The ninth session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage took place at UNESCO Headquarters in Paris from 24 to 28 November 2014. With about thirty agenda items to discuss, the five-day session was active and full.

Examinations of Nominations on ICH Lists
As the fifth General Assembly held last June decided to operate the Evaluation Body from the coming session (Resolution 5.GA 5.1), this year was the last year for the Consultative and Subsidiary Bodies to evaluate nominations for inscriptions.

Every nomination file was evaluated thoroughly, and detailed comments for all nomination criteria were included. Members of the Committee thanked the bodies and the Secretariat for their hard work evaluating the files.

The Committee renewed its concern on the number of nominations for the Urgent Safeguarding List, proposals for the Register of Best Safeguarding Practices, and requests for International Assistance. For the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, three elements were inscribed, including the Isukuti dance of the Isukha and Idaho communities of Western Kenya. Belgium’s Safeguarding the Carillon Culture: Preservation, Transmission, Exchange and Awareness-Raising was selected as a project best reflecting the principles and objectives of the Convention.

Out of forty-six nomination files, thirty-four elements were newly inscribed on the Representative List. From the Asia-Pacific region, eight elements were inscribed, including Nongak, Community Band Music, Dance and Rituals in the Republic of Korea as well as Traditional Knowledge and Skills in Making Kyrgyz and Kazakh Yurts (Turkic nomadic dwellings). The Committee welcomed new States Parties—the Democratic People’s Republic of Korea, Greece, Kazakhstan, and Serbia—for their first inscription on the Representative List.

Recognizing that some files for nominations to the Urgent Safeguarding List also included requests for funds, the Secretariat suggested to combine ICH-01bis form, thus permitting States Parties to simultaneously nominate an element for inscription and request international assistance. Particularly, an aide-mémoire was compiled and distributed by the Secretariat to access issues discussed in the past.

A consensus was reached to extend the referral option to the Urgent Safeguarding List and to delete paragraph 37 of the Operational Directives on the four-year barrier of those nominations that were not inscribed on the Representative List. The draft text of amendments is to be proposed by the
Establishment of the Evaluation Body

The Committee elected members of the Evaluation Body through a secret ballot. Taking note that not all electoral groups were able to propose more than one NGO, the Committee encouraged States Parties to send at least two candidates for both accredited NGOs and experts to the Secretariat through their electoral groups. Starting in 2015, the established body will evaluate nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity, of proposed programs, projects, and activities that best reflect the principles and objectives of the Convention and of international assistance requests greater than US$25,000.

Safeguarding Intangible Cultural Heritage and Sustainable Development

There were discussions on adding a chapter to the Operational Directives regarding safeguarding intangible cultural heritage and sustainable development. The draft introduced various concepts of four core dimensions: inclusive social development, environmental sustainability, inclusive economic development, and peace and security. From health care and gender equality to the contribution of intangible cultural heritage to the creative economy and issues related to commercialization were all included. The Committee raised concerns about introducing this new concept and sensitive terms such as gender issues and decided to include this topic on the agenda of the tenth session to submit it for adoption at the sixth session of the General Assembly.

Accreditation and Evaluation of NGOs

Another change was made to the schedule of examining requests for accreditation of NGOs. Taking note that NGOs can be accredited only by the General Assembly when the GA meets in even-numbered years, the Committee decided to examine requests for accreditation from NGOs at its ordinary sessions in odd-numbered years.

Before the Intergovernmental Committee meeting, the annual symposium of the ICH NGO Forum was held under the theme of ‘Intangible Cultural Heritage and Civil Society’. More than ninety participants were present. The event combined presentations with an interactive format that facilitated the exchange of ideas and the sharing of experience.

The tenth session will be held in Namibia from 30 November to 4 December 2015.

Sul Ki Lee (ICHCAP)
Learning through Intangible Cultural Heritage for Sustainable Development

Gwang-Jo Kim, PhD (Director, UNESCO Asia-Pacific Regional Bureau for Education)
Vanessa Achilles (Programme Officer, Culture Unit, UNESCO Bangkok)

“In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. This Convention is the international acknowledgement that cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts. It is valuable insofar as those communities recognize these expressions as part of their heritage and consider the expressions as a defining part of their identity. ICH is intrinsically linked to informal community-based knowledge sharing. Yet, it can also become a part of more formal education channels.

Sustainable development is commonly defined as development that meets the needs of the present without compromising the ability of future generations to meet their own needs (WCED, 1987). A sensible path towards sustainable development is to raise awareness about its importance among these future generations. This approach has been promoted within the education system and celebrated through the Decade of Education for Sustainable Development.

Communities evolve in a complex system created through the interactions between the social, the economic and the environmental spheres of living. All three, considered to be the three pillars of ESD, are strongly influenced by human values and beliefs, in other words by ICH.

Concrete ICH practices, when incorporated into schools’ teaching, can on one hand encourage connections between the “community world” and the “school world”, hence contributing to safeguarding ICH, and on the other hand inspire students to analyze the linkages between their cultural practices and their social, economic, and environmental assets, both present and future.

2. Integrating ICH and ESD into Formal Education: Lessons from the Pilot Countries

Each of the four pilot countries embarked on this project in a way that best suited their respective contexts. It is likely that other countries interested in this approach may have to find their own approach. However, some of the salient aspects of the pilots’ experience are summarized here to provide guidance or inspiration.

2.1 A Multi-Sectorial Effort

Multi-sectorial national teams, including culture and education actors, were set-up to ensure a smooth and customized implementation of activities. The project’s success also relied on close collaboration between institutional partners (i.e. governmental agencies, teachers’ training institutes, academic institutions, and schools) and community partners (knowledge holders, elders, parents, community leaders, teachers, and cultural associations). The latter served as an essential resource in understanding the cultural context and history and securing relevant and accurate information on local ICH. Institutional partners provided a realistic understanding of the educational context and helped link the newly developed materials to the existing curriculum.
2.2 Gathering Information about ICH
An essential phase of the project was to understand local ICH to identify what role it could play in the school curriculum. Secondary information is usually available in publications or on the internet. However, such an approach may be limiting as it may not provide teachers or students with contextualized information. Project partners tried to include first-hand knowledge from local community members as much as possible, either by conducting field research in the community or by facilitating some encounters between teachers and practitioners. This approach also helped document some meaningful ICH, such as traditional Uzbek folk music scores, key resources on Palauan culture, calligraphy in Pakistan, and a Vietnamese festival honoring the ancestor of mother-of-pearl inlaying, just to name a few.

