Wandering Minstrels and Songs of Blessing
Editorial Remarks

Kwon Huh  Director-General of ICHCAP

Rapid globalization, urbanization, and climate change have brought large scale-change to our lives and environment. The effects of such change are felt not just in our lives but in ICH safeguarding activities as well. In line with the speed of change, ICHCAP’s main functions have also moved from collecting and managing information to enhancing information-sharing mechanisms, along with diversifying ICH networks. These changes were reflected in ICHCAP’s work plan for 2018, which was confirmed at the 2017 Governing Board Meeting in December.

ICHCAP plans to collect safeguarding case studies from communities and NGOs and distribute the information in a range of formats while exploring new networks and expanding the scope of participants in fields such as higher education and handicrafts. Scheduled events for this year include the Asia-Pacific ICH Tertiary Education Network Forum (July, Republic of Korea), ICH Network Meeting for Education in Northeast Asia (August, Mongolia), Skill-Holders Meeting on Traditional Shipbuilding and Navigation (September, Republic of Korea), Expert Meeting for Building Regional ICH Information Platform (October, Republic of Korea), and second Asia-Pacific ICH NGO Conference (November, Vietnam). Also planned is an Expert Meeting on ICH Video Documentation for eight Southeast Asian countries (September, Vietnam). These changes were reflected in ICHCAP’s work plan for 2018, which was confirmed at the 2017 Governing Board Meeting in December.

The twelfth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (12.COM) also took place last December on Jeju Island, Republic of Korea. Among the many issues brought to the 12.COM, diverse forms of education—formal, non-formal, and informal—to ensure the stable transmission of ICH in Pekalongan, Indonesia. This volume’s feature, ‘ICH and Education: Formal, Non-Formal, and Informal’ was chosen as a theme of the first ICH Courier of 2018.

First, we have an ICH expert contribution that presents a concise overview of the discussions and issues at the Jeju Island session last December. We also look at formal education for the Safeguarding of the Intangible Cultural Heritage, Kiribati and Singapore. They became the 176th and 177th states to the Convention on the Safeguarding of the Intangible Cultural Heritage, Kiribati and Singapore. They became the 176th and 177th states to the Convention, respectively, on 2 January and 22 February. With these additional states, ICHCAP plans to collect safeguarding case studies from communities and NGOs and distribute the information in a range of formats while exploring new networks and expanding the scope of participants in fields such as higher education and handicrafts. Scheduled events for this year include the Asia-Pacific ICH Tertiary Education Network Forum (July, Republic of Korea), ICH Network Meeting for Education in Northeast Asia (August, Mongolia), Skill-Holders Meeting on Traditional Shipbuilding and Navigation (September, Republic of Korea), Expert Meeting for Building Regional ICH Information Platform (October, Republic of Korea), and second Asia-Pacific ICH NGO Conference (November, Vietnam). Also planned is an Expert Meeting on ICH Video Documentation for eight Southeast Asian countries (September, Republic of Korea). Finally, four new board members were appointed during the last governing board meeting to join ICHCAP in its efforts.

The effects of such change are felt not just in our lives but in ICH safeguarding activities as well. In line with the speed of change, ICHCAP’s main functions have also moved from collecting and managing information to enhancing information-sharing mechanisms, along with diversifying ICH networks. These changes were reflected in ICHCAP’s work plan for 2018, which was confirmed at the 2017 Governing Board Meeting in December.
Every year there is much ado about inscribing items on UNESCO’s Representative List. When the dust of that spectacle settles down, it is possible to discern what was distinctive and important in a meeting of the Intergovernmental Committee, in the long run and on the ground (everywhere). In 2015, in Windhoek (10.COM), it was, next to the breakthrough of the notion of stakeholders’ glocal ethics. This took the form of, on the one hand, the twelve ethical principles (and the still unfulfilled promise to create a web platform with relevant tools) and, on the other hand a new chapter, of the Operational Directives that partially translated themes of the 2030 Agenda to intangible heritage safeguarding policy.

So, what was interesting on the agenda of the Intergovernmental Committee Meeting on Jeju Island in South Korea in December 2017? Education: formal, non-formal and informal.

