The Silk Road countries gathered together to seek a way of “rapprochement of cultures.” From 11 to 13 September 2014, scholarly and governmental experts in the field of intangible cultural heritage (ICH) from Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan, Mongolia, and the Republic of Korea as well as from UNESCO field offices and Category 2 Centres met in Tashkent, Uzbekistan, and tried to follow the good will of the Silk Road. Central Asian countries, the center of the Silk Road, have acted as a conduit between ancient civilizations and have pursued values of exchange and mutual coexistence.

The place of exchange was prepared in the framework of the Fifth Central Asia Sub-regional Network Meeting on the Safeguarding of ICH, which was co-organized by ICHCAP, the National Commission of the Republic of Uzbekistan for UNESCO, and the International Institute for Central Asian Studies. This year marks the fifth anniversary of the sub-regional network meetings between ICHCAP and Central Asian countries and the final year of the first three-year project, Facilitating ICH Inventory Making and Using Online Tools for ICH Safeguarding in the Central Asian Region. In the course of the three-year project, each country of the network meeting has doubled efforts to compile information on the ICH inventories and has carried out progressive discussions regarding the establishment of an online database for more efficient management and promotion of these inventories. Also, the meeting uncovered more profound issues in the development of ICH in Central Asia through an information-sharing session on oral traditions and epics that gathered leading experts and scholars in the region. And for good reason, oral traditions and epics have been the core means of intergenerational transmission in nomadic cultures, which is characterized by constant migration.

During the information-sharing session, ‘Safeguarding the Creative Value of ICH in Central Asia, Focusing on Oral Traditions and Epics,’ held on 11 and 12 September, keynote speakers, Dr. Rustambek Abdullaev and Dr. Eunkyung Oh gave insights into the characteristic features of oral traditions as well as the ways in which Eurasian epics can restore lost memories and ICH. Following the speeches, renowned scholars from Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan, and Mongolia shared information on the characteristics and values of each country’s oral traditions in general and specific elements that contribute to form people’s identity. Mr. Bazaraly Muptekeyev and Ms. Sabira Kulsarieva from Kazakhstan introduced the value of oral tradition and epic stories, which were formed while the nation was coming into being through the interactions of diverse ethnic groups. Kyrgyz presenters, Ms. Chinara Beksuitanova and Ms. Asel Isaeva emphasized that the Manas, Semetei, and Seytek trilogy is a “phenomenon of national identity” and a “consolidating factor of ethnos” while the small epics about history, life, and socio-political and spiritual ideals are an “inexhaustible source of popular wisdom” of Kyrgyz people. Ms. Lola Hojiboyeva and Mr. Sayfiddinov Burhon from Tajikistan emphasized that the epos, which originated from the mythology of ancient Iranian nations, forms a “considerable part of Tajik cultural heritage.” Mr. Geldimyrat Muhammedov explained that the Turkmen Gorogly epos, the story about achievements of the ancient hero Gorogly, reflects the “aspiration of the Turkmen nation for the happy life, unification, freedom, and justice.” Uzbek participants introduced the history and categories of oral traditions and viewed Alpamish, the ancient Turkic epic, as the “symbol and source of
ancient customs, traditions, superstitions and ceremonies” of Uzbek people. Mr. Norov Urtnasan from Mongolia shared information on great epics, such as Secret History, Göser, Žanger, and Han Haranguj, among others. These epics “feed the romantic, adventure-seeking, and aesthetic needs of present-day audiences.”

As the result of the two-day, in-depth discussions, the participants agreed to:
- pay special attention to future activities involved with the studies of oral traditions and traditional epics as well as practical actions on safeguarding, transmitting, and promoting ICH
- draw attention to various aspects of epics, particularly to cultural codes
- promote further cooperation and mutual exchange between academia and bearers of oral traditions
- raise awareness of communities, especially young people, about ICH, to further promote ICH elements by all means of information and communication
- promote the development of joint projects for studying, safeguarding, and disseminating oral traditions and epics of Central and Eastern Asia

During the third day of the meeting, 13 September, the participants evaluated the three-year project and discussed the development of the future cooperative projects. The meeting was significant in the sense that it demonstrated the fruits of the meaningful efforts carried by the four countries (Kazakhstan, Kyrgyzstan, Tajikistan, and Uzbekistan) and ICHCAP from 2011 to 2014. The cooperative project was to use the accumulated information and communication technology to assist with making inventories.

The countries indicated inventory making as the most urgent task when they participated in the first sub-regional network meeting (March 2010, Tashkent, Uzbekistan). As a result, the project achieved not only the two main goals—development of the online database system and inclusion of the information on ICH elements—but also additional outcomes in the process of the project implementation. The representatives from each country agreed that the project achieved the following outcomes:
- introduction of multidisciplinary approaches to ICH inventory making in identifying and documenting ICH elements
- elaboration of cultural policies and legal frameworks favorable for ICH safeguarding
- preparation of draft ICH-related booklet to introduce ICH elements of each country

The materials collected during the three-year project—that is, information on ICH elements from each country—will be published in a series of booklets. Additionally, each country is building a website introducing information on ICH elements and safeguarding activities and these sites will officially be launched in due course. The aforementioned work will be carried out under a 2015 cooperative project between the countries and ICHCAP. There are also plans to interlink the ICH websites developed by the institutes to enhance ICH information sharing and to promote thematic approach for ICH safeguarding in Central Asia such as organizing and holding symposia.

The meeting provided an opportunity to shed new light on the values of oral traditions and epics in the countries linked by the Silk Road, and it led to practical actions for future cooperation, beyond the information exchanges.

Milee Choi (ICHCAP)

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**Director’s Note**

This Silk Road, which has functioned as pipeline of exchange among ancient civilizations, is now coming once again under the spotlight. This time, with the aid of the international community and UNESCO, the focus is on the region functioning as a conduit to advance the rapprochement of cultures and to prevent a clash of civilizations.

Central Asian countries, who were the key players in developing the great Silk Road that linked east and west, are now replicating this role, but this time as a collective platform to promote the Silk Road for intercultural encounters and communication.

In this respect, a symposium was held in Tashkent from 11 to 13 September during the fifth Central Asian sub-regional network meeting. The symposium was on the creative value of oral traditions and focused on epic stories of Central Asia. It brought useful insights into the valuable wisdom and ethical norms that are implied in the epics of Manas of Kyrgyzstan, Alpamys of Uzbekistan, Batyr of Kazakhstan, Gurugli of Tajikistan, and Goragly of Turkmenistan.

I found it interesting that a Uzbek ritual performer is called bakbshi, a term that is comparable to the Korean word for a male shaman, bokshu. This shows that there may be an etymological link between the two and that there may be ancient roots connecting our cultures.

Samuel Lee (Director-General, ICHCAP)
New Challenges
Last year Croatia joined the world community in celebration of the tenth anniversary of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage by holding an ICH conference and festival in Dubrovnik. In the last decade, numerous activities have taken place, but the basic question of how to continue promoting and protecting sensitive intangible assets remains.

