long wooden stick, such as bamboo, is used instead. In these cases, the game is called sak-soo (pull-a-stick). Three pieces of red cloth are tied to the rope as markers. The first strip of red cloth is put in the middle and is used to mark the results of the match. About two to three metres from the middle cloth on both sides, the other two strips of red cloth are tied to mark the boundary area for each team, and neither team is allowed to hold the rope in this section.

The game usually takes place in an open field or yard. A two-to three-metre line is drawn on the ground to mark the sides. The players on each team stand opposite to the other. The players hold the rope with the middle marker just over the dividing line. When play commences, the players tug on the rope, trying to get the boundary marker of their opponents to cross the dividing line. The first team to do so wins.

Conclusion

Chak-ka-yer is one intangible cultural heritage element of traditional Thai sport. It gives physical, mental, emotional, intellectual, and social values with Thai identity, and it is also a popular game that has been played throughout the country from the past to present.

References


Department of Physical Education. 1937. Lexicon of Thai Traditional Sports. Pranakorn: Changpip-Wattsungwech’s School Publishing.

Use of Formal and Non-Formal Education in ICH Safeguarding

Urazali Tashmatov (Professor, Uzbekistan State Institute of Arts and Culture)

The UNESCO 2003 Convention was adopted because of the need for safeguarding ICH and ensuring its safe transmission to future generations. While promotional activities allow increasing awareness about ICH among populations, formal and non-formal education ensures its sustainability as well as continuity. It is for this specific reason that the delivery of ICH-related knowledge and skills through formal and non-formal education plays one of the central roles in safeguarding efforts.

With this background, ICH safeguarding by means of formal and non-formal education has its own specifics if seen in the context of Uzbekistan.

Looking at formal education, it is possible to observe the efforts undertaken in four directions. The first one is the effort to introduce ICH-related knowledge and concepts to educational standards, based on which school and university curricula and programmes are developed. However, it should be noted that there are some limitations with that regard. On the one hand, the formal education system of Uzbekistan, which is regulated by the Law on Education and the National Personnel Training Programme (1997), stipulates the development of national educational standards for each subject and allows introducing these standards to all educational establishments across Uzbekistan. On the other hand, there is no opportunity to introduce changes to curricula and programmes developed based on educational standards whenever needed.

Notably, the National Programme on Safeguarding, Preserving, and Popularizing Intangible Cultural Heritage of Uzbekistan in the period of 2010 to 2020 (adopted in October 2010) takes into account the above-mentioned limitation. It deals with the issues of personnel training and capacity development in the ICH field (Chapter IV). Upon that, the national programme stipulates, among other matters, the following:

- Preparing and publishing ICH textbooks
- Integrating ICH topics into curricula and programmes of professional development courses for teachers of general secondary education schools
- Involving ICH bearers and practitioners in the process of education as well as curriculum development
- Attracting young people to the process of collecting ICH materials as well as to the promotional activities
- Building the capacity of ICH specialists and others

The second direction is the introduction of special ICH courses in universities and institutes dealing with arts and culture. For example, there is an introductory course to Uzbek ICH at the Uzbekistan State Institute of Arts and Culture. The course, which is offered during the fifth semester, is for students specializing in folk art. In addition, the Professional Development Center, established under the Institute of Arts and Culture, has arranged professional development courses, which include a special course on intangible cultural heritage, for professors and teachers of higher education institutions. The Center also offers a one-week course on ICH for heads and personnel of cultural centres and recreation and entertainment parks.

The third direction is associated with ICH-related studies and research undertaken at Uzbek higher education institutes. In the last decades many master’s and doctoral theses have been dedicated to studying the challenges associated with integrating ICH-related knowledge into the Uzbek education system, ICH safeguarding problems, and the promotion of certain ICH elements in the conditions of modernity.