The three forms of education were topic of two food-for-thought side events that tried to seduce the members of delegations and accredited NGOs during their lunch breaks between Committee meetings. UNESCO organized an information session about ICH and education, and, with ICHCAP, a roundtable event about tertiary education. Formal and non-formal education were also at the heart of the official meetings. Let us use a quick-and-dirty method to examine the important Decisions documents produced at the Intergovernmental Committee meetings since 2012: “Education” appears twenty-six times in 2012 (Paris, 7.COM), twenty-one times in 2013 (Baku, 8.COM), forty-three times in 2014 (Paris, 9.COM), thirty-four times in 2015 (Windhoek 10.COM), and seventy-two times in 2016 (Addis Ababa, 11.COM).

In the Decisions of the Jeju Island meeting (12.COM, 2017), the word count for education is 106. In several decisions related to the periodic reports about elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, we find encouragement and recommendations like those addressed to China, “to further develop formal, vocational, and extracurricular education on the element and its traditional knowledge” in building junks or, for instance, to include “Yimakan storytelling in formal and non-formal education so as to promote the element among youth and facilitate their engagement in its transmission.” In motivating decisions to inscribe elements on the international lists or emphasizing the importance of or for educational measures, institutions, projects, and programs are frequently mentioned.

The 12.COM 9 Decision in Jeju will have a high impact and effect in the next decade. It is a recommendation to the General Assembly to approve the overall results framework that was prepared by the Secretariat and an expert working group in Beijing in 2016 and fine-tuned during the Chengdu meeting, also in (and financed by) China from 10 to 13 June 2017: In the meeting, the short-, mid-, and long-term outcomes and the general impact of the 2003 Convention were identified. In the Chengdu meeting eight thematic areas overarching twenty-five core indicators were identified. There were discussions about the order of the themes, because several delegates questioned the sudden and surprisingly strong emphasis on education in the first draft document. Safeguarding in general and transmitting intangible heritage is not just, or perhaps not even in first place an educational or pedagogical endeavor. The 2003 Convention is important for education and vice versa but more than that. This is why the expert group decided to change the order of the words of the first theme and then to put that thematic area “Transmission and education” in

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2 Jacobs, Marc. 2017. “Glocal Perspectives on Safeguarding. GIs, ICH, Ethics and Cultural Brokerage.” Glocal Perspectives on Intangible Cultural Heritage. Local Communities, Researchers, States and UNESCO, with the Special Focus on Global and National Perspectives. Uesugi, T. and Shiba, M., eds. Tokyo, Seijo University. pp. 49-71.
According to the section, ICH provides context-relevant content and pedagogy that can be integrated at all school levels, including for early childhood education (4.1) and for inclusion of the vulnerable, such as persons with disabilities, indigenous peoples, and children in challenging situations (4.5). Several of the ICH domains in the 2003 Convention are directly linked to post-secondary education such as technical and vocational training (TVET) and many traditional occupations, knowledge and apprenticeship systems provide effective examples of developing technical and vocational skills.

The aspirations and the strategy are spelled out:

At the global level, UNESCO Headquarters will establish a clearinghouse for integrating intangible cultural heritage in education with input from the Regional Bureaus for Education, Field Offices, and UNESCO Education Institutes. The clearinghouse will consolidate knowledge and tools that are developed through in-country initiatives and policy analysis, and then ensure that information is shared widely within and across countries. Drawing on experiences from the field, at the global level UNESCO will be well positioned to provide input and direction to relevant education initiatives, including assistance in monitoring SDG 4.

If observers in the 2020s wish to understand why, if all goes according to plan, education programs will be high on the Agenda of the paradigm of safeguarding intangible cultural heritage in UNESCO and in many Member States, they should look to what was discussed and decided on Jeju Island in December 2017 and to the motives and instruments different entities of the UNESCO Secretariat developed in the months before and after 12.COM. The seeds have been planted, let us (hope and) see if they will grow.
Transmitting ICH in the Context of Informal, Non-Formal, and Formal Education

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Sustainability of Intangible Cultural Heritage in the modern world is very much dependent on transmitting ICH to present and future generations. This is acknowledged in the UNESCO 2003 Convention on the Safeguarding of the Intangible Cultural Heritage (2003 Convention). The purpose of this transmission is to produce inheritors and appreciators of ICH, without which ICH may fade away and eventually disappear. This transmission may be achieved through the channels of informal, non-formal and formal education, which I will discuss in relation to the case of education and training in batik cultural heritage in Pekalongan City, Indonesia, which was inscribed as a “best practice” for safeguarding ICH in 2009.