A recent project, Irresistible Croatia, can be considered a success story in promoting ICH. It was started by Sunčana Matić, a heritage expert and enthusiast who gathered colleagues from different heritage sectors, including nature protection, tourism, and sports. The project’s aim is to create the largest tourist catalogue in the world, one that summarizes unique destination experiences, including tangible and intangible heritage, human interests and activities, nature protection with ecological aspects, and potential economic growth based on sustainable development. Irresistible Croatia has had impressive media coverage and the catalogue has been promoted in every region of the country accompanied by presentations of national intangible heritage.

However, promotion is only the tip of the iceberg. Another important question we are currently concerned with is how intangible heritage can be related to the present-day needs of its respective communities. In Croatia, rural areas are rapidly facing change as many villages lose their population to urban centers, and that fact influences future development, including the protection of intangible assets. Those changes also bring into focus what we recognize as valuable and what efforts we should follow when we have to invest material and human resources to document, protect, and ensure ICH growth in the community.

The main problem is convincing locals to continue employing their skills and knowledge in order to keep traditions alive. When we talk about the value related to heritage, we often have in mind three categories—intrinsic value, institutional value, and instrumental value. Apart from the intrinsic value a heritage element may have, as something that is difficult to measure since it is related to identity, traditions, or inheritance, there are more tangible characteristics in institutional and instrumental values. Society drafts main objectives related to ICH in relevant strategies, but to breathe in life into traditional intangible assets, more attention should be paid to people who possess necessary skills and can show or transmit these skills. Therefore, crucial problems involve motivating the tradition bearers and getting the younger generations interested in acquiring that knowledge and seeing it as their future occupation.

It would be hypocritical to say that society in general is doing its best to create favorable conditions for such a development. When we tackle the problem, it is not only the economic issue that is important. People who invested years training to acquire certain skills expect paying customers for his products as a source of income during their lifetime. The image of traditional culture in society also plays a part in integrating ICH in present-day values and trends cherished by young people who are born as natives into a digital generation. Many vocational schools today have difficulties in enrolling students since the image of vocational schools is rather low and is not promoted sufficiently even though they can better provide a higher rate of employment.

Therefore, in the activities I have been trying to introduce in the rural villages of the Hrvatsko Zagorje region, new technologies and trends play a significant role as does online communication. The EU project Ecultvalue provides different solutions for heritage institutions helping them on the markets. One of the project’s

main contributions is the creation of Ecultobservatory as an interactive platform where different stakeholders can exchange information and entrepreneurial solutions matched to their needs.

Case Studies from the Hrvatsko Zagorje Region
The richness of ICH on one hand and suitable setting for micro-location development on the other enabled several interesting projects engaging local intangible heritage, museum institutions, and private entrepreneurs in creative industries and cultural heritage monuments. Thus, new strengths are created and opportunities given. An isolated phenomenon rarely has a potential to motivate young population in small villages. More elaborate projects are needed to ensure arrival of tourists and event organization.

Two different showcases are described below; each of them varies in scale and at stage of competition, but they both count on the support from the EU funds for future development.

Museum of Love Stories
Love is a universal principle and human value shared by all cultures and all social strata. It is also limitless source of stories—from those deeply rooted in history, politics, or culture to those fictional ones created by pots and writers. All this richness inspired the concept for the Museum of Love Stories designed for the Baroque curia in Razvor Village.

A huge inventory of local storytelling, fairytales, and legends will be combined with personal stories, memories and gossip, and music and songs as well as tangible memorabilia. The museum will be an active laboratory of ideas, a selection model that brings heritage to audiences—not only in the museum but also with numerous "going out" activities. It involves new technologies in communication. Active participation on social networks will keep the theme circling around.

An important aspect about the project is that the professionals will be responsible for implementation to control the quality of presentation and topics and to avoid triviality and banal solutions.

A great challenge will be collecting local stories transmitted orally from generation to generation as well as how to present the textual memory. One contemporary trend involves ways of presenting the culture of memory in an acceptable and interesting way. It is always helpful when a narrative can lean on traditional culture and specific artefacts, thus offering a new contextualization. The display will also deal with the terminology related to this kind of intangible heritage—what differences we can spot among oral traditions, tales, legends, or personal stories. This will contribute to furthering the museum's educational goals by tracking different sources of information—written or digital recording or museum objects.

Hižakovec—The Village of the National Hero Matija Gubec
Hižakovec Village is situated in Medvednica Nature Park and in Croatian history has been well-known as the birth place of Matija Gubec, legendary peasant king who led the revolt against feudal lords in the sixteenth century. In 2001, the village had about thirty households, but many traditional farms and cottages were abandoned, slowly going into ruins. However, in 2005, joint initiatives started to turn the village into a tourist destination based on oral history, traditional culture, and nature peculiarities. The plan also includes collaboration with neighboring villages and the Museum of Peasant Uprisings. The traditional house of Matija Gubec was constructed as a permanent visitor attraction, with a nearby living archive of the Gubec Lime Tree and a traditional vineyard.

The theme of the Peasant Revolt of 1573 is deeply rooted in Croatian history and serves as an inspiration for activities and events. Matija Gubec became a synonym for every battle of just cause. The Battle at Stubica is evoked every February as a living history event that starts in Hižakovec and ends on a nearby battlefield where final combat takes place. Many local stories, poems, and novels include the revolt as a theme while numerous artists depicted the event in their works. The most famous is the Monument to Matija Gubec, a forty-meter wide bronze relief with the statue of the peasant king in the middle. In 2013, commemorating the 440th anniversary of the revolt, a multimedia storytelling was created for the monument thus breathing in new life into the oral history. The images interpreted the event by using the well-known Ballads of Petrica Kerempuh and inserts from films and music and combining them with performing arts, readings of historical records, and involvement of new technologies. The project was named Gubec Theatre and was awarded a silver medal at the national competition.

Today, Hižakovec is known for its vernacular architecture—some wooden cottages have been refurbished in a way that combines tradition and art. Interiors are decorated according to instructions given by old masters—walls are painted with printing rollers or with mud and straw. The accommodation property offers visitors fun with traditional social games that are also becoming subjects of interest for local schools. Traditional gardening has been promoted in an attempt to protect the environment by using traditional knowledge.

Now, some new households have been established in the village with younger people staying there and even some newcomers have moved from larger towns. More and more people are looking forward to refurbishing their traditional cottages instead of pulling them down and replacing them by brick or concrete buildings. It can serve as a good example of how a joint venture of local people and heritage and tourist experts can create sustainable programs based on intangible heritage.

2. The online platform is available on www.ecultobservatory.eu
3. The museum project was developed within the initiative Global Love Museum drafted by Prof. Tomislav Soša who is also a co-author of this concept together with Goranka Horjan.
4. The project has received positive reviews and is to be sent to the National Museum Council for final approval.
5. A nursery of the 450-year-old lime has been created.
**Traditional Pottery Making**

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 pottery making skills. In these examples from Republic of Korea, Indonesia, India, and Kazakhstan, you can explore the interesting traditional craftsmanship practiced around the Asia-Pacific region.