However, researching ICH can be a time-consuming activity and needs to be conducted with appropriate methods. To not overwhelm teachers, this step can be undertaken in partnership with local cultural institutions.

2.3 Curricular Analysis and Mapping
Given the chronic overcrowding of programs and the challenges of curricular reforms, it was essential to position the proposed activity in the existing curriculum and subjects. Project teams undertook a mapping of the curricula in their respective countries to identify the most appropriate entry points in their context.

Lesson planning could be approached from three angles: the academic subject topic, the ICH practice, or an ESD principle. For instance, in Palau, an existing subject, Palauan studies, provided a natural entry point. Pakistan and Vietnam teams first identified important ICH in the target communities and then explored which lessons the local knowledge could contribute. In Uzbekistan, students expressed interest in specific ICH, folk music, and folk games, which were researched and linked to music and physical education respectively.

Nonetheless, it was important to ensure that all three components: the formal subject knowledge, the ICH element, and the ESD principles were integrated in the lesson. For instance, a biology lesson could examine traditional skills to select food in relation to specific body functions and emphasize the importance of responsible consumption.

2.4 Lesson Plan Development
Once the approach to ICH-ESD integration was decided, steps to consider when developing the lesson plans included clarifying learning objectives, designing engaging pedagogies and activities, and testing lesson plans.

The national teams found that it was important to clarify learning objectives on both the subject level as well as the ICH-ESD level. Lesson plans needed to challenge students on sustainability issues by prompting questions in relation to the subject such as: is this equitable? How will this activity affect the next generation?

Engaging pedagogies and student-centered activities such as active learning methods involving hands-on learning and problem-solving have long proved to be effective with students. Such methods were particularly suited for lessons where students explored ICH elements in a hands-on manner. Pilot teams in Pakistan and Palau used field trips to reinforce classroom-acquired knowledge. To emphasize the central role of communities in ICH transmission, knowledge holders were invited to work with teachers and animate some classes in Pakistan and Vietnam. Another approach that was envisioned but not tried because of time constraints was to encourage students to conduct research or personal project in their communities.

Once developed, lesson plans were tested by peer teachers or by students in classrooms. Such testing provided information on the suitability of the ICH and ESD in relation to the subject, the feasibility of the lesson plan in relation to the official curriculum, the accuracy and acceptability of ICH knowledge, students’ comprehension of ICH and ESD values.

3. Project’s Outcomes
The geographical, economic, and sociocultural situations in the four countries are widely different. Yet, in all of them, this project proved to be very engaging for both teachers and students. Children enjoyed re-connecting with their local practices knowledge systems and were motivated by hands-on innovative methods. Community members were eager and proud to share their knowledge.

As a result, Palau and Uzbekistan have already taken steps to officially include the newly produced materials in their official curriculum. Pakistan and Vietnam are very interested in expanding the experiment to other schools and areas.

Over two years, the project teams in the four pilot countries collected and produced a wealth of information. Over a hundred sample lesson plans were developed. Model classes were filmed and posted on YouTube. Guidelines and resource materials were produced for in-country use.

These results are very encouraging and are likely to attract the attention of other countries. Although the materials were customized for each country, the project key findings are currently being compiled. A synthesis will be published in the first quarter of 2015 to inspire and guide interested institutions.

UNESCO wishes to thank all partners involved in the project in the four pilot countries as well as the Japan Ministry of Education, Culture, Sports, Science and Technology (MEXT) for its generous financial support.

Examples of Innovate Lesson Plans
In Pakistan, students explored basic geometrical concepts through tribal embroidery.
In Palauan studies, transposed the traditional notion of respect towards community members to understand respect and security on the road.
In physical education, Uzbek students practiced traditional folk games to improve their dexterity and develop a sense of teamwork and community belonging.
In Vietnam, students studied oscillation through traditional Muong gongs in physics class.

References
World Commission on Environment and Development (WCED, also known as Brundtland Commission), Our Common Future, 1987 (Transmitted to the UN General Assembly as an Annex to document A/42/427)
Epic Stories in Central Asia

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 oral tradition represented in epic stories of Central Asia. In these examples from Kyrgyzstan, Tajikistan, Kazakhstan, Turkmenistan, and Uzbekistan, you can explore the interesting epic stories transmitted in Central Asian countries.

Kyrgyzstan Epic of Manas as National Identity of Kyrgyz People

Isaeva Asel Keneshbekovna (Senior Researcher, Institute of Language and Literature named after Ch. Aitmatov, National Academy of Sciences of the Kyrgyz Republic)

Throughout their history, the Kyrgyz people have lived nomadically, which then determined the direction of their cultural and spiritual life. This idea comes to life quite easily when examining the intricacies of Kyrgyz folk art and epic poetry, in particular. The main core of Kyrgyz epic poetry is Manas.

Manas originated in the eighth and ninth centuries in the Sayano-Altai and Yenisei territories (now the Russian Federation), when the Kyrgyz people created their own statehood, Great Kyrgyz Khanate. Manas includes the historical memory of the people, bringing together a history to form a basic self-identity for an entire ethnic group—the Kyrgyz ethnicity.

Manas is exclusively Kyrgyz. Its story and manner of performance have not been found in other work by Turkic-Mongolian people. Unlike other epics of the world, Manas is performed a cappella and a special recitative is included. Manas was performed orally and handed down from generation to generation by word of mouth. The entire volume of the epic, its plot, the characters, and the names were stored in the memory of narrators who did not write down anything. The entire text of Manas is composed of exclusively poetic lines—a half a million lines, and it does not include prose insertions.

Manas contains information about the customs and manners of the Kyrgyz people as well as their knowledge about geographical, religious, philosophical, medicine, international relations, national games, weapons, and state structure. Given the breadth of information, the epic is a kind of encyclopedia of Kyrgyz life that has evolved over many centuries.

The Singers of Manas Tales
The epic’s primary guardians and bearers were the singers of tales—manaschy. They kept the text of the epic in their mind, without learning it and writing down.