The definition of “safeguarding” given in the 2003 Convention mentions “transmission, particularly through formal and non-formal education” as being an important component of safeguarding ICH. Activities on the nexus between culture and education are only natural, as both education and culture are part of the mandate of UNESCO. The 2003 Convention contains an entire article on “Education, Awareness Raising and Capacity Building,” and it specifically mentions non-formal education.

The 2003 Convention establishes a register of projects, programs, and activities that best reflect the principles and objectives of the Convention. This register is referred to as the list of “Best Practices” (now referred to as “Good Practices”). It is noteworthy that this register has inscribed several nominations related to educational programs for transmitting ICH.

I would like to discuss briefly what is meant by informal, non-formal, and formal education, as related to ICH, along with the advantages and disadvantages of each method. Later I will discuss this in relation to the case of education and training in batik cultural heritage in Pekalongan City. The differentiation between informal, non-formal, and formal education was identified, discussed and popularized beginning in the 1970s by Coombs et al.

A general definition of informal education is as follows: “Informal education is the wise, respectful and spontaneous process of cultivating learning. It works through conversation, and the exploration and enlargement of experience.” Experts like Dewey have noted the importance of community relationships in informal education. The 2003 Convention recognizes, and indeed insists on, the involvement of communities, groups, and where appropriate individuals in efforts to safeguarding ICH, including those in the field of education. Experts like Zeldin and Blyth have noted the importance of conversation in informal education.

Governments recognize informal education as being part of their national education systems. The Indonesian government defines informal education as being “education carried out within the family and the environment,” and facilitates students or persons who have received informal education to take exams or tests to achieve formal recognition of the educational status they have achieved.

Informal education is the traditional method of transmitting ICH, “learning by living.” A master would transmit ICH to students, who would live with the master as part of his (or her) household. There was usually no formal curriculum, nor any stratification of the education and training. The students would also often perform menial household chores, assisting the master, becoming like a member of the master’s household, besides receiving training in the respective practice of ICH.

One advantage of this kind of education is that it often produces strong bonds between the master and his students, and the transmission of certain sacred and secret knowledge is facilitated, which might not be as possible in a formal or public setting. The teacher or master would assess each student individually and give education and training appropriate to each student, avoiding any misconception that progress in mastering ICH advances in a linear manner in direct proportion to age or years of training undergone.

A disadvantage of this kind of system in the modern world is that few students have the time or patience to dedicate themselves full time over a long period, in many cases with no guarantee of a subsequent livelihood. For example, I studied Indonesian shadow puppetry (“Wayang kulit, Surakarta Style”) in such a traditional school for eight years. But after completing the training, I was forced to see the impossibility of achieving a livelihood simply by practicing this particular kind of ICH. Such is the case for many graduates of ICH informal education.

Regarding non-formal education, Fordham has said, “Non-formal education is about ‘acknowledging the importance of education, learning and training which takes place outside recognized educational institutions.”

In relation to ICH, non-formal education is similar to informal education. It is in the form of courses or training, still held in a traditional way in traditional schools. It retains many of the advantages of informal education, but does not require the students to live full time with the master. Again, in many cases there is no formal curriculum or stratification, and there may or may not be examinations held or diplomas given after completion of studies. Again, students may wonder if after their graduation, they will be able to live by practicing the ICH they have learned in this way.
Formal education, on the other hand, is structured education that generally takes place in schools and universities and is stratified into primary, secondary, and tertiary levels (universities). Another distinguishing feature of formal education is the existence of curricula as the basis of teaching and learning activities. Students are given regular examinations or tests to evaluate their achievements of certain levels of competency. There are generally clearly laid-out requirements for students who wish to participate in this type of education.

Formal education in schools and universities is by far the dominant form of education in the modern world. Curricula are generally set by Ministries of Education and mostly consist of languages and mathematics. At this time, ICH is generally not a part of the core curricula in formal education. Noting this problem, the UNESCO Secretariat has begun to organize meetings to draft ICH curricula for later use in schools and universities. From time to time during statutory meetings of the Convention, caution has been raised regarding “over-formalizing” ICH education, lest it lose elements of its intangible nature.