**Republic of Korea Onggi, Breathing Pottery of Korea**

In Kyu Kim (Division Director, Collection Management Division, National Folk Museum of Korea)

Two frequently used proverbs in Korea are “like a rat caught in a jar” and “the sauce rather than the pot.” The first is used to describe someone caught in a difficult situation, like a rat that has fallen into a large onggi jar while the second means that the taste of the sauce contained within the pot is more important than what the pot looks like and is used to emphasize that content is more important than form.

The fact that onggi earthenware features so heavily in Korean speech shows the important role it plays in the daily lives of ordinary Koreans. Onggi is used in a wide variety of applications, giving rise to the saying, “half of everything we own is made of onggi.” Onggi earthenware makes the best container for traditional Korean sauces that require fermenting, such as soy bean paste, hot pepper paste and soy sauce. Onggi, which is made from clay baked at a temperature of 1,200°C, is unlike porcelain in that it allows air to flow in and out, allowing for better fermentation. This is why we call onggi “breathing pottery.” Onggi jars prevent water from going bad and rice weevils from forming in rice. Other daily items made from onggi include candlesticks, ashrays, tobacco boxes, chamber pots, medicine pots, ink stones, dining utensils, ritual tools, drain pipes, stovetops, and countless other items. Onggi products are made by professional craftsmen using a unique technique unlike any other kind used in creating earthenware. Onggi is so widely recognized as a unique cultural element of Korea that the word itself has been adopted in a number of foreign languages in much the same way that kimchi and bulgogi have been adopted.

The raw materials that go into making onggi include mud, medicinal clay (mud derived from compost leaves and grass found in pine forests), white sand dust, firewood, and lye. The clay used to be taken from the hills and fields near the place where onggi products originated. However, as quality clay became increasingly difficult to come by, people began to gather clay from other places and purify it in a large pond of water in the 1950s. These days, the clay is bought from specialized factories.

An onggi shop, where the earthenware is made, consists of a work area, a drying area, a clay refinery, a storage facility for lye, and an oven. Onggi shops of the past typically had two craftsmen and two to three apprentices working in each shop. These days, most shops are managed by a single craftsman working alone, with the exception of a few large-scale modernized factory style shops.

To make onggi, the spinning wheel is first dusted with white sand dust, and the clay base is placed on top of it. The white sand dust prevents the finished onggi from sticking to the spinning wheel. After the base is formed, clay is coiled in layers on top of it to form the shape of the pot. Large onggi pots require two people to carry them off the wheel and into a shaded drying area. When the onggi dries, it is coated with glaze and dried again before it is put into the oven. The fire has to keep burning for three days and the craftsmen take turns to watch the fire through the night. When the baking is done, the oven is cooled for two days before the finished products are taken out. Even the most experienced craftsmen only manage to get only about three to four finished products out of every ten items placed in the oven.

Many onggi makers in Korea are Catholic. This is especially so in the Gyeonggi, Chungcheong, and Gangwon provinces as many Catholics became onggi makers to avoid religious persecution in the eighteenth century. As onggi craftsmen, they could live deep in the woods to get firewood for their ovens and travel to various regions to sell their goods while spreading their religion and sharing news among fellow believers.

In 2006, onggi was selected by the Korean government as one of the hundred cultural symbols of the nation, and designated bearers of the traditional craft have been placed under the safeguarding program. Although onggi products have become rarer in ordinary households, replaced by plastic goods, onggi still remains a familiar and welcoming presence in our lives like a mother’s warm embrace.
Traditional pottery making in some areas in Indonesia has taken place since pre-historic period, which lasted until the early centuries of the Common Era, as shown by archeological findings. This tradition continued until the historical period in which Hinduism and Buddhism developed in some Indonesian societies (eighth to tenth centuries CE). Furthermore, the increasing number of ritual activities related to Hinduism and Buddhism temples led to a significant increase in demand for terracotta-based pottery in various forms, such as jugs, crocks, cups, urns, and pots as well as in materials for statues, architectural parts (walls and roofs), and ornaments in the peaks of roofs. In the Indonesian Hinduism-Buddhism period, a variety of pottery forms could be found in sacred structures—for example, in the foundation of the buildings and in the yard of the temples for ceremonies related to worshiping gods, sacralization ceremonies, and ceremonies to begin building temples.

Traditional pottery making, which has been practiced for centuries, is done through either dry or wet processing. The wet processing system is more reliant on specialized equipment, the focus here is more on dry processing.

Dry processing method is done through several steps as follows: 1) refining raw materials, 2) sifting out the refined materials, and 3) mixing the main raw materials (soil) with additional materials (soft sand or stony soli powder or other materials). The composition of the mixed raw materials depends on the craftsmen’s taste. With the materials properly mixed, water is added to the mixture. Good end-product results are reliant on a proper balance of mixed materials and water. With the mixture ready, the shaping processes begin.

Some techniques of shaping the clay mixture include wheeling/throwing, casting, pinching, coiling as well as any mixture of these techniques. Generally, pottery craftsmen use wheeling/throwing techniques, although the related tools are quite simple. However, the pinching technique, which is a basic technique that is learned before other techniques, is preferred by craftsmen due to the soft hand-touches (Mudra, http://repo.isi-dps.ac.id/211/1/Proses_Pembuatan_Gerabah.pdf). Pottery shaping can be broken down into two broad steps—the early shaping stage (pottery body) and the decoration/ornaments making stage.

Once the clay is shaped as desired, it goes through a drying process, which can be done through exposure to either sun or wind. The pottery is considered dry when it does not have a lot of water inside; wet pottery goes through a firing process. Many traditional pottery craftsmen bake the pottery in an open space, such as a house yard or garden. Baking pottery in the open area was also known in prehistoric times. Traditional pottery making in Indonesia is influenced by two big traditions of pottery making—Sahuynh-Kalanay and Bau-Melayu from 750 BCE to 1000 CE. The pottery of the early metal period in Indonesia was found in gravesites in Plawangan (Central Java), Gilimanuk (Bali), Anyer and Cipari (Western Java), and Melolo (Sumba Island). Today’s pottery baking techniques are considered advanced since they include the use of big baking fireplaces in enclosed areas.

Pottery making traditions have gone through a long history, and pottery is still used by the villagers in Indonesia for various needs, both secular and sacred.

The small sun-soaked village of Molela, located approximately fifteen to twenty kilometers from the city of Udaipur in Rajasthan, is home to a vibrant community of terracotta clay artists. Over the years, Molela has emerged as a focal point in the art of making attractive votive plaques or idols of gods, with terracotta. While the early creations were originally cast as standing idols of local deities and various forms of the Hindu god Vishnu, today these figures are often mounted on tiles or plaques and are hung from the walls of homes and temples. These votive figurines can be multicoloured or can have a terracotta hue, as is represented in the various temples in Rajasthan and Gujarat.

