Traditional Gardening and Landscapes
ICH safeguarding in the Asia-Pacific has shown much growth, both quantitatively and qualitatively, over the past five years. Illustrative of this is that ten Asia-Pacific countries have become States Party to the UNESCO 2003 Convention, with FSM, Nauru, Malaysia, and Samoa joining in 2013; Myanmar in 2014, Marshall Islands in 2015; Cook Islands, Thailand, and Timor-Leste in 2016; and Tuvalu in 2017. More noteworthy is the increasing participation of Pacific island nations, which is a testament to the region being affected by natural, socioeconomic, and cultural challenges, such as climate change, perhaps more so than any other sub-region.

ICH and the UNESCO Office in Apia held the 2017 Network Meeting for Intangible Cultural Heritage Safeguarding in the Pacific from 23 to 27 April in Palau. At the meeting, experts gathered to launch the online ICH exhibition, which was prepared over a year through the Google Cultural Institute. Meeting discussions also covered the issue of young ICH practitioners, a comparatively neglected area until now. The meeting outcome of designating an ICH-youth focal point in each country/territory as well as building a network of young ICH practitioners in the Pacific are deeply meaningful. The construction of a youth-centered network will be the first of its kind in the Asia-Pacific, and we are hopeful for its future growth into a festival for youth bearers and practitioners to meet up regularly to exchange their experiences in transmission systems and share their work with the world.

ICH safeguarding is differentiated from that of tangible heritage by the emphasis on ‘humans’ and ‘space.’ This is because the dynamics between the various stakeholders within a spatial context—individuals, groups, and communities in a society—form an integral part of ICH. This is especially true in large cities with rapid movements of population, where various tribes have to coexist. For this to be possible, public spaces and various areas within the city have to be designed with functions suitable for safeguarding and transmitting ICH. A report on Dhaka, Bangladesh, examines the relationship between urban public space and ICH as well as the social integration function that this relationship presents for ICH policymaking for large cities.

Economic justice in the context of sustainable development is another challenge for ICH policy. Fair trade was one of the themes of the South Asia Sub-regional Network Meeting in Goa, India, and the NGO conference in Jeonju, Korea. Traditional landscaping and gardening techniques makes us reconsider aesthetic approaches toward the relationship between humanity and nature. An integrated and sustained approach is required to safeguard the heritage of traditional landscaping and gardening.
ICH, Urban Public Spaces, and Social Cohesion

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Dhaka, the capital of Bangladesh, is the most populated city in the country. It is also one of the most populated cities in the world with a density of 23,334 people per square kilometer within a total area of 300 square kilometers. The Greater Dhaka Area has a population of over 18 million as of 2016 (World Population Review, 2017). According to the UN World Urbanization Prospects (2014), the population of Dhaka was only 336,000 in 1950. Dhaka has always been a center of cultural vibrancy and has a long history and tradition of both tangible and intangible cultural heritage. The cultural vibrancy and heritage that have given glory to Dhaka for centuries often get buried under different modern-day civic problems. As an ever-expanding mega city, Dhaka is losing its cultural spaces to religious and ruling coteries. Many of the city’s prime spaces are now earmarked for various public and private business, commercial, or military purposes. The situation was not so deplorable even during the Pakistan era from 1947 to 1971.

The increasing population migration from various parts of the country has been putting tremendous stress on the city, as evidenced by its high poverty rates and increasing congestion as well as higher rates of unemployment and inadequate infrastructure and cultural spaces. Conflicts of interest among different groups such as land grabbers, businessmen, industrialists, urban administrators, builders, and others are also posing threats to the public cultural spaces. Many public spaces where city people gather, interact, and build relations such as gardens, play grounds, lakes, historical sites, and archaeological heritage sites considered as tangible have been taken over or grabbed by various interest groups and are now used for commercial purposes. Various political changes have occurred in the country over the last few decades, and some have changed the meaning and functions of many cultural spaces of the city. Many of the intangible cultural heritage elements based on physical spaces (tangible) of the city have even lost their meaning.

Despite the decrease in urban cultural spaces, Dhaka still has areas that have created intangible cultural spaces to build social cohesion among inhabitants. Inclusiveness and integration of people through various cultural and social activities are normally based in some physically built environments, such as buildings, townscapes, archaeological remains, monuments, parks, or lakes, culturally built environments, such as cultural activity centers and eateries; and spontaneously chosen sacred, religious, or public social spaces in Dhaka. A variety of seemingly binary dimensions are also observed in different patterns of the city’s cultural and social spaces. These dimensions include belonging and isolation, inclusion and exclusion, participation and non-involvement, recognition and rejection, and legitimacy and illegitimacy. Many public physical or cultural spaces built or developed in last few decades in Dhaka have mediated these oppositions and developed certain forms of social cohesion. Some of the built public, physical, cultural, and social spaces are good examples

Mongol Shubha Jatra, a mass procession on the first day of Boishakhi © Bulbul Ahmed
The recently built Hatirjheel project is an example of creating new urban cultural space to build cohesion among different types of city dwellers. It is also an example of rehabilitating neighborhoods and building a sense of neighborhood with a healthy environment and breathing space for relaxing and spending time with families and friends. The huge gathering of city people in these types of public spaces, including lakes, squares, gardens, monuments, parks, leisure centers, and eateries, reflects the changing culture of consumption and negotiation practices of city dwellers in different social and cultural environments. It also helps the city people to adjust to the changing political atmosphere and to shape civic culture. Recent tensions among people of different religious and ethnic communities have accentuated the country's responsibility to embrace diversity by building and regenerating new social and cultural spaces and promoting intangible cultural heritage in different cities as a way of bringing people together and building a culturally and socially inclusive city.

Though limited, several regular and occasion-based gatherings in public spaces of Dhaka still play significant roles in generating and regenerating a sense of ownership among urban communities and in practicing intangible cultural heritage for social cohesion. They also reflect the commonality of practices, participation, and celebration, irrespective of religious, ethnic, or social identity. For example, the Pohela Boishakh, the first day of the Bengali New Year, bears testimony to the history of diversity and inclusiveness for most people. Beside the regular public spaces in Dhaka, there are also many occasional special-day events in large public cultural and social spaces.