The fourth direction is connected with implementing special ICH projects on the national and international levels. For instance, one recent project has been the Implementation of UNESCO Convention on Safeguarding Intangible Cultural Heritage on the National Level, which was conducted with the support of the UNESCO Office in Tashkent. Within its framework, a number of seminars were held in Tashkent, Samarkand, and Fergana with the participation of ICH specialists and experts as well as ICH bearers during 2012 and 2013. These seminars provided a platform to discuss current issues in ICH and allowed the people involved to later organize their own seminars in different places around the country.
Apart from local efforts on ICH safeguarding, there have also been international efforts in which Uzbekistan has taken part. For instance, Uzbekistan (along with Pakistan, Bangladesh, Vietnam, and Palau) is participating in the pilot project, *Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development*, which is being coordinated by the UNESCO Bangkok Office and financed by the government of Japan. The project envisages the development of universal methodologies on integrating ICH-related knowledge into school curricula so that these methodologies can be applied to the countries of Asia and the Pacific. For this purpose, several countries were selected based on the different social and economic indicators as well as geographic location.

In Uzbekistan, this project is being implemented jointly by the Ministry of Public Education and the Ministry of Culture and Sports. For piloting purposes, within the framework of the project, sixth grade classes of two schools in Tashkent were selected. The curricula and lessons on ICH-related themes (folk songs and folk games) were introduced. This was accompanied by the development of manuals and textbooks for teachers and students with the assistance of specialists and experts of both ministries and a two-week training session for teachers with the involvement of experts, specialists, and bearers of ICH traditions.

At present, within the project, which is to be finalized in June 2014, the process of improving the methodological manuals and textbooks is being continued. It is planned to involve bearers of ICH elements in the educational process and to attract students to the process of collecting and documenting ICH elements.

ICH safeguarding efforts through non-formal education is closely linked with the ustoz-shogird (master-apprentice) method in Uzbekistan. It is non-formal because it is based on the free will of the people involved and education takes place beyond regular school or university hours. In fact, many talented ICH bearers obtained knowledge through this method and use it as the main method of transmitting knowledge and skills to younger generations (in almost all domains).

Notably, the master-apprentice method is widespread and is still used in many ICH-related fields and professions. Sometimes it may become the only way of transmitting ICH knowledge. For instance, ropewalking requires that the skills associated with it be transmitted when the child is young and under family conditions. Thus, to train a person to be a professional ropewalker, one should teach the child when the child is two or three years old while there is no fear of heights. Also, since it is natural for families outside of the ropewalking tradition to not endanger their own children by letting them be ropewalker apprentices, ropewalkers select their own children or grandchildren as apprentices, and the only method of transmitting knowledge in this regard is the master-apprentice method.

In spite of the difficulties in transmitting knowledge and skills associated with ropewalking, at present there are more than twenty-five ropewalking groups in Uzbekistan. This is a bright testimony that the method works well.
NGOs in the ICH field are known for playing an important role in facilitating ICH safeguarding in society and bridging a gap between governments and ICH communities. In particular, 2003 Convention explicitly mentions the role of ICH NGOs and their involvement in implementing the Convention. The issues are how to ensure their involvement and how to promote efficient roles of NGOs. To deal with these issues, ICHCAP held the 2014 Intangible Cultural Heritage Conference on ICH NGOs from 26 to 28 June in Jeonju, Republic of Korea, in collaboration with the Korea Heritage Foundation, the National Intangible Heritage Centre of Korea, and the ICH NGO Forum. Participants gathered from various NGOs from around thirty countries to speak about the identity, role, and empowerment of ICH NGOs in safeguarding ICH in the Asia-Pacific region.

In opening the discussion, the importance of NGOs’ roles in the 2003 Convention was highlighted based on some points from the IOS evaluation report on ICH NGOs, which revealed several issues, including the lack of consistency and clarity in the UNESCO accreditation process and insufficient community participation. In addition, the significance and prospects of NGO networks in the field of ICH was envisioned on the grounds that NGOs play an important role in countries where democracy is not completely established and segments of the population lack access to basic human rights.