Like most crafts, the traditional art form has been passed from generation to generation through the sons of the family, evolving with each generation. While the potters of Molela are known for producing religious idols, these terracotta creations are produced largely for the sake of enabling the creators’ livelihood. In the months of December and January, for example, the production of plaques and the ready-to-be-sold stock increases manifold because these are the months that the local tribal communities (adivasis) visit Molela to purchase plaques for their fairs. It is in these months that the production of religious figurines becomes essential as the potters have to cater to the demand of the local tribal communities—here, the popular figurines include the gods and goddesses worshipped by the local communities. However, as the market demand for the terracotta pottery expands towards urban centres, the potters have begun to depict on plaques scenes that express what the artisans can see in their everyday rural surroundings. These scenes include everything from mythological stories from Indian epics and historical narrations of the Rajput rulers of Rajasthan to depictions of daily household chores related to agricultural activities and butter churning; natural objects, such as the sun, and social issues, such as women’s empowerment, have also become popular themes.

In the form of plaques and statues, these icons are made from the red clay that is characteristic of the soil of the village. The addition of donkey dung and rice husks enhances the material’s pliability and tempers the clay. Squatting on a mud floor, the potter begins the task of making the votive plaques. Donkey dung is sprinkled on the floor and then prepared clay is put on it. The soft clay is flattened into a slab with a stone and is evened out by smoothing it with water and a flat piece of wood. After removing impurities from the clay, the slab is cut, with the help of an iron tool, into the shape that forms the surface to support the relief figure. The base is called thala. Holes are made on the slab with the help of iron tools called bhaladi (See Image 4) to remove pores; if air is trapped within, then the product might burst when baked in the fire. Meanwhile, the figurines are formed from another piece of flattened clay and finally these crude shapes are joined onto the surface of the plaque. The figurines are built and refined through a combination of hand and finger gestures that involve squeezing, punching, and cooling actions. From time to time, drying periods are allowed to avoid any collapse of the figurine. Later, details are added and the figurines are embellished with thin coils of clay. The surface is prepared by applying a mixture of white stone powder and glue with a cloth. Seven colors have been traditionally used for generations—blue, yellow, green, orange, red, peach, and black. Originally these were made from natural pigments, but now they are mostly bought commercially. The color is then applied, and the linear details are added with black carbon taken from the inside of cooking pots.

The terracotta clay work of Molela is slowly coming under a threat from the forces of modernization. More importantly, two new brick factories have opened near the village, and the potters fear that in another ten years, these factories will eat up a majority of the red clay that is necessary for the potters’ artwork. Issues such as these need to be tackled through governmental intervention, and increased efforts need to be taken to widen the market demand for the terracotta plaques of Molela to ensure the future life of this age-old craft of pottery.
Kazakhstan Pottery Art: Yesterday and Tomorrow

Zhanerke Naurzbaevna Shaygozova and Madina Sultanova (Lecturers, Kazakh National Pedagogical University Named After Abai)

Kazakh ceramic art is as old as Kazakh history itself. Excavation sites of early and medieval nomadic cultures include many pottery traditions that mark historical milestones of the Great Steppe. The most ancient forms of ceramics found in the region correspond to similar pieces found all over the world. Researchers believe that the first pottery traditions were introduced during the Indo-Iranian (Aryan) era of nomadic cattlemen, which is associated with the Andronovo culture of the fifteenth to eighth centuries BCE. In medieval times, the increased demand for ceramics was linked to thriving medieval Silk Road townships. Though there are similarities with many other Eurasian schools of ceramic art, each area presents its own unique pieces that carry distinctive characteristics.

The first Kazakh clay items appeared during the New Stone Age, fifth millennium BCE. The transition to farming and cattle breeding had started during this period and people learned how to model clay and bake the clay on fire to create parabolic vessels with round bottoms and simple ornaments. In the bronze epoch, with the spread of Andronovo culture through vast areas of Kazakhstan, ancient artisans refined the primitive vessel designs by making the ornamentation more complicated. The ceramic creations of this period were thin-walled and highly durable. The combinations of ornamental details in the Andronovo vessels were extremely diversified, so it is hard to restore the original meaning of each detail.

Thin-walled vessels were handmade; usually the master used banded clay strips. In some cases, a solid clay piece was pressed to shape the vessel’s walls. Ornamentation using cutting tools and painted pottery appeared in the later period. The methods of shaping pottery vessels changed over the centuries, following the changes in nomadic culture. In the Bronze Age, pottery was decorated with a special geometric ornament, coinciding with the patterns used in other parts of Europe and Asia.

In Turkic period the southern and southwestern regions of Kazakhstan were strongly influenced by the Central Asian traditions of ceramic glaze manufacturing. This resulted in an impressive development of the pottery art in these areas. The historical chronicles describe flourishing cities with entire urban blocks for pottery craft workshops. The medieval cities of Otrar and Taraz were the centers of the southern region, and both developed the unique pottery style that was well known far beyond the Great steppe.1

The so-called Timurid style dominated Kazakh pottery since the fifteenth century. It is characterized by a mono-colored interior as well as changing shades of cobalt on a white engobe had predominated the unique blue-and-turquoise glazing coloring of pottery production. While in the sixteenth century, the number of pottery colors increased to three, the traditional cobalt patterns on a white engobe were still enforced. Islamic decoration traditions facilitated the use of floral motifs of vine-stocks and sprouts, cotton bolls, flower bushes, leaves, flowers, and branches while the geometric motifs were not vividly expressed. At this time, a major center of the glazed pottery industry was established in Turkestan (Yasa).

By the seventeenth century, masters were abandoning the cobalt painting, replacing it with a dark brown color on white glaze, and later it was changed by painting green on yellow glaze. These changes may have been due to the decaying Silk Road trade routes and the corresponding diminishing supply of cobalt.

In the eighteenth century, the role of the northern and western Kazakhstan regions had increased greatly. While these had not been historical centers of ceramic production the cultural highway was shifting from the south to the north, and this led to a visible deterioration of the burning quality and decoration as well as a simplification in painting. The plastic art and delicate manners of the medieval style had virtually disappeared. This deterioration has been attributed partly to the increase of imported Russian pottery, and over the subsequent two centuries, Kazakh pottery stagnated. Only in the twentieth century was there a revival movement.

During the Soviet period, artisans were looking for innovative approaches to pottery production. In the 1970s, artists revived the studies of the Otrar ceramic school traditions and the medieval Taraz workshops. Following archaeological findings, the artisans produced pottery samples that reflected the traditional methods of clay work.

The twenty-first century returned ceramics to its origins, and a new generation of ceramists, designers, and artisans have resumed the creative art. Nowadays, artisans from the so-called Almaty ceramics school are rethinking the spatial and plastic elements and ceramic traditions.