Almost all young people, from kindergarten up to at least secondary level, are fully engaged in formal education, with almost no time for assimilating ICH. Therefore, the good practice of inserting ICH into school curricula as local content or an extracurricular subject has begun to be practiced. The results are encouraging. At the very least the students become appreciators of ICH, understanding ICH to be part of their cultural identity and heritage. Some may become practitioners, inheritors, and transmitters of ICH in their own right. Advantages are the possibility of transmitting ICH to large numbers of students. It is good to involve traditional practitioners in this training, both directly and indirectly by training school teachers “Training of Trainers.”

A case in point is the “Education and Training in Batik Cultural Heritage for Elementary, Junior, Senior and Vocational High School and Polytechnic Students in Collaboration with the Batik Museum in Pekalongan City,” inscribed on the Register of Best Practice for Safeguarding ICH in 2009.

The batik community noted that the younger generation’s interest in batik was waning and felt the need to increase efforts to transmit batik cultural heritage to guarantee its safeguarding.

The program is collaboration between the Batik Museum and elementary, junior, senior, vocational, and polytechnic schools to include education in batik cultural values and traditional handcraft in curricula as local content or an extracurricular subject. The mayor of Pekalongan City enacted a decree asking all schools in the city to participate in the program by either sending their students to the Batik Museum to join in a workshop on batik cultural heritage, theory and practice, or having their own teachers participate in the training-of-trainers program at the museum. The project has gone on since 2007, and continues to expand to the Pekalongan District and the neighboring Batang, Pemalang, and Tegal districts.

In the case of Pekalongan City, the risk of over formalization was overcome by training school teachers to teach batik cultural heritage using methods similar to those used in a traditional context. Some traditional teachers were also invited to teach in schools.

Data and interviews with headmasters, teachers, and students prove that the program is popular and successful. Some headmasters even noted an enhancement of students’ achievement in other subjects after this program was introduced. Similar measures have also been enacted in other parts of Indonesia involving other elements of ICH. For example, Angklung in West Java Province, Saman in Gayo Lues District, and Tegal districts.

Notes

1 The Operational Directives of the 2003 Convention have now replaced the term “Best Practice” with “Good Practice.”
4 2003 Convention Article 18.
8 UNESCO. 2003 Convention. Article 15.
12 Government Regulation No. 17 of 2010, Article 1, Paragraph 6.
Wandering Minstrels and Songs of Blessing

A community’s oral traditions in song and poetry are expressions of that community’s history and heritage. Performed during auspicious occasions and important community events, these traditions help with understanding a community’s cultural identity. In this volume of the ICH Courier, we explore the lyrical traditions of communities in China, Uzbekistan, the Philippines, and Bangladesh as a way of better understanding the significance of their traditions in the context of how they were developed.
Verbal Dueling and Epic Performance among Nuosu Communities

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Nuosu, a subgroup of the Yi ethnic minority residing in southwest China, has maintained a long yet continually evolving tradition of verbal dueling from generation to generation. It is called kenre in the local Yi language, which literally means “mouth movement.” The tradition has not only been recorded in historical documents, but continues as a living knowledge contest undertaken primarily for honor and identity and for enlightenment and entertainment throughout the mountainous villages in Liangshan Yi Autonomous Prefecture, Sichuan Province, thereby imbuing Nuosu communities (belonging to three sub-dialect zones) and neighboring Yi areas.

In recent field studies, kenre has been recognized as a key device for carrying out hnewo, or epic performance. In general, the verbal contests in which only male can take an active part emerge strictly at public space in following three contexts: 1) wedding ceremony; 2) funeral cremation; and 3) ritual for sending the dead to ancestral land. As a one-on-one show-down typically crossed verbal swords, the full set of kenre practices is divided into two sessions in a host-guest relationship of two clans and their extended clans allied by marriage; improvisational flying goes in the first half and epic contests in the second, plus an intermezzo between the two parts.

In the first session, the “battle” begins with friendly yet defiant greetings and moves on to oral competitions that are traditionally undertaken without exception in poetic form, following three bouts: 1) debates on anything the encounters see and hear on the spot, for instance, a flying bird in the sky, a wine cup held by a headman, the year’s harvest, a newborn child, and so forth; 2) contests of origin narratives refer to the creation of the world, for instance, “the making of heaven and earth,” “the origin of thunder,” “the origin of fire,” and so on; 3) quizzes on creation and knowledge representing the civilization of Nuosu society, for example, the first ancestral inventors and their inventions, tales about the first creator of writings, the first artisan, the first blacksmith, the first craftsman of lacquer work.