The nature of Manas storytelling is still poorly understood. The singers themselves say they do not learn the text of the epic, but rather that it comes to them through an intervention of sacred forces that govern them. Manaschy believe that knowledge of the epic comes to them during ayan (waking dream, vision). During ayan, the heroes of the epic come to the manaschy and give their blessing to spread the story of Manas among the people. Disobedience can lead to serious consequences in the form of a disease, infertility, and even death. Such evidence was given by modern manaschy, and many of whom came to the narration through their past illnesses.

“Given the breadth of information, Manas is a kind of encyclopedia of Kyrgyz life that has evolved over many centuries.”

The Basic Idea of the Epic and the Content
The basic idea of the Manas epic involves uniting the people and struggling for independence. The main hero of the epic is Manas, for whom the epic is named. Manas has a mission to unify disconnected Kyrgyz tribes. To reunite the people, he has to fight against foreign enemies as well as domestic foes since there is resistance with some heads of clans who prefer not to have such a union.

Throughout Manas, the subject of struggle and heroism is prevalent. We can see this not only in the struggle against vassal khans and the coalition restoration created by Manas, which is then destroyed by his family, and this becomes a leading theme in Semetei and Serytak, the second and third parts of the trilogy. Manas fights with mythical creatures as well as real historical enemies—Kalmaks and Kytays—as he moves forward for his people’s independence and for the creation of the Kyrgyz statehood.

What makes Manas special is that it offers us a glimpse into the past. For example, we can see the three-part world structure that the ancient Kyrgyz believed in. The epic also describes the process of ancient funeral rites. One of the characters of the epic bequeathed his dead body to be scraped off with sharp dagger, and the remaining bones were washed with koumiss (fermented mare’s milk).

The Epic of Manas Today
The significance of Manas has been recognized by the world community: in 1995, the 49th session of the UN General Assembly adopted a resolution—On the celebration of the 1000th anniversary of the Kyrgyz national epic, Manas. The next important step in the recognition of the epic as a world heritage was its inclusion in the Representative List of the Intangible Cultural Heritage of Humanity in 2013.

Currently epic remains a living tradition of narration, as evidenced by the young narrators, who continue to narrate and convey the epic. Manas, as a phenomenon of national identity, is still a major spiritual heritage of the Kyrgyz ethnic group.
Epos forms a considerable part of Tajik cultural heritage. The process of developing oral epic traditions in Tajik culture originates in antiquity, going back to the mythology of ancient Iranian nations. “Avesta,” a well-known written source, includes mythological notions of the universe and ancient Iranian nations, particularly the Tajiks. The fragments of the memorial contain the earliest epic elements about battles and that afterward form the plots of the most ancient oral and written stories. For example, an Avesta type of the first man (Gaya the most ancient oral and written stories. For

Epic stories (hamosa) come from oral traditions, and they are now generally accepted in literature today as described by Z. Safo in his fundamental investigation Hamosasorai dar Iran, the following varieties take place in Tajik-Persian literature:

1. National—hamosai milli
2. Historical—hamosai ta’rikhi
3. Religious—hamosai din

The national variety includes epics that, in an artistic mind of nation, have been formed to admire and glorify ancient heroes. The core of these epics goes back to the formation of the Eastern-Iranian group of nations, who were ethnic ancestors of the Tajiks. The epics are generally devoted to athletes and knights who defend kindness. The songs, stories, legends, and later poems were composed in their honor. In these works, a key aim, defending the fatherland and native fireplace, was expressed and propagated by glorifying courage, heroism, and athletic deeds. A considerable part of Tajik epic heritage is of this type. Traditions of the pre-Islamic period continued from the early to middle Islamic period of Tajik culture (ninth to fourteenth centuries).

Today in Tajik culture, national epic stories are forms of declaiming. They are performed as song with elements of drama. The following epics are popular:

- The cycle of stories (dostons) about Rustam is the most popular epic memorial that has survived in oral cultural traditions, most notably in naqqoli, shahnumakhoni, and others.
- The story about Suhrob is a well-known Tajik epic in the tragedy genre.
- The story about Barzu is a cycle of epics about the Som Narimon family. Barzu, who is the son of Suhrob and the grandson of Rustam, is glorified a main hero. The oral versions that have survived have are in prose but decorated with poetical fragments.
- The story about Bonughushap includes the texts of epic character, where the feats and athletic deeds of Bonughushap, the daughter of Rustam, are eulogized and glorified.
- Amir Hamza is a folk epos. It is also known as other names, including Dostoni Amir Hamza (Story about Amir Hamza), Rumui Hamza (Hamza’s Symbols), Qissai Amir Hamza (Legend of Amir Hamza), and Hamzanomata (About Hamza).

The second variety, which includes stories of historical character, is observed from the twelfth century. It rose to prominence in the early Middle Ages and it gave place to the themes glorifying historical personalities and figures.

The third variety includes the epic stories of religious character, which arose during the Islamic period. Khovarnoma (also Khovaronnoma), Sohibqironnoma, and others epics are in this category. Today, these are in the genre na’t / maddoh in Tajik literature and culture. Na’t represents a cyclic form of pieces. In the Tajik musical culture, this vocal tradition of epos is under the name na’tkhoni / maddokhoni.

Unfortunately, there are many unsolved questions regarding epic stories, and there is relatively little research on them. Overall, the subject has been largely ignored.
Kazakhstan

**Elements of Ethnic Identity and Epic Stories of Kazakhstan**

Sabira Kulsariyeva (Professor of Ethnic Studies, Kazakh National, University named after Al-Farabi)

Kazakhstan is characterized by ethnic, religious, and cultural diversity. However, the nation has not always had such a multietnic composition. In the 1920s, Kazakhstan was a republic of the USSR and was mainly monoethnic. The Stalinist leadership aimed at eradicating social classes. To reach this goal, terror and intimidation were employed, targeting mostly members of the clergy, opposition leaders, intellectuals, artists, and former tsarist-government officials. Starting in 1934, political repression was particularly strong. Millions of Soviet citizens were exiled to the Urals, Siberia, and Kazakhstan. Opponents to the Bolsheviks from all over the USSR were held prisoner in concentration camps located in Kazakhstan.

In 1935, relocations on a massive scale began. Sixty-four thousand German and Polish people were deported from the Ukraine. In 1937, large communities of Kurds, Armenians, Turks, and Iranians were deported to southern Kazakhstan. That same year, nearly three hundred thousand ethnic Koreans were forcibly moved from the Far East.