Identities and Contribution of ICH NGOs

In discussing the notion of identification and contribution of ICH, it was argued that the identity of ICH must first be understood to better understand the issues related to the identity of ICH NGOs. ICH is a living heritage that is continuously evolving through the process of being practiced. Therefore, the definition of ICH includes the identity of practitioners. However, there were also worries about focusing too much on identity and the idea that trying to define ICH may hinder safeguarding it. Furthermore, several layers of identity exist for each ICH element. The top layer, which may come in the form of a stereotype, is often emphasized or commercialized at the expense of the more complex layers beneath. Yet it is often those complex layers that are most in need of safeguarding. How a culture perceives its ICH also gives several dimensions to ICH. It may place emphasis on the people practicing ICH, on the location where it is practiced, or on the method used. Thus, a single ICH element has multiple identities.

Likewise, ICH NGOs each have multiple identities that change depending on the context. An NGO has a different identity at the local, regional, national, and international levels. It also has a different identity in a different network. Networking is crucial to developing NGO empowerment, and the various identities of ICH NGOs should be taken into account to form more efficient networks, an idea that was also explored during the parallel discussions of the conference.

In addition to the multiple identities within one NGO, great diversity exists among NGOs. ICH NGOs range in size and in scope of work as well as in needs and objectives. NGOs in highly developed countries that have a high focus on ICH safeguarding and many resources function differently from NGOs in countries where democracy is not completely established and resources are scarce.

The high degree of diversity that exists within and among ICH NGOs calls for an individualized approach and unique methodologies for ensuring that an NGO is fulfilling its role while maximizing its capacity.

Role of NGOs between Governments and Communities

About the efficient role of ICH NGOs, participants illustrated the various roles NGOs play between governments and communities. The different identities of NGOs imply different roles as well. However, ICH NGOs all share the general role of acting as mediators between governments and local communities.

By working independently from governments—but closely with communities—ICH NGOs can provide structure to compensate for the informal nature of ICH. This can be achieved through detailed research to produce concrete data and statistics that can reveal areas where the need is most critical. Evaluations and more clearly defined standards can help hold NGOs accountable and encourage them to produce measurable results.

Another common goal of ICH NGOs is the facilitation of ICH transmission. Promoting
ICH among the youth is necessary to ensure transmission. It has been noted that in several regions, younger generations are unaware of their own cultural identity, and in areas with particularly high levels of diversity, poverty, and conflict, cases of younger generations rejecting their own cultures have been identified. Engaging youth in ICH safeguarding may include creating afterschool programmes, organizing events, or even advocating ICH education in official curricula, bearing in mind that the youth must be involved in the safeguarding process rather than simply taught about ICH. ICH safeguarding by youth has been shown to create a sense of identity in individuals and communities.

With a renewed sense of identity, communities are able to develop socio-economically. ICH NGOs can thus work as enablers of capacity building in communities. However, NGOs should not function as spokespersons of communities. Nor should they create a dependence that would leave the communities helpless should the NGOs leave. A shift from a top-down approach to a bottom-up one has begun and has already successfully helped with sustainable development in several regions. The incorporation of ICH elements into modern-day living is another way to increase sustainability as it ensures that the heritage remains living by making it a part of life rather than a tourist attraction.

NGOs should aim to create sustainable methods for safeguarding ICH by focusing on youth and incorporating ICH in modern living. They must work independently from local governments and aim to protect all ICH, not just ICH that has been added to the Lists.

Empowerment of ICH NGOs
The participants also discussed empowering ICH NGOs as catalysts to sustainable development. The most successful safeguarding methods are those that engage the community in defining and promoting ICH. In regions where the community is highly engaged, individuals benefit socioeconomically. They have higher goals for their future as ICH safeguarding provides them with new opportunities for a sustainable lifestyle without compromising their cultural identities.