- Mongol Shubha Jatra, a large public rally with masks and decoration by the Art Institute of Dhaka University, is on the first day of Baishakh
- Shaborodi Durga Puja or Shaborodi Utsob is an important annual religious festival of the Hindu community held during the autumn, where people of different faiths visit puja mondop (veneration centers) and take part in the festivities held throughout Dhaka
- Saraswati Puja or Shree Panchami, an annual temple-based veneration festival, is in January or February to honor Saraswati, the Hindu Goddess of Knowledge, Music, and Art
- Ekushey, which is observed to commemorate the martyrs of 1912 language movement in Bangladesh, is on 21 February, International Mother Language Day
- Pohela Falgun, the first day of the Bengali month of Falgun (February)
- Ekushe Boi Mela, a month-long book festival at Bangladesh Academy in February
- Pohela Boishakh, Bengali New Year, is in April
- Shadhinata Dibos, Independence Day, is on 26 March
- Bijoy Dibos, Victory Day, is on 16 December
- Buishva Bhalobasha Dibos, Valentine’s Day, is on 14 February
- Muharram (Ashura), a special day for Shia Muslims, is celebrated on the tenth day of the Islamic month of Muharram with a street procession called Tajia Mushhil (last year it was in October)
- New Year’s Eve is on 31 December

These and other joyous occasions unite the city because some of these occasions also showcase shared histories and shared beliefs in hope, love, and peace that transcend religion and class. Besides these cultural elements, there are also many old cultural and social spaces that have created their own traditional culture. They include TSC (Teacher-Student Centre at the University of Dhaka), which has been working as a center for cultural activities and social and political movements since its establishment in 1961, Shilpakala Academy; a cultural activity center where many cultural performances are held every day; Ramna Park, a large park where hundreds of thousands of people gather early in the morning on the first day of the Bengali new year; Sohawaruddy Udyan, a park where the Shikha Onirban, a memorial of the 1971 Independence movement, is located and the declaration of independence movement was given on the 7 March 1971; Ahsan Manzil, an historic site of the Moghal’s period; and Central Shahid Minar, the martyrs monuments.

Some other recently developed social and cultural spaces include Rabindra Shorobor on the bank of Dhanmondi Lake for cultural activities and public gathering for eating and relaxing, Shabbag Square next to Dhaka University, National Museum and Central Library for social and political movements and cultural activities, and the DRIK Art Gallery in Dhanmondi. It is important to mention that some of the cultural activities, festivals, and sacred rituals performed during different occasions and in different places of Dhaka are centered on religion or culture, and in some cases, they are class based while some other festivals developed a wider inter-cultural and inter-religious relation and an undeclared social context where diversified groups take part.

Today, in Bangladesh’s changing political situation, cultural and social public spaces can play a significant role in shifting people's engagement and involvement to a more cultural and social activities. It is said that if more urban public spaces like Hatirjheel can be built in different areas of the city and are properly organized, they can offer more potential for developing social empathy among city dwellers. The scheme to restore and regenerate urban intangible cultural heritage is required to create a socially inclusive multicultural urban community with a sense of rights and obligations. It is believed that increasing facilities such as lake cruising, arranging daily cultural performances, selling souvenirs, and providing more dining facilities as well as building statues, museums, parks, and other infrastructure in different areas of the city will attract not only city dwellers but also domestic and international tourists. Urban planning in Dhaka must embrace cultural enrichment and urban planners need to explore intangible cultural heritage as an indicator and facilitator of social development and as an agent of social transformation. The participation of different stakeholders in the sustainable management of intangible cultural heritage has emerged as an important issue for City Corporation and the administrative body of the city. Forming community clubs for heritage safeguarding and raising awareness among the different communities who interact with the tangible and intangible heritage of Dhaka can be methods for sustainable community-based urban heritage and cultural space management.
Nepal, like most nations, has its own distinct cultural, ethnic, and bio-diverse makeup. The richness of Nepal’s centuries old art, crafts, and culture abounds the alleys and courtyards of Kathmandu. Arts and crafts have long been a part of Nepalese livelihoods and lifestyles. Today these arts and crafts have become precious commodities—souvenirs and antiquities for collectors. Still hundreds of thousands of people create masterpieces as part of their livelihood. Acknowledging the importance of arts and crafts in Nepal, many Fair Trade Organizations (FTOs) have been working to preserve and promote art, crafts, and culture as a means of sustainable livelihood for people practicing fair trade (FT).

FT is a trading partnership based on dialogue, transparency, and respect that seeks greater equity in international trade. It contributes in sustainable development by offering better trading conditions and securing the rights of marginalized producers and workers, especially in the south. FT provides greater justice in world trade and advocates changing the rules of trade to promote inclusion to fight against poverty, climate change, and economic crisis.

FT is a sustainable business model that helps reduce poverty among millions of farmers and artisans in least developed countries. FT empowers people economically by paying fair wages, providing good working conditions, providing inclusive business approaches, securing the rights of marginalized producers, and reducing environmental degradation through sustainable production and consumption practices. The overall purpose of FT is to create a just and sustainable global trading system that gives opportunities to marginalized producers to access global market and be part of the global trading system.

FT in Nepal started in the early 1980s as income generation initiative for women, where women were trained in different skills through the then Women Skill Development Project. Later, organizations such as Mahaguthi Craft with Conscience, Bhaktapur Craft Printers, and Association for Crafts Producers emerged with the aim of empowering women. These FTOs were pioneers in reviving culture, art, and crafts by giving artisans livelihood options based on their indigenous skills and knowledge, providing market access, and paying fairly. Later, many other organizations also started working in traditional weaving, dyeing, woodcarving, etching, and many other areas in arts and crafts.
In absence of market linkages, creative industries cannot be sustained.

Fair Trade Contributes to the 2030SDGs

FT has been contributing to sustainable development as its ten principles cohere with the United Nations’ 17 sustainable development goals (SDGs). FT works for people as it adopts people-centered business practices, honors cultural values, and respects indigenous craftspersons. The business terms are defined and practiced, giving preference to underprivileged indigenous artisans and producers. FT principle of reaching the poor contributes to SDG 1 (No Poverty) and SDG 2 (Zero Hunger). The SDGs aim to increase income for people living under $1.25 per day, which can be achieved by successfully practicing FT principles of paying fairly.

The importance of paying artisans fairly cannot be overstated. In the past, many artisans left their profession because factors such as social discrimination, exploitation, or religion led to them not being paid living wages. Furthermore, paying fairly is important for not only economic reasons but also cultural significance. Fair pay helps artisans continue practicing age-old traditions and live decent lives in today’s competitive market economy.

FTOs in Nepal have contributed to preserving and promoting indigenous skills and knowledge of different ethnic groups by sourcing crafts products from different ethnic communities. Each group has its own unique arts and crafts. For example, the Rai of Eastern Nepal are master bamboo weavers, where they learn the skill at home since their childhood; the Maithali of Janakpur are noted for their colorful paintings, and the Prajapati of Thimi, Bhaktapur, are master potters and clay artists. The adopted business model provides a sustainable value chain linking artisans to the complex global markets, which helps with realizing SDG 8 (Decent Work and Economic Growth). Over 35,000 households are benefiting from the FTOs’ activities. Market access is one of FT’s fundamental codes of practice because business sustainability depends on the marketability of the arts and crafts products. In absence of market linkages, creative industries cannot be sustained. The integrated and embedded value chain approach adopted by FTOs help ensure that products from indigenous artists can reach the global markets. Continuous market research and knowledge sharing from Northern trading partners help southern FTOs better understand changing tastes and preferences of customers.