After an intermezzo of the verse duel, the competitors return for the second session to “fight it out” through a public contest exchange on hnewo. The male encounters must be at their best to follow up traditional narrative lines that map out a “life-tree” of storytelling, starting from the origins of the epic tradition by tracing back to the “tree root” of hnewo. The exchange then moves on to the nineteen “tree branches” of epic narratives, which are strictly demanded to be performed in public settings: twelve white episodes for a wedding ceremony, seven black episodes for cremation rites, and nineteen white and black episodes for the ritual of sending a dead soul to the ancestral land. The final hnewo exchange, “tree leaves,” narrates the genealogies of more than hundreds of generations.

The celebrated oral warriors called kenre obbusu are teenagers to middle-aged men. (“It is not proper for men older than 60 to “show off” in public.”) Kenre obbusu are always called upon to wrestle with language, knowledge, wit, eloquence, and humor as each contestant uses the weapon of oral poetry to communicate with the audience who are the final judges.

With a large stock of verbal skills (e.g. boasts, taunts, retorts) and more than twenty rhetorical strategies (e.g. parallel, symmetric, stanzaic) recorded, kenre dueling exhibits a variety of oral genres, revealing Nuosu artistic performances of creation myths, origination narratives, ancestral stories, historical legends, and ritual songs as well as proverbs, riddles, and other local genres. The performances reveal the soul of kenre as a knowledge contest and involve acceptance on the part of the audience, across age and gender. Particularly, in such a cliffhanging storm of “battle,” the epic performance embedded in verbal dueling unfolds an interaction and intersection of verbal art in rites of passage, providing a witness of intangible cultural heritage, dynamic and fluid, not static or fixed.

Kenre Verbal Dueling among the Yi People (彝族克智, Vazyrhli) was included in the National Representative List of Intangible Cultural Heritage in 2008. Since then, the Liangshan Society of Yi Studies and the Center for Safeguarding ICH in Liangshan Prefecture—together with traditional bearers and practitioners and supported by local and national authorities and reinforced by research institutions—has proposed and implemented a set of safeguarding measures, encompassing awareness-raising actions, recognition of and subsidies to verbal duelers, documentation and publication of dueling repertoire, training and research program, and exchange in competition. In particular, a field study base devoted to kenre dueling has been built up in Moggu County, where the element is concentratedly practiced both in mountainous villages and in urbanized towns, featuring a collaboration between the local government and the Institute of Ethnic Literature, Chinese Academy of Social Sciences. There remains a long journey ahead, however, to ensure the viability and intergenerational transmission of kenre dueling since the radical social changes have taken place in mountainous communities.
Alpamysh
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The similar actions in fairytales, epics, and dastans of Altaians, Tatars, Bashkirs, Kazakhs, Karakalpaks, and other Turkic-speaking people, shows that the Uzbek dastan “Alpamysh,” as a creation of Turkic oral folk art, has a long history. In other nations, it is called “Alpamys,” “Alpamir’s Botir,” “Alp-amanash,” “Alpamsha,” “Alpamysh,” and “Barchin Hilor.”

Dozens of Uzbek versions of “Alpamysh” have been recorded, but only in the twentieth century did researchers begin to write the dastan texts of performers. More than forty manuscript versions of “Alpamysh” are currently stored in the library of the Research Institute of Language and Literature of Uzbekistan.

“Alpamysh,” as the best example of Uzbek heroic epics for many centuries, contributes to raising the young generation. Currently, there are three schools of storytellers in Uzbekistan—the Surkhandarya-Kashkadarya, the Khorezm, and the Karakalpak schools. In the Surkhandarya-Kashkadarya school, the narrators sing with a dombra (two-stringed ancient instrument); in a Khorezm performance is accompanied by a three-piece ensemble (tar, balaban, and doira); and in Karakalpak jirau, the heroic epics of Karakalpakstan, a kobyz (an ancient bowed instrument) is used.