At the national level, further empowerment can be achieved through the passing of enabling legislation. Although NGOs should be independent of governments, they must work with them to ensure that all communities are fairly represented and have their voices heard. In countries with a high focus on ICH, governments are expected to facilitate the participation of NGOs in defining ICH.

At the international level, NGOs can help empower communities by teaching them how to use technology to raise awareness. Cases of ICH receiving worldwide recognition thanks to social media and cooperation with the tourism industry have shown that local communities can connect with the outside world. YouTube channels, websites, ICH Wikis, and other media have helped spread information and create inventories in ways that begin at the community level.

NGO Scope and Networking
The parallel discussions focused on the scope and expertise of ICH NGOs and the opportunities of ICH NGO networking. Networking helps increase access to knowledge by NGOs, and thus, by communities. Sharing experiences—both successes and failures—across networks allows for a faster spread of effective methodologies and prevents the repetition of mistakes. The IOS evaluation report noted that NGOs often struggle to be taken seriously by State Parties. Networking helps NGOs form a stronger voice at the national and international levels.

Events, such as festivals, have been useful in promoting NGO networks. Gathering representatives from pre-existing networks and representative from NGOs in isolated regions is an effective way of connecting smaller NGOs to networks and helping them gain access to the information and resources they need.

Mapping existing NGOs and creating a central database of NGOs and successful practices may help develop more networks. Identifying the multiple identities of NGOs, defining their scope and expertise, and entering the information into a database could help establish connections by creating groups based on a variety of axes. Thus, ways in which NGOs complement one another can be exploited through the creation of carefully designed networks.

To increase networking effectiveness, higher education institutions should be involved with research and implement postgraduate degree options. Face-to-face meetings in addition to both synchronous and asynchronous online communication through various social media platforms can provide multiple options for networking and cater to the needs of a vast range of types of NGOs.

The involvement of NGOs in ICH safeguarding presents numerous opportunities for increasing resources allocated to ICH safeguarding, raising awareness of the importance of ICH, helping with sustainable development, and improving the lives of practitioners. However, many challenges present themselves as well. The intangible nature of the heritage makes it difficult to measure, which leads to a lack of concrete data. Urbanization, globalization, and modernization are changing the environments of practitioners, and younger generations are sometimes unaware of the importance of ICH. Different characteristics of ICH, of NGOs, and of countries’ socioeconomic situations can function as obstacles to cooperation and information sharing. Yet with a higher focus on data and monitoring, on communities, and on networking and information sharing, many of those obstacles can be overcome.

Overall, the conference discussions revealed that ICH NGO networking is critical as it helps to multiply access to knowledge and resources and strengthens collective creative energy. A multifaceted approach to networks that caters to diverse aspects and challenges concerning ICH safeguarding was very much valued in the conference. Consequently, the participants agreed that NGO networking is not an option, but a necessity, and more importantly, that the viability of ICH is reliant on this networking.
The fifth session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage was held from 2 to 4 June 2014 at UNESCO Headquarters in Paris. During the session, representatives from 161 States Parties, accredited NGOs, and Category 2 Centres as well as ICH experts participated and discussed ways of implementing the 2003 Convention. The major issues for this session were revisions of the Operational Directives for implementing the Convention, elections for members of the Intergovernmental Committee for the Safeguarding of ICH, and the accreditation of NGOs to act in advisory capacities to the Committee.

With revising the Operational Directives, one of the biggest topics regarded combining the Subsidiary Body and Consultative Body into a single body to be known as the Evaluation Body. At the eighth session of the Committee held in Baku, Azerbaijan, in 2013, there was a consensus around the proposal that the evaluation of all files be carried out by a single Evaluation Body. The fifth General Assembly decided to operate the Evaluation Body on an experimental basis for the evaluation of nominations for inscription on the ICH lists, the Register of Best Practices, and international assistance requests greater than US$25,000. The Evaluation Body shall be composed of twelve members appointed by the Committee: six ICH experts from States Parties that are not Members of the Committee and six representatives from accredited NGOs, taking into consideration equitable geographical representation and various ICH domains.