The products are designed and developed to match the market. Rigorous marketing strategies and activities have made successful market entry for the products produced in remote parts of Nepal. Efforts are being made to ensure the identity of the products and the source of products as well as guarantee the quality and uniqueness of the products in the entire value chain.

In the process of making marketable products, sustainable production practices have been used, which help improve product quality and the quality of life of producers and artisans. Many FTOs have been using eco-friendly dyes and chemicals along with practicing ecologically friendly waste disposal. Likewise, using natural raw materials also helps keep indigenous skills preserved. This practice is based on the FT principle of ensuring that the FTOs remain mindful of the social, economic, and environmental well-being of marginalized small producers and do not maximize profit at the producers’ expense. This principle also contributes to SDG 8 (Decent Work and Economic Growth), employment, sustainable production, access to social security, and reorganization of artisans and producers are maintained.

Furthermore, SDG 5 (Gender Equality) is related to FT’s principle that FTOs must ensure non-discrimination in policies, promote gender equity, women’s economic empowerment, and freedom of association. In practice, among FTOs in Nepal 85 percent of artisans and producers are women. One good example of women empowerment is from Janakpur, where women produce Mithila painting. The indigenous artwork of the Mithila can be seen on the walls of many households of the Mithila territory in Southern Terai of Nepal. Now these products can be found in market abroad, which gives employment to hundreds of women artisans. In the past, these women never came out of their homes; now they are traveling around the world painting galleries and selling their crafts. From the beginning, FTOs have been involved with promoting these products thus providing fair price, design support, and other professional service to Janakpur women.

Story telling has been effective marketing tool, where stories of the artisans and their lives and skills are shared with customers helps with not only selling the products but also promoting the culture, community, and the people who made those crafts.

Fair Trade Promoting ICH

In Nepal, most FTOs are based on handicrafts, which are based on traditional skills and knowhow. According to Federation of Handicraft Association of Nepal (FHAN) over a million people are engaged in this creative industry and contributing to economic and social development of Nepal. FT business model adds value to this creative industry by ensuring the artisans’ well-being and promoting them in a fair and just manner. To conserve and promote traditional skills and ICH, sustainable business should be built where artisans can live their lives with dignity and the new generation can see their future secured in their vocation. FT provides needed capacity building; market promotion, and business development services that help sustain these creative industries. FTOs are engaged in research and development, skill transfer, capacity development, and entrepreneurship development, which are fundamental in promoting and rejuvenating this sector. Recent trade data from FHAN shows that contributions from FTOs have contributed about 18.77 percent of Nepal’s exports. FT labeling initiative helps promote products in the global market while also assuring that fairness is maintained in entire value chain, from producers to the consumers.

The impact of FT can be seen in the changing lives of hundreds of artisans and producers in terms economic well-being, improvement in roles and status, and a better quality of life.
Traditional gardening techniques are at the roots of a community’s well-being, both physiologically and culturally. Cultivating a relationship with nature and having a traditional understanding of how a landscape works allows communities to grow the food they need. At the same time, as communities and family units work the land, they forge close ties with each other and nature. In this volume, we look at traditional gardening and landscapes in the Asia-Pacific region and examine how gardening and landscape management helped to grow communities in China, Thailand, Tajikistan, and Sri Lanka.
Traditional Homegarden Agroecosystems in Sri Lanka
Integrated Landscape Management to Achieve Sustainability
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Homegardens are traditional systems that combine agriculture, forestry, and livestock and provide economic, environmental, and social benefits to the householders. These agroforestry systems are often cited as the epitome of sustainability, yet the scientific community has long ignored them. Today, however, these age-old systems are receiving increasing attention owing to their potential to mitigate environmental problems such as reduced biodiversity and rising levels of carbon dioxide while providing economic gains and nutritional security to their owners.

Kandyan Homegardens
World famous, the Kandyan traditional homegardens cover about 80,000 hectares. Trees are grown in a multi-tiered arrangement, terraced where necessary and adjusted to local topography to maximize space and resources. The holdings are small, on average about 1 hectare, and are mostly privately owned.

Commonly planted species in the Kandyan gardens include jackfruit (Artocarpus heterophyllus), coconut (Cocos nucifera), rambutan (Nephelium lappaceum), papaya (Carica papaya), passionfruit (Passiflora edulis), mango (Mangifera indica), coffee (Coffea spp.), and cacao (Theobroma cacao) as well as a variety of spices, medicinal plants, herbs, and fodder grasses. Crops and trees are sometimes mixed with livestock. Typically, the animals are not confined and receive only minimal feeding—chickens range freely and eat leftovers from the kitchen and whatever they can find in the garden, while buffaloes, cows, goats, and sheep graze on village common lands and are fed additional food at night from grasses cut from rice fields dykes and other areas.

Environmental Benefits
Diversity and layered canopy of species are the most striking features of homegardens, with all homegardens generally consisting of “a herbaceous layer near the ground, a tree layer at upper levels, and intermediate layers in between” (Nair 1993: 91). Plant diversity seems to decrease with altitude, length of dry season, share of cash crops, population density, labor shortage within the household, and distance to urban areas (Hoogerbrugge and Fresco 1993). Traditional homegardens contain multiple and sometimes rare varieties of each planted species and represented “in-situ reservoirs for biodiversity at all levels: genetic, species, and ecological,” all of which helps to prevent pest and weed outbreaks (Gajaseni and Gajaseni 1999). The high density of homegarden plants also provides habitat for non-domesticated animals (Christianity 1990). Homegardens are considered germplasm banks for many crops and other economic plants. They are also a key site for domestication of wild plants. The multi-tiered arrangement aids to capture both the aboveground and belowground resources optimally and increase the soil nutrition and protect from erosion.

Another potential and positive effect of homegardens is in land conservation. Terraced homegardens have been recommended to preserve soil on sloping areas (Terra 1954). Fruit trees, bamboo, and other plants can rejuvenate infertile soils. Tree roots that penetrate as far as ten meters bring minerals and soil to the produce from the garden the owners’ self-sufficiency is much cover that brings more humus into the soil, helping to prevent soil exhaustion (Terra 1954).

Socioeconomic Benefits
Homegarden benefits go beyond those related to nutrition and subsistence and improve the family’s financial status. Contrary to the common misconception of homegardens being exclusively subsistence oriented, homegardens also provide households with cash crops (Hoogerbrugge and Fresco 1993). In fact, returns to land and labor are often higher for homegardens than for field agriculture (Marsh 1998). Homegardens can contribute to household income in several ways. The household may sell fruits, vegetables, animal products, and other materials such as bamboo and wood for construction or fuel. The homegarden site may also be used to produce crafts or products that can be sold (Marsh 1998).