Today, just as centuries ago, earth, water, and fire are once again being worked through on a potter’s wheel, giving birth to new meanings and forms.

To fully appreciate the theme of the Fifth Melanesian Festival of Arts and Culture—Celebrating Cultural Diversity—it is imperative that we question the meaning of cultural diversity.

To address this question in a meaningful way and within the context of Melanesia, it is pertinent to return to the issue of globalization and to remember that it is not a new phenomenon. Globalization has historically manifested itself in a number of ways, most notably through the slave trade of the fifteenth to the nineteenth centuries and through colonization of the nineteenth and twentieth centuries. The slave trade commoditized humans as tradable products, which were used as labor to drive economic growth of the Americas. The act of dividing humans based on skin pigmentation was legitimized through the legal systems of Europe and the New World. And this mindset of categorizing humans based on race partially drove European colonization.

Expansion, not constriction, is the internal dynamic of any culture. The globalizing tendency is confirmed as well by the cultural and civilizing foundation of colonial and imperial projects.

Colonized lands were subjected to the European class hierarchy, which was dominated by a divide between the aristocratic land owners and the serfs or working class. The process of colonization, however, broadened the class structure, bringing about the creation of the middle class or the bourgeoisie.

The above background is needed if we are to understand and appreciate why the Fifth Melanesian Festival of the Arts and Culture is being held under the theme Celebrating Cultural Diversity.

The logo for the Festival depicts five people (representing the five countries of the Melanesian Spearhead Group) in a moving canoe traveling towards common a destination. In this case it is a drive towards giving every member of their communities fair access to development through education, health, and economy.

Melanesian sociological ideology is enshrined within the deep meaning of egalitarianism. Melanesian culture is one of inclusiveness, and conflict resolution is developed through consensus and is an important component of the local social, economic, and political systems.

Melanesian sociological ideologies are reflected in the arts, crafts, songs, and dances, and they are, by and large, part of the cultural fabric that makes up the intangible cultural heritage of the Melanesian people.

The theme of the Fifth Melanesian Festival of the Arts and Culture is significant because it represents the consolidation of Melanesian culture of inclusiveness and egalitarianism, which is reflected in the current O’Neill and Dion government’s policy of Free Education and Free Health Policy in Papua New Guinea.

Education and health care are important to human development, and a well-educated population with healthy minds and bodies can easily become great assets of and to the nation.

In Melanesia, we wish to see these two cornerstones of human development as inclusive Melanesian practices, so at the festival, the demonstrations celebrated cultural diversity from the perspective of pluralism within which the varied aspects of the arts and cultures of Papua New Guinea and other Melanesian countries developed. The festival was planned to allow as many people as possible to celebrate cultural diversity and to demonstrate and display their varied creative arts and performances.

For the people of Melanesia, it was a pleasure to have the presence of Dr. Etienne Clement, Director of the UNESCO Office in Apia, who addressed the Melanesian Forum on the issue of the 2005 Convention on the Protection of Expressions of Cultural Diversity. Dr. Clement had the opportunity to visit the Kokopo Satellite Centre and to witness the Baining fire dancers and other performances by other Melanesian countries.

The visitors went to four regional centers: Mt. Hagen for the Highlands region, Wewak for the Momase region, Kokopo for the New Guinea Island region, and Alotau of Milne Bay Province for the southern region.

Simultaneously, thirty participants, each from the twenty-two provinces, were selected and came to Port Moresby.

Conclusion

Festivals are a way of promoting of the intangible cultural heritage of any cultural group. The quadrennial gathering of Melanesians is one way of promoting the arts and culture. Moreover, this allows both growth and expansion through creativity.
Turkmenistan’s Inventory-Making Experience of ICH
Kuvandyk Poladov (Secretary-General, Turkmenistan National Commission for UNESCO)

Turkmenistan is a vast country with rich, diverse, and deeply rooted oral and traditional cultures determined in terms of their interconnected relationship among humans, nature, and animals. The majority of the intangible aspects of Turkmen culture, like most indigenous cultures, are mainly unrecorded. The available materials on ICH existed in print or as photo and audio fragments from several resources without any documentation and classification.

The UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage was ratified by the Parliament of Turkmenistan in 2011, and this has become a significant factor for further strengthening the legislative basis for safeguarding the rich intangible heritage of the Turkmen nation.

To successfully implement the UNESCO Convention, the Secretariat of the Turkmenistan National Commission for UNESCO initiated a national training workshop in 2011—with the participation of a wide range of specialists, including academics, performers, creators, folklore specialists, and related community members—to explain the scope of intangible heritage, the nature and objectives of the national inventory and data collection, and the criteria for designating properties as well as the classification of domains.

As a result, the National Inventory of the Intangible Heritage of Turkmenistan was initiated in 2011 and is currently being further developed. With the participation of scholars and folklore specialists, more than 140 elements have already been identified. The inventory facilitates the identification of existing traditional knowledge and cultural expressions as well as the customary owners within the five provinces of Turkmenistan. It is being regularly updated with data collected through field-based research surveys with close partnerships with the local communities and practitioners.

In Turkmenistan intangible cultural property comprises of five domains as summarized below:

I. Oral expressions or oral folklore
II. Traditions, customs, and folk beliefs
III. Traditional performing arts
IV. Traditional craftsmanship
V. Traditional knowledge

A fragment of the inventory format used in the traditional craftsmanship domain is given in table 1 as an example.

<table>
<thead>
<tr>
<th>Identifier Section &amp; subsection</th>
<th>Domain of ICH and name of the element</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Traditional craftsmanship</td>
</tr>
<tr>
<td>4.1</td>
<td>Handicrafts</td>
</tr>
<tr>
<td>4.1.1</td>
<td>Carpet making art</td>
</tr>
<tr>
<td>4.1.1.1</td>
<td>Methods of carpet making</td>
</tr>
<tr>
<td>4.1.1.2</td>
<td>Technologies of carpet making</td>
</tr>
<tr>
<td>4.1.1.3</td>
<td>Preparation of carpet making equipment</td>
</tr>
<tr>
<td>4.1.1.4</td>
<td>Preparation of required raw materials for carpet making</td>
</tr>
<tr>
<td>4.1.1.5</td>
<td>Wool processing methods</td>
</tr>
<tr>
<td>4.1.1.6</td>
<td>Wool dyeing methods</td>
</tr>
<tr>
<td>4.1.1.7</td>
<td>Spinning methods</td>
</tr>
<tr>
<td>4.1.2</td>
<td>Rags (keche) making</td>
</tr>
<tr>
<td>4.1.2.1</td>
<td>Methods of rag making</td>
</tr>
<tr>
<td>4.1.2.2</td>
<td>Preparation of raw materials and equipment for rag making</td>
</tr>
<tr>
<td>4.1.3</td>
<td>Palas (napless woven woolen carpet)</td>
</tr>
<tr>
<td>4.1.3.1</td>
<td>Methods of palas making</td>
</tr>
<tr>
<td>4.1.3.2</td>
<td>Preparation of raw materials and equipment for palas making</td>
</tr>
<tr>
<td>4.1.4</td>
<td>Embroidery</td>
</tr>
<tr>
<td>4.1.4.1</td>
<td>Embroidery methods</td>
</tr>
<tr>
<td>4.1.4.2</td>
<td>Preparation of required raw materials for embroidery</td>
</tr>
<tr>
<td>4.2</td>
<td>Craftsmanship</td>
</tr>
<tr>
<td>4.2.1</td>
<td>Jewelry</td>
</tr>
<tr>
<td>4.2.2</td>
<td>Tinnery</td>
</tr>
<tr>
<td>4.2.3</td>
<td>Metal ware</td>
</tr>
<tr>
<td>4.2.4</td>
<td>Dutar and other musical instruments making</td>
</tr>
<tr>
<td>4.2.5</td>
<td>Pottery</td>
</tr>
<tr>
<td>4.2.6</td>
<td>Carpentry</td>
</tr>
<tr>
<td>4.2.7</td>
<td>Donkey cart making</td>
</tr>
<tr>
<td>4.2.8</td>
<td>Leather processing</td>
</tr>
<tr>
<td>4.2.9</td>
<td>Wool processing</td>
</tr>
<tr>
<td>4.2.10</td>
<td>Goat wool processing</td>
</tr>
</tbody>
</table>