Another issue regarding the Operational Directives revision was the criteria and procedures for accrediting NGOs to ensure all accredited NGOs have the required experience and capability to act in an advisory capacity to the Committee. However, the General Assembly decided not to adopt the proposed revision that requires all the NGOs to have good language skills—English and French—as well as experience in drafting texts in those two languages. Some of the representatives pointed out that only six NGO representatives will act as members of the Evaluation Body, which means that not all the NGOs need to have good language and text-drafting skills. In this regard, they suggested to differentiate the criteria for the general accredited NGOs from those of the NGOs acting for the Evaluation Body. This issue will be discussed again during the sixth session in 2016.

As half of the members of the Committee needed to be renewed, twelve members were elected in accordance with the principles of equitable geographical representation and rotation. The newly elected members are Turkey (Group I); Bulgaria and Hungary (Group II); Saint Lucia (Group III); Afghanistan, India, Mongolia, and the Republic of Korea (Group IV); Congo, Côte d’Ivoire, and Ethiopia (Group V(a)); and Algeria (Group V(b)). Thanks to Slovakia who voluntarily resigned its candidacy immediately before the election, showing its great cooperative spirit, Group II became a clean slate without competition. The twelve newly elected States Parties will serve as Committee members for up to four years.

During the session, twenty-two NGOs were accredited to act in an advisory capacity to the Committee. In the Asia-Pacific region, four organizations were accredited: the Doostdaran and Hafezane Khesht Kham Association (Islamic Republic of Iran), the Indonesian National Kris Secretariat (Indonesia), the Indonesian Wayang Secretariat (Indonesia), and the International Mask Arts & Culture Organization (Republic of Korea).

After the three-day session, the ICH Category 2 Centres’ meeting was held on 6 June. Mme Cécile Duvelle, Mr Frank Proschan, and other staff of the ICH Section at Headquarters and representatives from the eight ICH Centres (from Algeria, Brazil, Bulgaria, China, Iran, Japan, Peru, and the Republic of Korea) participated in this meeting. The participants had a roundtable discussion on the evaluation and renewal process of the Category 2 Centres based on the experience of CRESPIAL in Peru last year and on the UNESCO medium-term strategy for cooperation with the Category 2 Centres in the ICH field.

Minyung Jung (ICHCAP)

Operational Directives Revised for a Single Evaluation Body
Fifth General Assembly of ICH Convention, Paris, 2-4 June
ICH News Briefs

[Philippines] Tabungaw Techno-transfer Program of National Living Treasure

For the first time in forty-five years, the graduating students of the San Quintin National High School in Abra, Philippines, wore a gourd-casque instead of the customary academic cap. On 28 March 2014, fifty-four students completed the techno-transfer programme designed by Teofilo Garcia, a National Living Treasure, under the Technology and Livelihood Education curriculum of the Department of Education-Division of Abra.

After Garcia was conferred with the National Living Treasures Award in 2012 for tabungaw or gourd casque-making, the training programme was launched in January 2013. What he learned from his grandfather at the age of fifteen, followed by five decades of relentless practice to gain mastery of his craft, is what he is now passing on to the younger generation.

Garcia is not only teaching the process of gourd casque-making—from sourcing to refining the raw materials to the actual weaving of the inner lining and rim and to finishing the work—but also planting, harvesting, and selecting the gourd to make the casque.

The teaching of a traditional craft in a formal school by a national living treasure is a ground-breaking programme.

It is the first time since the award was established in 1992 that a national living treasure facilitated the teaching of his craft in a classroom setting.

[UNESCO] Launching of the World Crafts Council Award of Excellence for Handicrafts

The first World Crafts Council Award of Excellence for Handicrafts was launched in Jakarta on 22 April 2014. This year, the National Crafts Council of Indonesia, in cooperation with the Ministry of Trade of the Republic of Indonesia, will be the host for the 2014 evaluation cycle in close collaboration with the World Crafts Council—Asia-Pacific Region (WCC-APR).