Owning a homegarden plot can contribute to improved and sustainable livelihoods in ways that often overlooked, including improved leverage in labor markets, enhanced social status, and greater political participation. Owning a homegarden plot elevates the owners’ economic and social status. They labor in their own gardens, and if they want to sell their labor, they have a bargaining power. Furthermore, due to the produce from the garden the owners’ self-sufficiency is improved and surplus earnings can be used to purchase other household items.

Challenges
Urbanization has led to a decrease in the land available for homes and gardens. Most urban plots have barely enough space for the house, so having space for a garden is a challenge, and thus the practice of homegardening is rapidly getting lost. In addition, market fluctuations and labor shortages add to the challenges. Furthermore, younger generations are not interested in homegardens, preferring to find white-collar occupations instead. Due to these many challenges, homegardens are rapidly disappearing from the Sri Lankan landscape.

References
Traditional Gardening Knowledge and Skills among Tajik People

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Gardening is a popular branch of traditional agriculture in Tajikistan. The term bağh (garden) among Tajiks has three meanings: a home garden inside one’s own yard; a walled garden alongside the yard; and a garden far from the home and yard, where people go during summers to temporarily live and work. In these gardens, people grow fruit-bearing and shady trees as well as flowers and other crops.

Tajikistan’s environment and climate make it ideal to grow various fruits, such as apples, grapes, pomegranates, peaches, quinces, figs, pears, plums, apricots, cherries, sweet cherries, mulberries, nuts, and almonds.

Tree breeding in traditional Tajik gardening takes place through various methods, like inoculation, branch grafting, and seed sowing. Branch grafting is one of the older methods of breeding fruit trees and takes different forms, grafting leaves in the trunk, grafting branches in the stump, implanting buds, and implanting the bark.

Gardening work takes on different forms that can include irrigating, pruning, softening the ground around roots, fertilizing, whitening the lower parts of tree trunks with lime, removing unnecessary leaves from grape trees, and spraying with pesticides. Depending on the season, different gardening work takes place. For example, before winter in some places, people wrap the trunks of pomegranate trees, fig trees, and persimmon trees with straw and old clothes to prevent the trees from freezing. Similarly, some gardeners put the trunk of young pomegranate and grapes underground or put of their roots in sheep manure.

In northern Tajikistan, especially in Khujaand, Asht, Isfara, and Konibodom as well as the Badakhshan region, growing and producing apricots is an important part of local gardening and has been since ancient times. In these areas, gardeners grow different kinds of apricots, such multi (moony), qandak (candy), amiri (apricot of emirs), gurdai (belonged to Samarkand). Also grown in these areas are various kinds of peaches and pomegranate. The peach varieties include white, red, anjir-shaf (fig peaches), lola-shaf (tulip peaches), and handala-anor (cantaloupe).

Silk trees have diverse uses in Tajik life. Carpenters use its hard wood to make wooden plates, spoons, and some musical instruments. Some people use the leaves to breed silkworms. Other locals use the mulberry fruits to prepare sweets, juice, dried mulberries, jams, and flour.

Growing vines in traditional Tajik gardening demands special care. In early spring gardeners, prune branches, remove old bark, and spread lime to bottom parts of trunks. If the fruit yield is low, gardeners prune the grape vines, taking away some extra leaves and twigs, to give the trees more energy for fruit production. In November, just before the first snow, gardeners pick the grapes and store them for the winter in special rooms called angurkhona. In the room, the grapes are hanged from the ceiling on special ropes.

Tajik gardeners grow many grape varieties, including anguri siyoh (black), chilik (lady finger), dili kaftar (heart of dove), tofii (popular), obak (wateray), maska (beater), husaini (belongs to Husain), kishmish (without seed), and javz (nut). Grapes are generally not eaten fresh. Instead some are dried as raisins, and others are used in preparing jam, juice, vinegar, and sweets.

Many Tajik proverbs, folksongs, and beliefs are related to gardens, fruits, and trees. These are often used as traditional wisdom, advice, and instruction for indigenous people. Thus, by combining the traditional wisdom and practices with modern scientific knowledge productivity of home gardens can improve without any damaging the environment.
The Old Summer Palace and the Spiritual World in the Imperial Gardens

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The Chinese classical garden is a material and spiritual complex that not only embodies material elements—superb skills of architecture, nature, and plant landscape—but also contains the intangible elements of gardening design, gardening techniques, art, and others. It can be said that it is the mutual promotion and infiltration between the two kinds of elements that make the brilliant artistic achievements of Chinese classical garden.

The imperial garden was one of the most important types in Chinese gardening history. The imperial garden often reflects the rise and fall of the times and the highest level of landscape art. As the Qing Dynasty’s most important imperial garden, the Old Summer Palace was a synthesizer of thousands of years of gardening tradition and the main carrier of the Qing Dynasty’s palace culture and the locality of many themes. The Old Summer Palace was destroyed by the Anglo-French Allied Force in 1860 during the Second Opium War. It then experienced many catastrophes until it was eventually reduced to ruins, a great tragedy in modern Chinese history. Today, the Old Summer Palace is little more than a physiognomy framework and a few building components, but through historical documents, we can see the Old Summer Palace and its exceedingly rich intangible culture.

Meaningful Design Intention

The Old Summer Palace consisted of three gardens—Yuanming, Changchun, and Qiyun—that were built in succession and were closely dependent. Built on an artificial landscape of 3.5 square kilometers, the gardens were densely covered with a river network and continuous mountains. There were more than 150 thematic scenic areas representing the Qing emperors’ aesthetic preferences, which also promoted the emergence of artworks in literature, painting, calligraphy, and handicrafts: The names, couplets, plaque, poetry of the emperors as well as the palace paintings and cultural relics are extremely valuable in material and spiritual realms. Among the themes expressed in these landscapes, most followed ancient gardening traditions. Some of these are listed below:

• Immortal Abode on Penglai Island and other landscapes related to immortality symbolized three islands inhabited by the gods of the East China Sea.
• Forever Blessed by the Kindness of Ancestors and other landscapes with religious sacrifices were expressed through structured temple gardens.
• Spring Scenery of Wuling and other landscapes with literary allusions simulated the ancient scholars’ desired realm by matching the landscape and plants.
• Apricot’s Spring Pavilion and other landscapes related to pastoral culture expressed the emperor’s emphasis on agriculture and longing for pastoral life.
• Trader’s Street represented the civil culture and entertainment.