The Great Patriotic War came with a new wave of political repression targeting primarily Germans. Hundreds of thousands of Germans were deported, and within three weeks, nearly half a million Germans arrived in Kazakhstan. During the Second World War, Karachays, Kalmyks, Chechens, Ingush, Balkars, Greeks, Bulgarians, Crimean, Tatars, Kurds, Meskhestian Turks, and people from other ethnic groups were deported to Kazakhstan.

Those ethnic groups have become an essential part of Kazakh society. In Kazakhstan, one of the primary goals set by the National Committee for the Safeguarding of ICH involves making inventories of all ethnic groups’ ICH. Each group has cultural centers and associations monitored and supported by the Assembly of the People of Kazakhstan.

Language is considered a particularly strong element of ethnic identity. The Russian language had a strong influence on Kazakhstan. Under Soviet rule, Russian was used for all official documents, and social activities were conducted in Russian. During the Great Patriotic War, the migration of Russian-speaking employees and their families also contributed to the Russification of the Kazakh people. State policies and ideological doctrine led to strengthening the Russian language while the native Kazakh language was reserved for private and family matters. By the 1980s, the Kazakh language was spoken only in rural areas. And by the time the Soviet Union collapsed, Russian speakers outnumbered native Kazakhs.

Currently, the Kazakh language is the legal state language, and it is used for jurisdiction, public administrative functions, education, scientific research, and mass media. Civil servants, for example, are required to be fluent in the language to perform official duties.

Ethnic identity comprises several other elements besides language, including traditions, which were also affected by Soviet ideological doctrine in Kazakhstan. Soviet rule considered traditional elements as unnecessary remnants of the past that hindered the progressive Soviet man. Thus many elements were irretrievably lost.

After Kazakhstan became independent, a need for a strengthening of ethnic identity emerged, and public attention turned to the reviving of lost traditions. This coincided with the government’s program of bringing Kazakh repatriates back to their homelands from neighboring countries. Those repatriates—the oralmans—brought back with them some of the lost traditions, which they had safeguarded.

After raising awareness among the general public, the National Committee for the Safeguarding of the ICH of the Republic of Kazakhstan began inventorying ICH elements. Various artisan practices, vocal genres, folk instrument performances, rituals and festivals, hunting methods, folk games such as Asyks, and many other elements have been inventoried, and nominations have been submitted for inscription on the UNESCO Representative List.

Among elements included in the National ICH Register are epic tales, which are influenced by the history of the Kazakh people and the military attacks they were subject to. Each tale is dedicated to one outstanding soldier—Batyr—and describes his character, personality, and heroic deeds.

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Among elements included in the National ICH Register are epic tales, which are influenced by the history of the Kazakh people and the military attacks they were subject to. Each tale is dedicated to one outstanding soldier—Batyr—and describes his character, personality, and heroic deeds. The tales have been narrated from one generation to the next, and still serve as patriotic inspiration for younger generations. The epics include other themes besides military ones, the most notable of which is love. Kazakh poetry shows the romantic side of the nomads and also describes their close relation with nature. Epics such as Kozy-Korpesh and Bavan-Sulu, Kyz Zhibe, and Enlik-Kepek speak of treachery and loyalty and illustrate the complex tribal relations among the Kazakh people.

The complexity of ethnic identity in Kazakhstan and the depth and richness of Kazakh epics would each require a much more in-depth analysis to fully understand.
Turkmenistan **Gorogly, Turkmenistan Epic Traditions**

Geldimyrat Muhammedov (Chief, Department of Sources of Turkmen History, National Institute of Manuscripts, Turkmenistan Academy of Sciences)

In Turkmenistan, the national inventory of intangible cultural property comprises five domains: oral expression, beliefs, performing arts, craftsmanship, and traditional knowledge. Epics belong in the division of oral expression. More than ten elements have been identified in this field, including epics such as Gorogly, Shasenem and Garip, Zokhre and Takhi, Khuyrlukga and Khemra, Sayatly Khemra, Asyl Kerem, Arzy-Gambar, Khodzhukh, Warka-Gulsha, Kasym oglan Melike-Dilaram, Nejip oglan, and Tulum Hoja. The epic Gorogly holds an especially important position among Turkmen epics.

The Turkmen people refer to performers specialized in Gorogly as dessanchy bagshy. Within Turkmenistan, dessanchy bagshy are mainly found in two welayats (regions): Dashoguz and Lebap. Outside of Turkmenistan, the tradition is found in neighbouring countries—including Uzbekistan, Tajikistan, Kazakhstan, and Iran—and anywhere Turkmen ethnic groups have historically lived.

Gorogly tells the story of the hero, Gorogly, and his forty dzhigits, and includes descriptions of all major traditional Turkmen life events. Sections in prose that describe the events alternate with sections in poetry that express the characters’ feelings.

Various art forms are employed in the oral performance of Gorogly, including narration, singing, vocal improvisation, and acting. Dessanchy bagshy are known for their prodigious memory, outstanding musical skills, and intelligence, which are all necessary qualities for performing the epic. Performers must master traditional musical instruments—such as the dutar (a two-stringed plucked instrument) and the gyjak (a fiddle-like instrument)—and be able to sing various melodies of the epic and improvise on them.

Under the supervision of his master, in addition to learning the repertoire and perfecting his skills, the apprentice learns moral and ethical norms of epic performance. For the transmission of knowledge, teachers use a variety of media, including printed, audio, and video materials. When the student is ready, he takes an exam. The master then gives his blessing to the new performer, who is thus granted the right to perform the epic independently and teach students of his own.

This system of transmission ensures a constant flow of knowledge from one generation to the next and maintains skill levels and standards. In addition, the Turkmen National Conservatory, the State School of Culture and Arts, and various specialized school facilitate the acquisition of dutar skills by learners before they enter training with a dessanchy bagshy master.

Gorogly plays an important role in a wide range of social functions within Turkmen communities. Values and emotions described in the epic form a basis for social interactions among Turkmen people and are reflected in social networks and relations among individuals.

The epic enables Turkmen people to learn and transmit their common history and social values to younger generations. Indeed, it is used as a tool for educating the young and strengthening national identity, pride, and unity. Through Gorogly, youngsters are taught diligence and precise thinking skills. They are also taught to love the history and culture of their homeland. Yet respect towards other nations and cultures is encouraged.