Table 1. Sample inventory format
element on the National Inventory Form, which consists of six sections, is given in table 2.

According to the Convention (Article 13 b), a national department, as a competent body for implementing specific policies to establish and administer an inventory and related activities as well as to safeguard and promote national intangible heritage, was created at the Ministry of Culture of Turkmenistan in 2014. The department is being financed from the state budget and has sufficient human resources, equipped with up-to-date ICTs for data collection, processing, and retrieval. However, there is a need for trained professionals to identify and document elements. It is necessary to adopt standardized recording and retrieval formats and software systems for the preservation, use, and dissemination of collected data and documented materials.

Moreover, a national registry of potential elements, including the Turkmen epic art of Gorogly, Turkmen carpet making, and the art of breeding Akhalteke horses, for possible inscription on the Representative List of the Intangible Cultural Heritage of Humanity, has been established. Thus far, a nomination file for the art of gorogly has been prepared and submitted for inscription on the Representative List of the Intangible Cultural Heritage of Humanity in 2015.

The Parliament of Turkmenistan has initiated an elaboration of the Turkmenistan Law for the Safeguarding of the Intangible Heritage of the Turkmen Nation in 2013.

Turkmenistan implements cultural cooperation programs to promote ICH by organizing international scientific conferences, folklore festivals, and mass-media campaigns with the participation of international and local researchers, scholars, and community members by developing educational and advertising materials for young people to encourage the transmission of intangible heritage from one generation to the next.

### Table 2. Registration Card for Turkmen ICH elements

<table>
<thead>
<tr>
<th>Name of the element:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reference No (Section, Subsection):</td>
</tr>
<tr>
<td>1. Identification of the element</td>
</tr>
<tr>
<td>1.1. Name of the element, as used by the community or group concerned</td>
</tr>
<tr>
<td>1.2. Community concerned</td>
</tr>
<tr>
<td>1.3. Physical location of the element</td>
</tr>
<tr>
<td>1.4. Short description</td>
</tr>
<tr>
<td>2. Characteristics of the element</td>
</tr>
<tr>
<td>2.1. Associated intangible elements</td>
</tr>
<tr>
<td>2.2. Associated tangible elements</td>
</tr>
<tr>
<td>2.3. Languages, registers, speech levels involved</td>
</tr>
<tr>
<td>2.4. Perceived origin</td>
</tr>
<tr>
<td>3. Persons and institutions involved with the element</td>
</tr>
<tr>
<td>3.1. Practitioner(s)/performer(s): names, age, gender, social status, and/or professional category, etc.</td>
</tr>
<tr>
<td>3.2. Other participants (e.g. holders/custodians)</td>
</tr>
<tr>
<td>3.3. Customary practices governing access to the element or to aspects of it</td>
</tr>
<tr>
<td>3.4. Concerned organizations (NGOs and others)</td>
</tr>
<tr>
<td>4. State of the element: viability</td>
</tr>
<tr>
<td>4.1. Threats to the enactment</td>
</tr>
<tr>
<td>4.2. Threats to the transmission</td>
</tr>
<tr>
<td>4.3. Availability of associated tangible elements and resources</td>
</tr>
<tr>
<td>4.4. Viability of associated tangible and intangible elements</td>
</tr>
<tr>
<td>4.5. Safeguarding measures in place</td>
</tr>
<tr>
<td>5. Data gathering and inventorying</td>
</tr>
<tr>
<td>5.1. Resource person(s): name and status of affiliation</td>
</tr>
<tr>
<td>5.2. Data and place of data gathering</td>
</tr>
<tr>
<td>5.3. Date of entering data into an Registration Card</td>
</tr>
<tr>
<td>5.4. The Registration Card compiled by</td>
</tr>
<tr>
<td>6. References to literature, discography, audiovisual materials, archives</td>
</tr>
<tr>
<td>6.1. List of scientific and popular literature</td>
</tr>
<tr>
<td>6.2. Audiovisual documentation</td>
</tr>
<tr>
<td>6.3. Video documentation</td>
</tr>
<tr>
<td>6.4. Archives</td>
</tr>
</tbody>
</table>

Table 2. Registration Card for Turkmen ICH elements
Manas, Seymey, and Semetek, the Kyrgyz epic trilogy was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2013. Manas is one of the longest epics in the world, comparable to Homer’s Iliad. The main character, Manas, is a legendary hero of Kyrgyzstan, and the epic that shares his name includes various accounts about him and his descendants, Seymey and Semetek, and other characters.

In June 2014, ICHCAP conducted a pilot documentation project on Manas, practitioners of the epics, and the Manas performances in the Talas region of Kyrgyzstan. About ten experts in the fields of documentation and ICH from Kyrgyzstan and Republic of Korea jointly participated in the project.

Manas Epic in Kyrgyzstan
Manas is the hero who unified three tribes and expanded the Kyrgyz territory. The epic tales describe his legendary achievements as well as the history and nature of Kyrgyzstan. The sacred space of Manas Ordo in Talas is generally accepted as the site of Manas’ birth. A sacred mountain representing the spirit of Manas is located on the site as are a sanctuary and mausoleum for worshipping Manas and a museum exhibiting abundant documents and audio-visual materials on Manas. The ICHCAP-Kyrgyz film includes detailed scenes of the sacred sites and detailed materials on Manas’ background.