The WCC Award (formerly known as the SEAL of Excellence Programme) of Excellence for Handicrafts aims to promote quality crafts that uphold rigorous standards of excellence. It aims to ensure that when consumers buy awarded handicrafts, they are buying high-quality, culturally authentic products that have been manufactured in a socially responsible manner with respect for the environment.

Applications are now open for the 2014 WCC Award of Excellence for Handicrafts in South-East Asia, South Asia, and the South Pacific. A panel of experts in design and handicraft production and promotion will meet in August 2014 in Jakarta, Indonesia, to review submissions across a variety of craft categories that are produced from textiles, natural fibres, ceramics, wood, metal, stone, and other natural materials as well as composite materials.

This year’s winning products will be exhibited during the WCC Golden Jubilee Celebration Summit that will be held in cooperation with the Dongyang government and China Arts and Crafts Association in October 2014. Applications close on 31 July 2014.

[Source: UNESCO Jakarta Office]

[Indonesia] Performances of Art and Culture of Indonesia and International Festival

The Performances of Art and Culture of Indonesia and International Festival, organized by Satya Wacana Christian University (SWCU), was held from 23 to 25 April 2014. The festival brought together performers from eighteen different ethnic groups from the university, who showcased the diverse cultural traditions and performances of Indonesia while aiming to increase tolerance and understanding through culture.

The 2014 festival opened on 23 April with the Performances of Art and Culture of Indonesia and International Carnival, which was held in the public streets of Salatiga and received a lot of attention from local residents. The carnival brought the theme of ‘Synergy in Our Diverse Culture’ and included a number of cultural performances from students from Batak Simalungun, Batak Toba, Kalimantan, Toraja, Poso, Nias, and Papuan backgrounds. For the first time, the university also invited delegations from Canada, Nicaragua, Philippine, USA, Norwegian, Italia, France, Costa Rica, India, and Mexico who all participated in the events.

[Source: UNESCO Jakarta Office]

[UNESCO] Smithsonian Folkways Recordings

Give New Life to the UNESCO Collection of Traditional Music of the World

The UNESCO Collection of Traditional Music of the World, a pioneering effort for more than five decades to make the world’s musical heritage more widely known and appreciated, takes on new life with the release by Smithsonian Folkways Recordings of more than a hundred albums spanning more than seventy nations on every continent.

Beginning on 29 April 2014, Smithsonian Folkways Recordings will release two albums per week, publishing an in-depth article about the newest releases as well as free, full-album streams to allow as much access as possible for these rare and influential recordings.

The release of the twelve new titles was saluted by UNESCO’s Cécile Duvelle, Chief of the Section for Intangible Cultural Heritage, who said, “This strategic partnership with Smithsonian Folkways Recordings, the preeminent publisher of the world’s musical heritage, makes it possible for these important recordings to reach eager audiences.”

The UNESCO Collection was launched in 1961 in collaboration with ethnomusicologist Alain Daniélou (1907-1994) and the International Music Council (created by UNESCO in 1949). Later, the International Institute for Comparative Music Studies and Documentation and the International Council for Traditional Music collaborated with UNESCO as the collection grew.
The partnership established between UNESCO and the Smithsonian Institution in 2009 is aimed at supporting cultural diversity and increasing understanding among peoples through the documentation, preservation, and dissemination of sound and video recordings and educational materials related to intangible cultural heritage and its practice.

(Source: UNESCO)

[Tajikistan] National Capacity for the Safeguarding of Living Heritage Strengthened

![Shashmaqom music © Otanazar Mat'vakubov](image)

The two-year project, Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage in Central Asia, concluded with a training workshop on community-based inventorying of ICH from 11 to 17 May 2014 in Dushanbe, Tajikistan. Since the launching of the programme in 2012, substantial changes can be noted in the Tajikistan State Programme for the Safeguarding of ICH for 2012-2015.