In the epic, the Turkmen people are portrayed as compassionate, wise, generous, hospitable, and tolerant. They demonstrate leadership, fearlessness, and loyalty to friends, family, and country. They respect their elders and never break promises.

Because of the emphasis of these values in Gorogly, knowledge and skills related to the epic, including talent for music, poetry, narration, and language as well as traditional skills described in the epic—such as the breeding Akhal-Teke horses—are highly valued. All of these elements constitute the cultural identity of Turkmen people.

The element is safeguarded thanks to gatherings and social events such as wedding ceremonies. Dessanchy bagshy competitions, regular national and religious holidays, celebrations, commemorations, and international cultural festivals also contribute greatly to the safeguarding of the Gorogly tradition.

Dessanchy bagshy are the main promoters of traditional Gorogly performance as they teach and transmit the element to prospective performers in the same way they learned from their masters. In addition, each province has a bagshylyar oyi (“house of bagshy”), where masters gather monthly to exchange ideas, record themselves, and broadcast their performances on TV and radio. This allows for the dissemination of the element among the public and attract potential new performers.

These methods have proven successful as domestic and national interest in the study of dessan has been increasing for several years.
Epic are the literary version of nation's history. They provide insight into a nation's lifestyle, traditions, history, and present and future ways of thinking. The process of modernizing moral values depends on the study of literary heritage.

The epic Alpomish is a priceless work that has been sung for centuries. Over forty versions and variants exist in Uzbek. Daily life in Uzbekistan is not widely represented in other literary works, which is why Alpomish is especially valuable.

In the northern regions of Uzbekistan, oral epic singers still partake in wedding ceremonies and other events. Alpomish functions as a symbol of ancient Uzbek traditions, yet it is relevant to present-day Uzbek culture as well.

According to Uzbek folklore, shamans—shajara—travel to other worlds, where they help bright angels fight against dark angels. This struggle across worlds is seen in Alpomish in the story of Khakimbek. The hero, with the help of pirs, goes on a journey to fight against darkness and spends seven years in prison—a symbol of death and resurrection.

During shaman ceremonies, heroes received a new name to symbolize his hero status and his gain of magical powers in the new world.

Similarly, today in the northern regions of Uzbekistan, when a son is born, he is given a false name to protect him from dark angels and other creatures. After a certain period, the child is given his real name in a small ceremony. Although this ceremony is not fully described in Alpomish, it is referenced in a way that plays an important part in the story setting. When Khakimbek is seven years old, he can already shoot with his grandfather's heavy bow and thus earns the name Alpomish—alp meaning “strong”—and is counted as one of ninety alps (“strong men”). Without the change from Khakimbek to Alpomish, the epic’s meaning changes completely.

Also in north Uzbekistan, a traditional wedding includes a ritual in which the bride is hidden by her friends to protect her from dark forces. A chosen person from the groom’s side must find her and ask permission to take her to the groom.

A reader unfamiliar with this tradition cannot fully understand the episode in Alpomish where Barchin builds a portable tent on a high hill. Hills and mountains were considered sacred places and were reserved for ceremonies. Portable tents were built from white and red (bakhmal) materials, which symbolized the union of two worlds: the man’s and the woman’s. Thus the episode functions as an allegory for a woman’s preparation for marriage.

It is then stated that “Barchin was hidden in one place […] Then she was found.” This is a reference to the bride-hiding ceremony and her protection from the external world.

The reader must also be aware of the significance of hair in ceremonies to fully understand the epic. Hair is described extensively in the relation of ceremonies in Alpomish. It plays an important role as a symbol for magical events.

Hair and animal manes were thought to be related to ghosts. Possessing a strand of hair meant having control over that person. Combing, cutting, or burning a strand of someone’s hair was believed to affect the nature and ghost of the person. Cut hair was preserved to protect oneself from hair magicians.

Hairstyle could indicate that it was time for a woman to marry. During a wedding ceremony, the woman’s hairstyle would be changed. Therefore, all descriptions of hair in Alpomish have a specific meaning.

Another wedding tradition referred to in Alpomish and performed in Barchin’s house is the dying-old-woman tradition. The way in which the tradition is portrayed in the epic is still followed today in the Surkhandarya and Kashkadarya regions.

In the entrance of the room where the bride is staying, an old woman acts like a dog and prevents the groom’s friends from entering. The old woman should be a close relative to the bride and preferably have many children. After the groom finally enters the room, the dying-old-woman ceremony is held.

Marriage functions as a connection between birth and death, and it is considered the beginning of the life and death cycle. The eternal cycle of life and death is referred to in other ceremonies in the epic as well.

Epic and customs are strongly connected. Works such as Alpomish provide historical information about customs, and only by being familiar with the customs can one fully understand the main ideas of an epic.
Introduction

The Republic of Palau became a member of the Convention for the Safeguarding of the Intangible Cultural Heritage in November 2011. As a new member, Palau has begun assessing the current status of its intangible cultural heritage in comparison to the Convention criteria for nominations to any of the UNESCO ICH lists.

Palau Island Geography and Geology

The Republic of Palau, located approximately 7 degrees north of the equator, is the western-most island in Micronesia. The main archipelago consists of a chain of islands that stretch 160 kilometers in a northwest-to-southeast direction and 25 kilometers across at its widest point. Most of the islands are encompassed in a barrier reef except for Kayangel islands to the north and Angaur and the Southwest Island group to the south. The Southwest Island group is located approximately 389 kilometers south of the main archipelago. The inhabited islands of Palau included from north to south are Kayangel, Babeldaob, Koror, Ngerkebesang, Meyuns, Peleliu, Angaur, and the Southwest Island group. The Southwest Islands are made of two states—namely, Hatohobei and Sonsorol. Palau islands are of several geological formations, including volcanic, atoll, raised coral, and high limestone (Snyder et al, ND). Babeldaob is the largest island with an approximate area of 363 square kilometers that amounts for about three-quarters of Palau's total land area. Babeldaob is a volcanic island that reaches an elevation of 242 meters above sea level. Kayangel and Helen Reef are the only true atolls. The southwest islands are raised coral islands that have elevations of a few meters above sea level.