Manas Epic-Teller, Manaschy
Manaschy, the epic-tellers of Manas, have been transmitting the epics for many generations. After having a prophetic dream, Manaschy are able to narrate the sacred epic stories with improvisation. Reenactments of becoming a Manaschy, including the prophetic dreams and performing narrations, are included in the ICHCAP-Kyrgyz film. These scenes were added by the suggestion of a Manaschy who not only appears in the film but is also on the production staff. The film also includes points of view and information from various generations from old masters and new Manaschy to apprentices.

Meaning and Value of Filming Manas
This film mainly deals with interviews, Manaschy performances, and methods of young bearers learning from their masters. Also included are the insights of Kyrgyz researchers who study Manas. In addition, considering that the epic has various expressions in the Kyrgyz language, its value as oral tradition is also significant to public as well as to researchers.

The film project is significant in promoting Kyrgyz language and culture, which is important since the nation has been independent from the Soviet Union fairly recently.

From the joint documentation project, a two-minute short film will be uploaded on the ICHCAP website in October. And a twenty-minute version and an hour version will also be uploaded by the end of the year.

Jieun Jung (ICHCAP)
The Resource Center for Documentation and Revitalization of Endangered Languages and Cultures

Suwilai Premsrirat (Professor Emeritus, Research Institute for Languages and Cultures of Asia, Mahidol University, Thailand)

Linguists predict that if nothing is done, then by the end of the twenty-first century or shortly thereafter, 90 percent of the world languages will face extinction. This phenomenon has a direct impact on intangible cultural heritage in that such a loss may lead to all local wisdom and knowhow being lost. Linguists at Mahidol University have, therefore, established the Resource Center for Documentation and Revitalization of Endangered Languages and Cultures to preserve and revive Southeast Asian languages and cultures in crisis and on the verge of extinction. The center operates on the assumption that linguistic and cultural diversity are the heritage for all humankind and deserve to survive for future generations.

The Center started operation on 29 July 2004 with the original mission to document and revitalize fifteen severely endangered languages of Thailand. Subsequently, the center’s operations were extended into other domains, both geographically and thematically. This has given rise to new developments in applied linguistics and new challenges in applying an interdisciplinary approach to documenting and revitalizing languages at various stages of crisis.

The goal and mission of the center is not limited to documenting and revising languages alone. The center’s members also train community activists to collect and locally produce vernacular literature and local knowledge. Success is evident in the number of ethnonilingual groups that have undertaken the revitalization program using the Mahidol Revitalization Model, which focuses on putting community members at the heart of revitalization efforts through involvement at almost all steps of the revitalization process, such as orthography development, creation of local vernacular literature, collection of local knowledge, and instruction of the language to the next generation of speakers. This model has been implemented with the cooperation of twenty-five language groups and the support of the Mahidol research team. The community-based language revitalization and maintenance model that has emerged from these efforts incorporates basic principles of reversing language shift (Fishman 1991), yet is sensitive to the distinct needs of each individual community language.

The model consists of eleven component activities that are adapted to best fit the unique contextual needs of individual communities.

Activity One The first step in the model is preliminary research, which consists of assessing the morbidity of a language in an area, surveying the literacy of the people, and performing a linguistic analysis.

Activity Two Once the linguistic situation is understood, awareness-raising activities such as seminars, discussion groups, and study visits are arranged to mobilize partners in the effort.

Activity Three After partnerships have been established, a writing system is developed for the language.

Activity Four With a writing system that has been deemed acceptable by the community, literature production commences; local authors create stories for big books, small books of different stages, and dictionaries that the language speakers compile themselves.

Activity Five The next step is to introduce the language into formal schooling. For small, seriously endangered languages, such as Chong, Nyahkur, and So (Thavung), the language is taught in local schools. This involves developing a curriculum and instructional materials, lesson planning, and teacher training. For the bigger language groups or languages that the children still speak, such as Patani Malay, Northern Khmer, Hmong, and Lavua, a mother tongue-based bilingual education is conducted to address the language identity crisis or cultural conflict and to raise students’ achievement in school.

Activity Six A way to strengthen the presence of the local language and culture is to establish a community learning center or local museum where cultural information can be provided, cultural activities can take place, new literature can be produced, and community business can be conducted.

Activity Seven Language classes are established in the communities. These classes include a pre-kindergarten form called Language Nest for young Bisu children as well as a master-apprentice class. Elderly people pass on knowledge of Kasong, which is now endangered.

Activity Eight Of fundamental importance is the use of the language to document oral literature, such as folktales, songs, and poems as well as local knowledge to transfer wisdom related to using forest plants for herbal medicine and food to learn about weather patterns.

Activity Nine All these activities are continuously monitored and evaluated, with facilitation as necessary.

Activity Ten It is essential to network within and outside the community, nationally and internationally, to promote the revitalization efforts and the maintenance of the local language and culture.

Activity Eleven The eventual goal is to influence the national language and educational policies to protect ethnic minority languages and promote them alongside national and international languages. Ultimately, it aims to ensure government support for safeguarding intangible cultural heritage and people’s rights “to an education in their own culture and provided in their own language” (United Nations Declaration on the Rights of Indigenous Peoples, Article 14 Section 3).

References


The fifth session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage took place at UNESCO Headquarters in Paris from 2 to 4 June 2014. Among the items on the agenda were discussions on revising the Operational Directives of the 2003 Convention. There were a number of minor wording adjustments to create clarity. For example, in criterion U3 for nominating elements to the Urgent Safeguarding List, “safeguarding measures” was changed to “a safeguarding plan” to indicate that the safeguarding measures don’t necessarily have to be in place but rather can still be in the planning stage.

However, a handful of rather substantial changes were also made, and some of these larger matters will be reviewed here.

**Evaluation Body**

One of the major changes in the Operational Directives is the creation of the Evaluation Body, which will review nomination files for the various UNESCO ICH lists as well as for international assistance requests exceeding US$25,000. The Evaluation Body will be made up of twelve members, each appointed by the Committee. The members will include six experts in various ICH fields and six members from accredited non-governmental organizations. Appointments will be made by considering equitable geographical representation and various ICH domains. The Evaluation Body members can remain in office for no more than four years. Every year, the Committee will renew one-quarter of the Evaluation Body members.

The Evaluation Body will charge with developing an evaluation report that outlines specific recommendations on whether to inscribe a nominated element to the ICH lists; whether to select proposed programs, projects, or activities; or whether to approve requests for international assistance. They will also make decisions on referring nomination files to the submitting state(s) for additional information.

**Emergency Requests**

Operational Directive 50 was elaborated to include information on determining whether a situation is considered an emergency and, therefore, eligible to be considered for assistance in excess of US$25,000. The full paragraph follows:

Emergency requests greater than US$25,000 are examined and approved by the Bureau of the Committee. For the purpose of determining whether a request for international assistance constitutes an emergency request eligible to receive priority consideration by the Bureau, an emergency shall be considered to exist when a State Party finds itself unable to overcome on its own any circumstance due to calamity, natural disaster, armed conflict, serious epidemic or any other natural or human event that has severe consequences for the intangible cultural heritage as well as communities, groups and, if applicable, individuals who are the bearers of that heritage.