Other landscape themes enriched and expanded traditional gardening themes by using distinctive national and era characteristics. Many of these have had far-reaching effects. Some of these themes were as follows:

• Universal Peace of All Space had profound political meaning by combining m-shaped building with the landscape.
• High Mountains and Long Rivers reflected the cultural customs of the nomadic people and was created with the political intention of offering conciliation to minorities.
• Ten Views of the West Lake, Lion Grove, and other landscapes imitated famous scenic spots and gardens in regions south of the Yangtze River and signified the Manchu rulers’ appreciation for and assimilation to Han culture, an important cultural phenomenon in history.
• Hall of National Peace, Grand Fountain, and other Western-themed landscapes reflected the emperor’s curiosity about European technology and art and is an example of Chinese Western cultural exchange in eighteenth century.

The rich cultural connotation, multiple artistic expressions and techniques, and its large scale were unique to imperial gardens of ancient China. Unfortunately, the great gardens have not been preserved so far. The dilapidated walls and ruins are all that remain, but the intangible culture left by the Old Summer Palace is still so splendid and moving that many people yearn for it. It follows that in addition to exploring the important issue of ruins protection and reconstruction, we should pay more attention to how to inherit and promote the intangible culture of the Old Summer Palace, so that our descendants can also enter its spiritual world.
Don Puta: Landscape Management in Northeastern Thailand

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Thailand is divided roughly into five parts: north, northeast, central, east, and south. Northeast Thailand is called Isan in Thai. Making up a total of a third of the population and land area of the country, Isan comprises twenty provinces and at least fifteen ethnic groups, each of which believes in spirits that bring community rules and peacefulness. The way of life relies on traditional knowledge that is based on natural resources in the communities.

For the village guardian spirits (puta), each Isan community establishes a plant and animal conservation area called don puta. As the villagers are not allowed to harvest or hunt in these areas, the biodiversity is quite high in comparison to other areas, but they are also prone to over population. When over population becomes an issue, the villagers re-distribute the plants or animals in the community forest, where people are allowed to hunt or gather.

In the central don puta area is a spirit house for the guardian spirit. The community selects one villager to be the tao jum who communicates between the guardian spirit and the community and who takes care of the don puta and spirit house. Every year, there is a ceremony for the guardian spirit to ask permission to plant rice. If the community does not hold the ceremony, then they will not be allowed to plant their crops. The ceremony day depends on the ethnic group. The Khaleung ethnic group, for example, has the ceremony on the third day of the waxing moon in the third lunar month, and the Laos ethnic group holds the ceremony on the first Wednesday of the sixth lunar month. In cases of emergencies, anyone who would like to plant before the ceremony is held should first see the tao jum and provide an offering to the spirit for permission.

On ceremony day, every household goes to the don puta with an offering of one liquor jar, one chicken, and two bundles of grass. One bundle of grass represents the people in the household, and the other represents the household’s domesticated animals. In some ethnic groups, the bundle of grass is replaced with banana leaves or bamboo sticks. In today’s market-oriented society, a local committee provides the offering for every household, and the villagers donate some money in return.

At the end of ceremony, the tao jum takes the lower jaw of chicken to foretell the situation of the community for the next year. If the lower jaw structure has a good shape, the community will be good and happy.

Another main reason of this ceremony is to share information about climate for the next season. The key informant of the community collects data by observing nature around the community. For example, examining the color pattern on a monitor’s tail, the informant can predict the level of rainfall. If the end of the tail is black, it means there will be a lot of rain. In some communities, the informants fly a kite at night. The people listen for sound from the kite. If the kite drops before 21:00, it means that there will be little rain, but if the kite does not drop until the morning, it means that there will be a lot of rain. There is a lot of traditional knowledge involved with anticipating the weather for next planting season. These data are collected during the first, second, third, eleventh, and twelfth lunar months and are used when choosing which variety of rice will be suitable for that year.

The role of don puta has had historical relevance and importance in the traditional communities. Today, however, the area dedicated to don puta has been increasingly reduced because of social development pressures and misunderstanding in the government sector, which does not understand this tradition. In fact, some tracts of don puta have been used for government buildings.

In some communities, don puta has been destroyed, but they still have a tao jum and perform their annual ceremony in a closed area. The Department of Cultural Promotion has seen the importance of this traditional knowledge, and in response, they registered this knowledge as intangible cultural heritage in 2012.
Trophies for the BOH Cameronian Arts Awards 2017 © Kakiseni Association

Promoting Awareness and Engagement with Traditional Malay Performing Arts

Low Ngai Yuen
Director, Kakiseni Association

Lynn Loo
Head of Arts Outreach, Kakiseni Association

The Kakiseni Association was established in 2001 as the only online platform for artists to post information about productions and events, share news about auditions, reviews, and interviews, essentially functioning as an information hub for artists. In 2011, Kakiseni registered as a non-profit organization and expanded its scope of activities to include events and initiatives aimed at increasing audience size and appreciation for performing arts, developing the skills of Malaysian performing artists and the quality of their performances, and advocating for the arts to the Malaysian government and businesses.

Kakiseni works closely with contemporary artists and collaborates with practitioners of traditional performing arts, including practitioners of *mak yong*, a traditional Malay dance-drama that was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2008. Since one of the challenges facing the arts in Malaysia is how to encourage interaction between traditional and contemporary practices, Kakiseni has been exploring ways of getting more Malaysian artists and audiences to engage with traditional arts.

**ASEAN Puppetry Conference**

In May 2015, as a part of the Hari UNESCO Malaysia 2015 Festival, Kakiseni organized and hosted the ASEAN Puppetry Conference in Kuala Lumpur in collaboration with Artsolute of Singapore. Through the conference, international guests and traditional puppet theatre practitioners were able to exchange ideas on developing their crafts, better understanding puppetry, and introducing traditional puppet theatre to a new generation of practitioners and non-practitioners.

With more than sixty practitioners of traditional puppet theatre from all over Southeast Asia attending the event, the event was successful in increasing awareness and furthering conversations about safeguarding traditional heritage. In addition to presentations and discussions, many collaborations and exchanges occurred under the ASEAN Puppetry Arts Exchange Series, particularly between practitioners of Cambodian *sbek thom* and Malaysian *wayang kulit*, which are both forms of traditional shadow puppet theatre.

**Kakiseni’s International Arts Festival**

Kakiseni’s flagship project is the Kakiseni International Arts Festival. This five-day free-for-all arts festival in Kuala Lumpur features local and international talent. Held in the Bukit Bintang shopping district, the festival is an expression of arts, heritage, culture, and diversity of the imagination. The programs include performing arts showcases and curated workshops. At the main pavilion is the sizable Black Box theatrette with non-stop programming and high-impact performances to attract large audiences.