Role of the Bureau of Arts and Culture

First established in 1978, the Bureau of Arts and Culture—then called the Division of Cultural Affairs and later renamed under the Executive Order No. 203 in 2001—is a Palau government entity under the Ministry of Community and Cultural Affairs, which mandates a framework for the adequate protection of archaeological sites and tangible and intangible cultural resources (Emesiochel, 2008: 4). The mission of the Bureau is to protect and preserve all the Republic's cultural and historical resources to enhance, enrich, and foster Palauan heritage now and into the future. To achieve this mission, the Bureau has four main goals. First, to preserve and foster cultural and historical resources for the benefit of Palauan people; second, to preserve and educate Palauan tradition that are threatened with extinction; third, to protect cultural and historical resources from destruction; and fourth, to preserve culture and tradition in the face of inevitable increasing foreign contact and interaction. The Bureau of Arts and Culture has five main sections that work in unison to achieve its major goals. These are the Administration and Planning Section, Survey and Inventory/Archeology Section, Oral History and Ethnography Section, Palau Register of Historic Places Section, and Public Education Section.

Collection and Inventory of Oral History

Oral histories or intangible heritage are crucial to any understanding of Palauan cultural heritage. Oral histories are fluid, flexible historical narratives that are shaped by each generation. A story, any story, appears in many variations, with no one variant considered the true version; it serves to mediate knowledge of the past as well as to provide organizational diagrams necessary to understand complicated actions of one's ancestors (Parmentier 1987). Yet, these histories are a valuable augmentation to the archaeological record as they provide a context and an understanding of the motivations behind the social structure responsible for material remains. (Tellei et al. 2005: 15; Olsudong 2002).

The Bureau recognized the need to document and publish oral histories and traditional knowledge, especially when considering that many knowledgeable elders are dying and that if their knowledge lost, it cannot be retrieved. In addition, there are also concerns that traditional Palauan life ways must be preserved due to the many encroachments upon their culture by tourist activities and Western influence. Therefore, the oral history and ethnography projects have focused on documenting the life histories of certain village elders, oral historians, cultural experts, and village titleholders as well as younger, middle-
aged village members (Kihleng 1996: 22). An important component to this methodology is the inclusion of members of the Society of Historians. They are chosen from Palau’s sixteen states and are considered an integral component to Palau’s oral history program.

Moses N. Sam, the former Division Chief, originally established the Bureau’s Oral History Program in 1984 with its main objective being the documentation of Palau’s traditional culture and oral histories. Ngirkungiil Moses Mekoll, the former Staff Historian, conducted most of the initial work with the Society of Historians. As a result of these and other efforts, the Society released two written volumes entitled Rechuodel I and II (Rechuodel roughly translates as “Ancient Ways”), detailing traditional cultural knowledge and practices. Later on, the retired Staff Historian Florencio Gibbons, and the former Senior Archaeologist at the Bureau, Dr. William Adams, edited these volumes. DeVerne Reed Smith also completed an English translation of Rechuodel I as part of the Micronesian Resources Study that was printed in 1995. In 1996, two pamphlets entitled Ulekerreuil a Kodall Ma Kemeldiil were produced that detailed some of the childbirth practices and funeral customs found in Rechuodel I.

These volumes are considered to be highly informative on matters of traditional Palauan culture and serve as a medium for preserving traditional Palauan life ways and culture as well as the Palauan language. The Rechuodel volumes also contain an extensive glossary of older Palauan words not commonly used, resulting in the development and use of a revised orthography for written Palauan.

Today, the Oral History and Ethnography staff continues to produce booklets and reports and gathers oral history of the archaeological and historical sites that are surveyed in the states each year.

The program area of Oral History and Ethnography has the following objectives:

• To document and publish oral histories, customary practices, and traditional laws of Palau with the assistance of the Klobak er a Ibetel a Cherechar (Society of Historians).
• To conduct ethnographic research and document oral histories and information of historic and cultural sites in the nation.
• To keep and maintain the Oral History and Ethnography section databases—photography, video, audio, and state surveys.
• To seek opportunities to digitize the audiocassette recordings in the oral history collection.
• To keep and maintain close consultation and working relationship with the Klobak er a ibetel a Cherechar and provide staff support for their work.
• To develop stakeholders’ capabilities in identifying and documenting their own oral history or intangible cultural heritage.

To date there has been eighteen published booklets on Palau Customary Practices. All this information on Palau’s intangible heritage is made possible through the hard work and assistance from the sixteen-member Society of Historians who are the custodians of traditional knowledge. These elders assist the Bureau by documenting various ICH so that is written and is available for use.

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References


Palau National Code Title 19 Chapter 1 Historical and Cultural Preservation Act


In the vast Pacific region, water doesn’t separate the individual islands, but rather it creates travel routes that bring people together. With this idea of unity through the region, ICHCAP embarked on a two-year journey to develop a joint publication project that aims to strengthen the visibility of Pacific intangible cultural heritage and promote intra-regional cooperation through the process.

Conceptualization and Follow-up

First conceptualized in 2013 when representatives from Fiji, the Federated States of Micronesia, Papua New Guinea, Tonga, and Vanuatu met in Port Vila, Vanuatu, the publication project has gone through a long process of development. At the initial meeting, participants decided that the main topic should relate transmittable traditional knowledge that has cultural value as well as value in terms of sustainable development in modern society. To keep the project manageable, it was decided that this pilot project should be limited to six countries—the five countries participating in the meeting in addition to Palau.

The post-meeting activities included building teams made up of local ICH experts in addition to selecting four to five topics related to traditional knowledge. The teams were created locally by the coordinating organizations of each country. And they were also involved with deciding on the topics that will be included. Some of these topics include the knowledge and practices that create social cohesion and build strong social relationships and others include knowledge related to the sea as a venue for food and for travel.

In early 2014, ICHCAP and representatives from the participating nations met in Pohnpei, Federated States of Micronesia, to discuss the publication topics as well as the twenty-seven manuscripts that were compiled and submitted. During this time, the key areas of discussion related to ways that the topics could be presented consistently yet also complement the content of the submitted work. While the participants initially decided to divide the book along national lines, with each section dedicated to the heritage and knowledge of individual nations, this idea was revised later at the final editorial meeting that was held in August 2014 in Jeonju, Republic of Korea.
Editorial Meeting in Jeonju
For the Jeonju meeting, ICHCAP invited six national coordinators as well as three local experts who would serve as advisors. During the meeting, the participants reflected on publication’s organization and decided that dividing the books by nation could promote ideas of nationalism and detract from the spirit of the 2003 Convention, which is focused more on promoting heritage elements not their national origin. With this in mind, it was decided that a thematic division would be more inclusive and not focus too much on the national origins of the elements. In the end, the participants decided to arrange the book according to the following themes—Worldviews, Relationships and Social Cohesion, Harvests and Landscapes, Voyaging and Seascapes, and Art and Technology. Changing the publication structure meant that the advisors needed to create introductions for the individual themes so that the articles have contexts.