**NGO Accreditation (Unresolved)**

Among the important issues that will remain unresolved until the next GA meeting were the criteria and procedures for accrediting NGOs. There were a number of proposed amendments, including a requirement for the NGO to have the operational capacity to evaluate nominations, proposals, and requests and to have certain relevant experience as well as a good command of English or French, the languages of UNESCO.

Michael Peterson (ICHCAP)
ICCH News Briefs


After three years of implementation, time has come to take stock of UNESCO's global capacity-building strategy for strengthening the safeguarding of intangible cultural heritage in Central Asia and Europe. Therefore, the Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe hosted a review meeting in Sofia, Bulgaria, from 23 to 26 September 2014.

The meeting, which was co-organized with the Intangible Cultural Heritage Section of UNESCO, was the fourth review meeting of its kind, following the meetings for the Asia-Pacific region (Beijing, November 2012), for Latin America and the Caribbean region (Cuzco, September 2013), and for the Arab region (Kuwait City, 9 to 10 May 2014).

These meetings provide an occasion to review the program and upgrade knowledge on the most recent developments of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage while introducing new training and guidance materials developed by the Intangible Cultural Heritage Section.

A group of twenty participants, including UNESCO-trained facilitators involved in delivering the global capacity-building strategy in Europe and Central Asia, UNESCO Programme Specialists from the Intangible Cultural Heritage Section and Field Offices, and professional staff of the Centre, gathered in Sofia. The important review and training exercise was made possible thanks to the generous support of the Bulgarian authorities and funds from the Intangible Cultural Heritage Fund.

[Source: UNESCO]

[ICCN] World Intangible Cultural Festival

Inter-City Intangible Cultural Cooperation Network (ICCN) will hold the 2nd International Festival of World Intangible Cultural Festival in Esfahan, Iran, from 8 to 12 October. The festival was initiated to help further explore the important role of the intangible cultural heritage in sustainable local development.

The first ICCN Festival was held in Korea in 2012, and it showed how such festivals can enable local communities by creating a platform for them to bring their intangible culture to the public and enrich the communities and the public culturally and economically.

This year, Esfahan, which is an important cultural center of Iran, will provide a place where cultures can get together to promote and showcase their heritage. The festival will also raise awareness of the UNESCO 2003 Convention by featuring inscribed ICH in performances and parades to support harmonious interactions of various cultures.

For more information, please visit www.iccn.or.kr

[Source: ICCN]

[UNESCO] International Day of the World’s Indigenous People

The International Day of the World's Indigenous People, celebrated on 9 August each year, is a moment to acknowledge the vital contribution of indigenous peoples to innovation and creativity and to sustainable development as well as to cultural diversity. This is as essential today as it will be for tomorrow as we shape the new post-2015 development agenda.

In September, the United Nations General Assembly held the World Conference on Indigenous Peoples to review the progress towards the fulfillment of indigenous peoples’ rights, and efforts to implement the 2007 United Nations Declaration on the Rights of Indigenous Peoples.

[Source: UNESCO Islamabad]

[ICHCAP] Editorial Meeting for the Publication on the Traditional Wisdom of the Pacific

ICHCAP hosted the Meeting for the Publication on the Traditional Wisdom of the Pacific.

ICHCAP hosted the Meeting for the Publication on the Traditional Wisdom of the Pacific Islands in Jeonju, Republic of Korea, from 19 to 21 August 2014. The meeting participants had productive sessions during the event. For the meeting, four members of editorial board and three advisors for indigenous knowledge in the Pacific visited Korea.

The participants agreed to name the book Traditional Knowledge and Wisdom: Themes from the Pacific Islands and adopted a theme-based approach to organize the contents. The tentative section titles are Worldviews, Relationships and Social Cohesion, Harvest and Landscapes, Voyaging and Seascapes, and Art and Technology.

The launching of publication project was discussed and decided at the fourth Pacific Sub-regional Networking Meeting, which was held in Vanuatu last year. Six countries in the Pacific (Federated States of Micronesia, Fiji, Palau, Papua New Guinea, Tonga, and Vanuatu) are participating in this joint publication. The project is expected to be completed by the end of this year.

[Samoa] Safeguarding ICH in Small Islands Developing States

On 2 September 2014, the government of Samoa held a full-day Parallel Event on Intangible Cultural Heritage for Sustainable Development of Small Island Developing States (SIDS) on the occasion of the UN Conference on SIDS.

Hon. Magele Mauili, Minister of Education, Sports and Culture (MESC) opened the event by welcoming SIDS delegates, experts, and participants. In his
speech, he emphasized the importance of the event as a unique gathering that addressed issues of traditional cultures and development in SIDS.

During the first session, participants shared their progress in ICH safeguarding in SIDS. Hon. Charmaine Scotty, Minister of the Internal Affairs of Nauru, shared her country’s experience in joining the 2003 Convention. Ms. Lemalu Tupuola Malifa, member of the Culture Advisory Group for Samoa, spoke on language as a vehicle of ICH. Mr. Gwang-Jo Kim, Director of the UNESCO Regional Bureau for Asia and the Pacific, made a presentation on ICH and Education for Sustainable Development (ESD) based on the ongoing regional projects in this area. Concerns were expressed about the shift from traditional lifestyles to consumerism and individualism in many SIDS due to the lack of awareness and ineffective safeguarding actions. The benefits deriving from the UNESCO 2003 Convention were highlighted.

The roundtable during the final session provided an opportunity to discuss priority actions as a follow-up of the SIDS conference. The participants identified awareness-raising, cultural policy development, and ratification of the relevant UNESCO Conventions as priorities for the countries while they underlined the importance of continued partnerships in the area of research, capacity building, and networking with civil society and village-based organizations in SIDS.

[Source: UNESCO Apia]

**[ROK] International Intangible Heritage Film Festival**

The Andong Mask Dance Festival took place in Andong, Korea, from 26 September to 5 October 2014. The event was organized by the Andong Festival Tourism Foundation (AFTF). During the festival, fourteen mask dance groups from ten countries, such as Indonesia, Sri Lanka, Vietnam, Malaysia, and Mexico, presented their traditional mask dances to the audience. Additionally, twelve groups of mask dance in Korea took part in the festival.

The festival was a venue not only for the mask dance displays but also for other traditional performances. For example, a traditional Korean wedding ceremony and chariot battle were shown to attract tourists. These performances are rarely shown to the general public.

The festival is famous for the participation of local people. To make the festival more enjoyable, locals voluntarily take part in maintaining and managing the festival. The festival is good place to observe and learn about traditional mask culture.

**[ICHCAP] Announcement**

ICHCAP, in its mission of disseminating heritage information to the Asia-Pacific region, is looking to expand this effort by giving the communities a larger voice. In this endeavor, we are asking you to tell us about any exciting events or news related to ICH so we can feature your news here in our News Briefs section.