**Safeguarding Malaysia’s Intangible Cultural Heritage**

In 2015, Kakiseni invited several *mak yong* practitioners to perform and engage to promote the idea that traditional performing art forms are still living among us. Many visitors, including local Malaysians, had never seen or even heard of *mak yong* before the festival. Through the performances, the art form began to enter public discourse and consciousness.

**Saving Urban Spaces and Reducing Stress on Infrastructure**

The festival is meant to ease public access to the arts by bringing the arts to them. Since shopping centers in Malaysia are popularly frequented for social activities, by repurposing shopping centers as performance venues, the public can more easily enjoy and appreciate the arts. Housing performance spaces and exhibition galleries at shopping centers helps reduce the carbon footprint created by having separate and
distinct spaces dedicated to any one activity. Residents also do not need to travel from one place to another, which further reduces the burden on public transportation.

**Improving the Sustainability of Kuala Lumpur**

The Kakiseni International Arts Festival emphasizes the need to make arts and culture foundational pillars of sustainability within communities. By improving access to the arts as well as to traditional culture and heritage like mak yong, the festival enriches the urban residents and makes Kuala Lumpur much more livable as compared to other urban centers with poor or no access for residents to participate in a cultural and artistic life. The festival is an effort to advocate for the need to improve access to the arts by showing public policymakers, private corporations, and the public how the arts can position Kuala Lumpur as a hub for cultural tourism.

**#seniMAD, Bringing Arts Education to Underprivileged Children**

The festival was also the launching platform for another Kakiseni initiative, #seniMAD. The purpose of this initiative was to widen access to the arts for children in vulnerable communities. In 2017, the #seniMAD program provided access to the arts, including getting arts practitioners to volunteer their time to coach, subsidizing fees for music or art classes, or even donating used musical instruments and art supplies for 127 underprivileged children. Kakiseni believes that quality education must include outlets for children to express their creativity and to explore pathways to develop as artists.

**BOH Cameronian Arts Awards**

Since 2002, with the intent of promoting the role of traditional art forms and increasing the relevance of the arts to young audiences, Kakiseni has been running the prominent BOH Cameronian Arts Awards (BCAA) annually. The BCAA is the only arts awards program in Malaysia through which live performances of Malaysian music, dance, and theatre are judged. In the past, traditional performing arts productions, in particular mak yong, have been recipients of the awards. To further promote traditional arts and the fourteenth BCAA in 2017, Kakiseni launched the #gamechangers social media campaign. By highlighting Malaysian performers who have made an influence in their field both domestically and internationally, Kakiseni sought to inspire artists and performers to become game changers. In the previous year, the thirteenth BCAA paid tribute to wayang kulit, mak yong, and teater bangsawan, a type of Malay opera and theatre. All these performances were staged to raise awareness of the need to keep these practices alive.

Leading up to and after the awards, a contemporary performing arts companies expressed an interest in traditional arts and some began to incorporate traditional arts into their productions. Furthermore, a limited edition set of tea canisters were designed through collaboration between graphic designers and theatre experts, raising the visibility of different art forms to the public.

**The Other Festival in Ipoh**

To increase interest in preserving the heritage of Ipoh Old Town, Kakiseni collaborated with the Perak state government and the Perak Tourism Board in October 2015 to launch The Other Festival in the center of Ipoh Old Town. Under the theme “Mapping the City,” the inaugural festival focused on a series of walking trails throughout the city to experience historic sites and cultural events. These routes were designed by popular personalities who were either Ipoh natives or had a connection to the city.

As a follow-up in 2016, Kakiseni partnered with Doodle Malaysia to launch The Other Festival under the theme "Bongkar Old Town." Visitors celebrated Ipoh’s history and culture by meeting up and enjoying food while touring in the city and participating in public doodling events as a way of drawing up a map of Ipoh.

Thousands of participants, many of which were visitors to Ipoh, participated in both festivals and could discover parts of the city that they had never visited before.

**Hikayat Publication**

In 2017, Kakiseni released Shadows, the first in a series of children’s books called Hikayat as a platform to introduce traditional Malaysian arts to schoolchildren. The first book was inspired by the art and stories of wayang kulit and was developed with the help of wayang kulit practitioners. There are plans to eventually launch workshops structured to educate children about the history and significance of these art forms in Malaysia, to get them to create the props and materials used by these art forms, and to participate in the performance aspect as well.

**Conclusion**

It is a challenge finding a balance between cultural preservation and progress in the practice of traditional Malaysian art. But promoting awareness and engagement helps keep traditional practices relevant while encouraging contemporary artists to tap into the cultural heritage found in this country. If anyone is interested in exploring ways and means of bringing these two practices together, please contact us at s@kakiseni.com.
The Magic Weaver of Killimangalam

Vinod Nambiar
Director, Vayali Folklore Group

A History of Mat Weaving

The Kurava community migrated from Tamil Nadu and settled along the banks of the Nila River where they followed mat weaving traditions for many generations. Unfortunately, because of low financial returns and scarce raw materials, the community lost interest in traditional weaving, leaving only one practitioner, Mr. U. Chami, who took the tradition forward for many years through the Killimangalam Weaving Cooperative Society. However, due to ill health at the age of 72, Chami left weaving behind. But before retiring, he taught traditional weaving skills to a non-native Kurava—Mrs. P. Prabhavathi. Today, Prabhavathi still holds Chami in high regard for his initiatives to train interested people, even those from outside the community. This willingness to train others laid foundation for the craft’s survival. For his efforts, Chami was recognized with the Master Craftsman Award by the Textile Ministry of India in 1992.

Killimangalam Weaving Cooperative Society

The Killimangalam Weaving Cooperative Society started in the late 1950s, finding its glory days in the mid-1980s when it had many full-time and part-time workers and a few others working from home and supplying the finished goods. The cooperative had a fairly well connected local market and a good network to sell the products outside. However, with the introduction of plastic mats in the beginning of the 1990s, the cooperative started to struggle, a struggle that continues today.

According to Prabhavathi there is more at stake than the products themselves as the tradition and cultural aspects of the weaving need to be imparted to the new generation. However, the lack of interest among learners and subsidized income is preventing new entrants into this profession. Instead many of them see weaving as a part-time endeavor.

Prabhavathi is also quick to note that the story of traditional weaving is not a unique. Other traditional occupations, such as pottery, bell metal, cloth weaving, and bamboo weaving, are facing the same fate. Those occupations are highly linked with the life patterns, so it is difficult to classify those occupations simply as jobs. They are still proceeding with the traditional way of making products, which is human intensive and time consuming. It takes three days to a week to weave a bigger and traditional designed mat. The entire process of treating the grass to get the final product takes couple of weeks.

Survival of the Legacy

In response to the changing attitudes to weaving, Prabhavathi realized she needed to make changes into the products to make them more marketable. Still following the traditional roots and using natural coloring agents like chappangam, the cooperative started making new items like table mats, yoga mats, wall hangings, and other products that are easier to sell.