Additional topics covered at the three-day meeting included matters related to copyrights and community consent as well as practical matters such as working out schedules, creating an editorial plan, and deciding on matters of style for consistency.

Finalizing the Project
After the meeting in Jeonju, the national coordinators and advisors returned to their offices to start the editing process for the final manuscripts and to write the thematic introductions. ICHCAP’s Knowledge and Publication section managed the workflow during the editing process and worked closely with a design team to create a layout that best complements the publication contents and promotes the goals of the publication—to enhance the visibility of the Pacific’s traditional knowledge and to provide regional and international readers with an understanding of the value of the Pacific wisdom.

To help make the publication even more meaningful in a larger context, Sun-hwa Rha, Administrator of the Cultural Heritage Administration of Korea, and Tim Curtis, Chief of the Culture Unit of the UNESCO Office in Bangkok, both sent congratulatory remarks that were included in the publication.

Afterthoughts
The process of bringing this project to fruition has been equally difficult and worthwhile. Some of the difficulties came from coordinating the project over such a large area and crossing many time zones. However, it was all worth the difficulty since we can now hold a tangible object filled with the intangible wisdom that has been passed down through many generations. The book and the wisdom it contains show how we are all part of our own cultures yet we are also joined by our collective efforts to safeguard our heritage for many more generations to come.

Saymin Lee (ICHCAP)
Safeguarding Pioneers

National Intangible Heritage Center of Korea
New Comprehensive Institute on Intangible Heritage at the forefront of ICH safeguarding

You-kyoung Kim  (Researcher, National Intangible Heritage Center, Republic of Korea)

Introduction

The National Intangible Heritage Center (NIHC, Director Hong-dong Kim), a national institution under the Cultural Heritage Administration of Korea, was officially opened in the city of Jeonju, Republic of Korea, in October 2014.

Intangible cultural heritage is a valuable form of cultural asset that contains greater internal meaning than is visible on the surface, and its importance continues to grow every day. However, due to the non-physical nature of intangible cultural heritage, there are challenges to safeguarding and transmitting it, especially since the cultural element itself can be lost when its bearer passes on.

Currently, there are 132 state-designated elements of important intangible cultural heritage in Korea with 174 bearers, and 38 of these have been identified as being in a vulnerable state of viability with poor foundations for transmission or insufficient numbers of bearers.

The NIHC fulfills comprehensive functions for safeguarding and strengthening transmission foundations for intangible cultural heritage, including vulnerable elements, while supporting the independent viability and revitalization of traditional arts and crafts.

Activities

The NIHC is a comprehensive cultural space for safeguarding and transmitting intangible cultural heritage and serves as a venue for exchanges in the intangible cultural heritage sphere. Equipped with specialized facilities such as performance halls, exhibition spaces, international conference room, digital archives, and educational/experiential space, the NIHC is a comprehensive cultural space where one can directly experience a variety of intangible heritage.

Specific projects include holding intangible cultural heritage exhibitions/performances and educational programs as well as providing support for Intangible cultural heritage bearers, domestic and international exchange, and contents creation.

Exhibition/performance projects are programs that allow the public to experience intangible cultural heritage up close in events that make use of a variety of intangible heritage contents.

Regular performances and special performances with innovative concepts by intangible cultural heritage bearers and course graduates as well as a permanent exhibition and special exhibitions with panorama video and representative symbols of intangible cultural heritage are being planned or already in operation to bring the historical and cultural value of intangible cultural heritage to life.

The educational program projects include capability-building workshops for bearers and course graduates as well as experiential education programs held every Saturday for the general public. Efforts are being made to provide children with opportunities to experience intangible cultural heritage up close and to teach them that intangible heritage is not a difficult concept but a fun and enjoyable part of culture.

Various support projects are in operation for transmitters to facilitate the revitalization of important intangible cultural heritage. For traditional crafts of vulnerable transmission status, measures to revitalize them, such as developing designs and supplying traditional raw materials, are being sought while support will be provided to improve their independent viability.

Domestic and international exchange projects support exchange. At the domestic level, various public events, such as academic seminars and exhibitions, are held along with the operation of the Guardian of Intangible Heritage program (a local investigation committee) for a bottom-up strategic approach to intangible heritage safeguarding and transmission. At the international level, the overseas lecture project for intangible cultural heritage transmission among foreign nationals of Korean descent will be expanded. Foreign nationals of Korean descent will also be invited to Korea to experience intangible cultural heritage as part of efforts to protect traditional culture.

Contents-creation projects involve collecting materials pertaining to intangible heritage while preserving records of past bearers, collecting oral records from surviving transmitters, and conducting studies on the current transmission status to ensure the preservation and transmission of intangible cultural heritage resources to future generations.

Outlook

The NIHC has embarked on a mission of creatively transmitting intangible heritage, encouraging ways in safeguarding, transmitting and using the intangible cultural heritage of humanity as a comprehensive space just for intangible cultural heritage.

The NIHC aims to continue to develop as a place for all of us to share and appreciate intangible heritage as part of our lives.
[UNESCO] Expert Meeting on Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level

How can the contribution of intangible cultural heritage to sustainable development best be understood and fully recognized? How can intangible heritage take a central place in the efforts to achieve the new post-2015 development goals? How can countries concretely realize this potential? Those were some of the questions that were addressed during an expert meeting organized by UNESCO and the Turkish National Commission for UNESCO and held in Istanbul, Turkey, from 29 September to 1 October 2014.

The meeting organizers invited twelve participants from around the world to reflect on the formulation of a new chapter of the Operational Directives for implementing the Convention. Safeguarding intangible cultural heritage at the national level was analyzed on the basis of the four core dimensions of sustainable development: inclusive social development, environmental sustainability, inclusive economic development, and peace and security. The new chapter was then examined by the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in November 2014, for possible adoption by the General Assembly of the States Parties to the Convention in June 2016.