Participants of the final training, representing the Ministry of Culture; leading universities, libraries, and museums; NGOs in the field of crafts, and traditional music and dance; and ICH bearers learned about inventories under the UNESCO 2003 Convention and strengthened practical technical skills in identifying ICH and making inventories.

Field activities during the workshop were concentrated in rural areas close to Dushanbe and addressed the traditional handicrafts, music, singing, and dance performances as well as some traditional practices. Experts of the working group established under the National ICH Committee and community members represented all domains of the 2003 Convention.

The training was co-organized by the Scientific-Research Institute of Culture and Information of the Ministry of Culture of Tajikistan and supported by the National Commission of Tajikistan for UNESCO with a generous financial contribution of the Norwegian Ministry of Foreign Affairs to the Intangible Cultural Heritage Fund.

(Source: UNESCO)

[Kyrgyzstan] 2014 Kyrgyz-ICHCAP ICH Documentation Workshop and Pilot Filming

![Manas filming © ICHCAP](image)

The Kyrgyz-ICHCAP Joint Project of ICH Documentation Workshop and Pilot Filming in Kyrgyzstan was conducted from 17 to 23 June in Bishkek and Talas, Kyrgyzstan. The project was co-organized by ICHCAP and the National Commission of Kyrgyz Republic for UNESCO (NATCOM) in collaboration with the Institute of Language and Literature of the National Academy of Sciences, Kyrgyz Republic.

ICHCAP and NATCOM invited documentation experts, including film directors, directors of photography, and audio producers, and researchers from the National Academy of Sciences. The project aimed to share experience and information on ICH documentation in Kyrgyzstan and Korea as well as to apply the technologies shown during the workshop, and therefore to provide high-quality visual materials for greater public awareness in the Asia-Pacific region.

During the two-day workshop on 17 and 18 June in Bishkek, Korean and Kyrgyz documentation experts and Kyrgyz ICH researchers presented their experiences with ICH documentation and discussed effective methodologies for film documenting Manas, which is the representative epic of Kyrgyzstan depicting the national hero, Manas.

After the workshop, the Korean and Kyrgyz experts filmed the sacred spaces of Manas and performances of Manas tellers (Manaschy) in the Talas region. The film also dealt with the interviews on the Manas tellers relating to their lives with Manas, and the researchers’ field research activities. The film will be completed through a follow-up editing procedure by the end of this year and will be uploaded to the ICHCAP website.

ICHCAP’S New Location

In May 2014, ICHCAP moved from Daejeon to its new home in Jeonju, Republic of Korea. Housed across from the historical and culturally rich Hanok Village, in the newly constructed National Intangible Heritage Centre building, ICHCAP is now in the heart of Korea’s intangible cultural heritage.

We look forward to continuing our collaborative work to safeguard intangible cultural heritage throughout the Asia-Pacific region from our new offices.

New Address
95 Seohak-ro, Wansan-gu, Jeonju
Jeollabuk-do 560-120

ICHCAP’s new office in Jeonju © ICHCAP

ICHCAP
July 2014

Published by International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP)

Address
95 Seohak-ro, Wansan-gu, Jeonju, Jeollabuk-do 560-120 Republic of Korea

Tel +82 63 230 9731
Fax +82 63 230 9700
Email info@ichcap.org
Website www.ichcap.org
Executive Publisher Samuel Lee
Editorial Advisory Board
Moe Chiba, Alisher Ikramov, Hongnam Kim, Jesus Peralta, Akatsuki Takahashi

Editor-in-Chief Seong-Yong Park
Editorial Staff
Boyoung Cha, Saymin Lee, Woonjin Ahn, Michael Peterson

Design & Printing Yemack Korea

ISSN 2092-7959

The ICH Courier may be downloaded from www.ichcap.org and reprinted free of charge provided the source is acknowledged.

Printed on recycled paper