Killimangalam Village reached new heights in 2006 with UNESCO recognizing the tradition of mat weaving by giving seal of excellence for the special design called pullakkutty poyu (mat) (keralatourism.org/news/unesco-honour-for-keralas-straw-mat/942), which boosted interest the vanishing tradition.

In 2004, Mrs. Geetha Krishnamurthy of the Craft Council of India started the initiative to get the UNESCO recognition.

Further publicity for the cooperative came from the Vayali Folklore Group for much of the change in recent years. In 2016, as a result of Prabhavathi’s efforts and Craftila, her hands are full with work orders. However, according to Craftila coordinator, Mr. K. K. Vijayan, it can take years to see real results, and long-term commitments are necessary to have lasting effects.

The Way Forward

Prabhavathi is on a mission to take the legacy forward and to bring in more weavers. She has been working to gain acceptance from the community and to connect with like-minded people to popularize the tradition. She now has five students, and her hope is spreading, especially since her efforts are gaining recognition from different corners. She credits the Vayali Folklore Group for much of the change in recent years.

The Vayali Folklore Group’s Craftila (Crafts of Nila) initiative started working with Prabhavathi and the cooperative in 2013, and the association continues. Through Craftila, Vayali is increasing product visibility, opening new market avenues, and helping the cooperative build the much-needed institutional infrastructure. In addition, Vayali’s tourism collaborations regularly bring visitors to the cooperative. Further publicity for the cooperative came from The Magic Weavers of Killimangalam, a film by the Vayali that documents Prabhavathi’s struggles and challenges. The film earned international applause and won the Smithsonian Global Folklorist Challenge in 2016.
Mataginifale Women’s Group
Safeguarding Cultural Heritage in Niue

Birtha Togahai
Director, Department of Education

Loseligaope Siakimotu
Director, Mataginifale Women’s Group

Mataginifale Women’s Group (MWG) was established in Avatele in the 1980s. Originally named Avatele Women’s Group, its members decided to change its name in the 1990s to better reflect the unique status of women. Mataginifale was a female warrior from Avatele born around 700 CE and was a great weaver that created local tapa cloth called hiapo.

MWG has been active in and around Avatele over the last three decades. Its members fulfill various church obligations of the Avatele Fellowship of Christian Women and promote culture through language, crafts, traditions, and customs. They work in collaboration with the Avatele Village Council, the Ekalesia Kerisiano Avatele, and other youth groups.

MWG’s membership consists of ninety-four women and girls between ages one and eighty-two. Its executive members are elected every three years, and meetings are held quarterly to share ideas and receive updates on various events. MWG works to safeguard Taoga Niue (ICH of Niue). One element of this plan is to teach their skills to the next generation.

Plan, including documenting and recording heritage sites; Niue, the official language of Niue, is what underpins them all. Its members fulfill various church obligations of the Avatele Fellowship of Christian Women and promote culture through language, crafts, traditions, and customs. They work in collaboration with the Avatele Village Council, the Ekalesia Kerisiano Avatele, and other youth groups.

Avatele Community Climate Change Adaptation Plan
The Avatele community launched the Avatele Community Climate Change Adaptation Plan (ACCA Plan) in October 2016 because of their concern with the effects of climate change on the environment. The main goal of the plan is to show how the Avatele community works to develop resilience and adaptability through strategic planning and preparation.

MWG also engages in many activities through the ACCA Plan, including documenting and recording heritage sites; tangible and intangible heritage; and traditional knowledge about fishing, weaving, hunting, planting, and canoe making. Through the ACCA Plan, MWG ensures that Avatele has sufficient tradespeople working as builders, electricians, mechanics, nurses, plumbers, and other professions to make the community self-sufficient and able to use its own workforce for recovery from natural disasters or climate change issues.

Weaving constitutes a big part of Niuean life. Mataginifale women grow various plants and use them to make baskets, hats, wall hangings, tablemats, coasters, decorative ties, flowers, belts, and other items. This not only helps safeguard Avatele ICH but also responds to climate change as the newly planted trees absorb greenhouse gases, such as CO₂.

Niue has long been known for its fine weaving, with Avatele women making some of the finest weavers on the island. Many of them have passed away, but the art of weaving has been passed on to the current generations. And now, they are ready to teach their skills to the next generation.

The women clean and prepare the leaves for weaving. Weaving the Life of Niue

Pandanus tectorius (pandanus) makes Niue has long been known for its fine weaving, with Avatele women making some of the finest weavers on the island. Many of them have passed away, but the art of weaving has been passed on to the current generations.

MWG members often weave in caves as in old times because the cool moist air helps keep the pandanus soft. Some of them still use their family caves for weaving. However, climate change has led to gradual increases in temperature, which has also affected the growth of pandanus trees, making it difficult for the people of Avatele to sustain weaving traditions. But MWG members have employed their traditional knowledge to deal with this problem. For example, they use the bark of banana plants to keep pandanus strips soft.

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Planting and Preparing Pandanus for Weaving

Planting and weaving Pandanus tectorius (pandanus) makes up a big part of Niuean life. Most families cultivate pandanus in their backyards, near their crop plantations, or on land in the seaside. Men usually prepare the land while women plant the shoots. Sometimes, they work in groups by regions to help one another. It takes two to three years to grow and be mature enough for harvest. They are generally just cut and processed.

The women clean and prepare the leaves for weaving. Traditional knowledge plays a large role in weaving with pandanus. For example, the trees are vulnerable to diseases. MWG members have been taught by their grandmothers and mothers how to chop a red leaf growing on clifftops into pieces and to put the pieces in a yellow-spotted pandanus tree to cure the disease.

MWG members often weave in caves as in old times because the cool moist air helps keep the pandanus soft. Some of them still use their family caves for weaving. However, climate change has led to gradual increases in temperature, which has also affected the growth of pandanus trees, making it difficult for the people of Avatele to sustain weaving traditions. But MWG members have employed their traditional knowledge to deal with this problem. For example, they use the bark of banana plants to keep pandanus strips soft.

The Annual Show Day of Avatele

Avatele hosts an annual show day on the first weekend of October. It is facilitated by the village council with contributions from MWG, the men’s group, and the youth group. MWG members usually meet at the end of the year to plan the theme of the next event. This helps them determine how much pandanus will be needed in the following year. Every year, the people of Avatele make innovative handicrafts, distinctive from the previous year’s crafts. The annual show day motivates the village with prize incentives for the best and finest handicrafts. An additional incentive is that the show provides opportunities to sell goods at a premium. Avatele is outdoing itself in sustaining its cultural and traditional heritage in comparison to other villages where women stopped weaving due to low economic benefits.