[Source: UNESCO]

ICH NGO Symposium of the ICH NGO Forum

What are the roles and contributions of ICH NGO in the development of public policies, legislation, safeguarding, and sustainable development plans?

These questions were addressed at the symposium on the occasion of the ninth session of the Intergovernmental Committee Meeting of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The symposium was held in Paris on 23 November 2014 and organized by the ICH NGO Forum. The idea of this symposium was to revisit the accomplishments of ICH NGOs in four important and mutually interlinked realms of ICH safeguarding—public policy, legislation, safeguarding measures, and sustainable development, which all require collaboration between NGOs and States Parties.

The symposium brought together a range of stakeholders fostering awareness of their diversity and the wide range of roles that they play to benefit communities. The rich diversity of the NGO community is enriching, and it means that the Convention is implemented on many different levels.

After the event, the Forum met every day and developed their statement concerning their responsibility for the activities of capacity building and the establishment of the Evaluation Body for the 2015 cycle as well as accreditation and evaluation of NGOs. The statement was presented at the end of the ninth session Committee meeting. Full text is available at the ICH NGO Forum website. (http://www.ichngoforum.org/ngo-statement-ich-9-com-also-available-french-spanish/)

[Source: ICH NGO Forum]

[UNESCO] Opening of the Workshop on Indigenous Building Skills in the Pacific

The Workshop on the Revitalization of Indigenous Architecture and Sustainable Building Skills in the Pacific opened on 3 November 2014 in Apia. This workshop was a joint effort of the Samoan government through the Ministry of Education, Sports and Culture and the International Training Center for the Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of the UNESCO. The purpose of the workshop was to examine ways to preserve traditional architecture and revitalize Pacific building skills.

The five-day workshop addressed challenges and opportunities for revitalizing indigenous architecture as well as the knowledge and skills that are necessary for construction. In addition this event demonstrated that tangible cultural heritage and intangible cultural heritage are in fact inseparable from each other.

The UNESCO Office for the Pacific States in Apia has assisted Pacific Member States in safeguarding their heritage. Since the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, over 150 countries are now party to this Convention, including eight Pacific island countries: PNG, Fiji, Tonga, Vanuatu, Palau, Nauru, Micronesia, and Samoa. The workshop was held at the Samoa Traditional Resort and the Samoa Culture Centre at Suisega.

[Source: UNESCO Apia]

(Cambodia) New Publication on Sbek Thom

In the framework of the project Research and Publication on Sbek Thom, funded under the UNESCO-Japanese Funds-in-Trust Cooperation to safeguard the manifestations of Cambodia’s intangible cultural heritage, the UNESCO Phnom Penh Office, in close collaboration with the Royal University of Fine Arts and the Ministry of Culture and Fine Arts, recently published research and an inventory on the Sbek Thom troupes in Cambodia.

The research was conducted by Mr. Kong Vireak, former vice-rector of the Royal University and Fine Arts, and Mr. Preap Chanmara, professor at the Royal University of Fine Arts, from December 2012 to March 2014. The publication, which includes the historical and artistic background of Sbek Thom and an inventory of the current troupes in Cambodia, was published in Khmer and English.

UNESCO Phnom Penh Office will hold
a handover ceremony at the Ministry of Culture and Fine Arts to distribute copies of the new publication and the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. This effort has been supported by the UNESCO-Japanese Funds-in-Trust within the global and regional capacity-building program for safeguarding intangible cultural heritage.

For more information, please contact: Ms. Jamie Lee, Communication Officer, UNESCO Phnom Penh at hj.lee@unesco.org

[Source: UNESCO Phnom Penh]

[IRCI] Research Database on ICH Safeguarding in the Asia-Pacific Region

As part of the project Mapping Research for the Safeguarding of ICH in the Asia-Pacific Region, which was approved at the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) under the auspices of UNESCO’s Second Governing Board Meeting, IRCI has been creating an online database on research about ICH safeguarding in the Asia-Pacific region. This database offers easy research for organizations, researchers, and publishers specialized in ICH safeguarding in the Asia-Pacific region. You can access to the database at ichdb-irci.org

[Uzbekistan] Official Opening Ceremony of the Crafts Development Centre

The opening ceremony of the Crafts Development Centre at the Karakalpakstan Branch of the Academy of Arts of Uzbekistan and a Round Table entitled “The Preservation and Development of the Traditional Handicrafts of Karakalpakstan” was held in Nukus on 10 October 2014. Following the event was a practical training course on traditional Karakalpak handicrafts and natural dying from 10 to 21 October.

These events were organized by the UNESCO Office in Tashkent in close cooperation with the Karakalpakstan Branch of the Academy of Arts of Uzbekistan within the framework of the UN Joint Programme, Sustaining Livelihoods Affected by the Aral Sea Disaster. Within the framework of this program, UNESCO aims to support the social and economic well-being of the local population through the development of traditional crafts and tourism sector, thereby reviving and preserving the cultural heritage of Karakalpakstan.

In all its manifestations, culture is a vital component of sustainable development. Tangible and intangible heritage, creative industries, and different forms of artistic expressions contribute to promoting peace, safeguarding social stability, and protecting the environment as well as inclusive social and economic development and sustainability.

The main objective of creation of the Crafts Development Centre in Nukus is to promote the revival, preservation, promotion, and development of the traditional crafts of Karakalpakstan and improve economic well-being and livelihoods of the local population through teaching and learning of skills in the field of traditional crafts and the creation of income-generating opportunities. Also, the establishment of the Centre will contribute to the promotion of traditional Karakalpak crafts at the national and international levels and attract tourists to the region.

[Source: UNESCO Tashkent]

[ICH NGO] New Publication on Cultural Brokerage and Safeguarding Intangible Heritage

“Brokers, Facilitators and Mediation. Critical Success (F)Actors for the Safeguarding of Intangible Cultural Heritage” is a new peer-reviewed issue of Volkskunde, Tijdschrift over de cultuur van het dagelijks leven. The issue reviews the significant effects of ICHCAP. The central hypothesis being explored in all its manifestations, culture is a vital component of sustainable development. Tangible and intangible heritage, creative industries, and different forms of artistic expressions contribute to promoting peace, safeguarding social stability, and protecting the environment as well as inclusive social and economic development and sustainability.

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