Weaving for a Sustainable Community

MWG goes hand-in-hand with the future of Niue. Its mission lies in the 2016–2026 Niue National Strategic Plan, which explicitly states that “all residents and visitors embrace and respect Taoga Niue, the cultural heritage of Niue. Taoga Niue is integrated from family to national level and helps strengthen the cultural bridge between Niueans and those living abroad.”

MWG still needs to strengthen and recruit more members. Avatele women living in other villages must come together as one and continue to grow pandanus and other natural fibers for weaving. They must also document all indigenous knowledge not just for this generation but for the many future generations to come. Then, the Avatele that they dedicated themselves to will someday be a better place for all.
Youth as Safeguarding Actors for Pacific ICH

The meeting brought together representatives of governments, NGOs, and other culture-related organizations. The participants discussed different ways to promote local cooperation to help young ICH practitioners, as key safeguarding and transmission actors, practice ICH and thus contribute to ICH sustainability.

Session 1: The participants reviewed changes in ICH policies since the 2015 meeting and shared the status of ICH educational institutes for youth.

Session 2: NGOs and experts in the ICH and youth-related areas presented case studies related to the role of youth as complementary partners for sustainable ICH transmission.

Session 3: The participants reviewed the relationship between youth and ICH from the perspective of UNESCO and ICHCAP by introducing international agreement documents and policy efforts for ICH safeguarding in the Pacific region.

Session 4: The participants and observers were divided into two groups to have in-depth discussions on safeguarding ICH through building a network among young ICH practitioners. The participants developed detailed action plans and goals, reflecting the voice of the local youth.

On the final day of the three-day meeting, the participants highlighted the roles of the youth in ICH safeguarding activities in the Pacific and adopted the outcome document to designate focal points by country to build a network among young ICH practitioners and realize cooperative measures at the regional level.

Google Meets ICH

In 2016, ICHCAP signed a partnership with the Google Cultural Institute to showcase Asia-Pacific ICH online. Considering the vastness of the region, the project began with an initiative to exhibit Pacific ICH first. Seven teams participated in the exhibition, which was unveiled at the 2017 Network Meeting for Intangible Cultural Heritage Safeguarding in the Pacific in Palau from 25 to 27 April 2017. It was sponsored by the UNESCO Office for the Pacific States.

Under the theme “Youth as Safeguarding Actors for Pacific ICH,” the exhibition includes Palau’s rich heritage in nature and culture, ngatu (traditional barkcloth) of Tonga, and inspired crafts of Samoa. The exhibition, which consists of various images and familiar stories, is featured on the Google Arts & Culture website (https://www.google.com/culturalinstitute/beta/partner/ichcap).

ICHCAP Publishes UNESCO Policy Brochures in Asia-Pacific Languages

ICHAP co-published two brochures in five Asia-Pacific languages—Russian, Bahasa Malaysia, Mongolian, Uzbek, and Tongan—so States Party can better understand ICH from a global perspective. The two brochures, one on the relationship between ICH and sustainable development and the other on ICH and gender, were published with the cooperation of Malaysia’s Ministry of Tourism and Culture, UNESCO National Commission for Mongolia, UNESCO National Commission for Uzbekistan, and Ministry of Internal Affairs of Tonga.

The two brochure topics are related to UNESCO’s key policy agendas, which have garnered international attention. “ICH and Sustainable Development” summarizes the contributions of ICH to sustainable development based on three dimensions indicated in the action plan of the 2010 Agenda for Sustainable Development—including social development, environmental sustainability, and inclusive economic development—and one prerequisite for sustainable development: peace and security. “ICH and Gender” introduces the mutual relationship between gender norms and ICH and emphasizes that understanding the intimacy between ICH and gender is important for effective ICH safeguarding and gender equality.

We translated the brochures in five languages, considering translation quality and local distribution. The brochures are downloadable on ICHCAP’s website and will be available on the websites of the co-publishers and UNESCO.

Recognizing the importance of the brochures, ICHCAP plans to extend its support by translating them in other languages of Asia-Pacific countries, including Vietnamese, Sinhalese, Tamil, Bahasa Indonesia, Thai, and Korean, to raise public awareness about ICH.

UNESCO News

Post-2003 Convention: Steady Progress towards an Overall Results Framework

The growing importance attributed by different stakeholders to the 2003 Convention is evident. Its visibility and appeal have grown at an incredible pace in recent years. In the absence of a shared framework for monitoring and evaluating, however, drawing reliable conclusions about the progress in its implementation is difficult. Building on the achievements of an expert meeting held in 2016, States Party looked closely into developing an overall results framework to monitor the current and future progress of the 2003 Convention through an open-ended inter-governmental working group meeting. Hosted by the government of the People’s Republic of China, the three-day meeting took place in Chengdu (from 11 to 13 June 2017) with the main goal of reaching consensus on a set of indicators capable of measuring the outputs, outcomes, and effects achieved by the Convention. H. E. Mr. Xueqian Wang (China) chaired the working group while Mr. Moffat Moyi (Zambia) acted as the Vice-Chair. A group of six rapporteurs—one from each electoral group—was elected as follows: Ms. Gabrielle Detschmann (Austria), Ms. Alla Shakhveich (Belarus), Mr. Andréis Forero (Colombia), Ms. Sang Mee Bak (Republic of Korea), Mr. Abdoul Azz Gnaiss (Senegal), and Mr. Hani Hayajneh (Jordan). Over a hundred participants from all over the world attended to seek methods and come up with a better framework.

The working group discussed linking the overall results framework to periodic reporting and deliberated on the potential of mobilizing complementary sources of information and how they might also be used for assessing the impact of the Convention. The working group agreed on the importance of establishing an overall results framework to permit all those involved in implementing the Convention to have a shared vision of its outputs, outcomes, and effects and a set of common criteria for evaluating its effectiveness and accomplishments. When discussing the linkages with periodic reporting, the working group highlighted the benefits that could be attained through moving to a regional cycle for national reporting as that would provide opportunities for international cooperation, knowledge sharing, technical assistance, and capacity building. The working group will present the results of its deliberations, including the summary records, to the Committee for its 12th session in Jeju Island, Republic of Korea, from 4 to 8 December 2017, and if the Committee so agrees, the results will be submitted to the General Assembly at its seventh session in Paris in June 2018.
Themes from the Pacific Islands

Pacific ICH Online Exhibition
Google Cultural Institute

Explore the stories and culture of Pacific islanders online.
https://www.google.com/culturalinstitute/beta/partner/ichcap

In Cooperation with
Bureau of Cultural and Historical Preservation, Palau • Fiji Museum/Department of Heritage & Arts, Fiji • Ministry of Internal Affairs, Tonga • Pacific Heritage Hub • Tiapapata Art Centre • University of Papua New Guinea • Waa’gey