Currently, “Alpamish” is performed at wedding family events in the Surkhandarya and Kashkadarya regions, where narrators are invited to perform. It is less often performed in Karakalpakstan and Khorezm. The epic texts are included in the school curriculum. In informal education, the epic is transmitted through a master-apprentice system. In 2017, in Surkhandarya, a special children’s boarding school for the young narrators was opened.

According to historians, in prehistoric times, newborns were given temporary names, and then, based on their demonstrated abilities, they were given permanent names. In this way, a boy named Hakimbek, at the age of seven, showed what miracles he could do with his grandfather’s bow by knocking down the top of Mount Askar. He was given the permanent name Alpamysh, which is made from two roots, alp meaning big (or great) and pamysh, hero, or when taken together, Alpamysh means “great hero.”

Similarly, the permanent names of other epic heroes were also given based on different abilities or positions. Some example combinations include the following:

- Alpinbiy = “big” + “leader of the tribe”
- Dobonbiy = “saddle” + “head of the tribe”
- Boyburi = “big” + “wolf”
- Boysari = “big” + “hill”
- Kultoi = born + “sun”
- Kaldirgoch = “intermediary bird” + “between people and god”
- Barchinoy = “wild” + “ducks”

The dastan begins with Dobonbiy; his son, Alpinbiy; and his grandchild, Boyburi and Boysari (the eldest of the clan), living in Baysun-Kungrad. It so happened that God did not give heirs to the brothers of Boyburi and Boysari, and so the family could not continue. The brothers did not seriously think about it until they were reminded about it at the wedding, where they were invited and unfairly offended, because they could not arrange a wedding without successors and consequently would be unable to repay the debt to other people—Debt is considered paid after arranging a wedding and distributing pilaf.

Upon returning home, the offended brothers beg God to give them heirs, too. After some time passes, Boyburi has a son and daughter (Hakimbek and Kaldirgoch), and Boysari has a daughter (Barchinoy). Both brothers want Hakimbek and Barchinoy to get married to continue their family. However, when Boyburi (the elder brother) as a senior clan asks his younger brother Boysari to pay impost like all the other members of the clan, Boysari refuses, and with his supporters, leaves for another country—in Kalmyk.

Now Alpamysh must return his uncle’s family to his native land. For Alpamysh to come to Kalmyk, his beloved Barchinoy organizes competitions for the suitors. Alpamysh decides to go there, but his father does not allow him. His sister Kaldirgoch helps Alpamysh get to Kalmyk, and for this purpose, she tells him how to get an unearthly horse, Boychibor. During the four-stage match, Barchinoy is worried but tries not to pay attention. Alpamysh wins the fight and takes Barchinoy and her family to their historical homeland. However, Boysari does not want to return and remains in Kalmyk.

Toichihon, who rules Kalmyk, takes away a herd belonging to Boysari and makes him work as a shepherd. Offended, Boysari writes about this to his daughter, and after Alpamysh finds out, he goes to Kalmyk for his uncle. On the way, he ends up in dungeon, where he spends seven years. After the rescue, Alpamysh overcomes Toichihon and puts his Kaikubod as head of Kalmyk. Alpamysh experiences some trouble on his return to his homeland. Everybody thinks he is dead and wants to let his wife Barchinoy to marry another person, Alpamysh’s son Yodgor, about whose existence Alpamysh does not know, lives in need. To determine who is a friend and who is an enemy, Alpamysh dresses like a wanderer named Kultos and meets with all his old acquaintances.

As in all fairytales and dastans, Alpamysh reunites with his family and lives happily.

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Darangen, The Maranao Epic

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The Maranao of Lanao del Sur, Mindanao, Philippines has a vibrant culture that is evident in their way of living. It is as colorful as the malong that they wear and as elaborate as the okir designs on their architectural structures. One of the more intricate pieces making up Maranao culture cannot be touched but heard through the epic singing of the Darangen.

The Darangen is an ancient folk epic of the Maranao, predating Islamization in the Philippines. It originates from the Maranao term, durang, meaning to narrate in the form of song or chant. Unlike other epics, the Darangen demands that it be sung rather than read. It is composed of an archaic Maranao vocabulary and possibly Sanskrit origins due to the phonological and semantic similarities.

There is no single author of the Darangen. Rather, the people believe that it was passed down by their forebears from Bembran, the principal locale of the story. The Kingdom of Bembran is not a mere village or town but a real city of remarkable grandeur. Saber, Mamitua highlights, “The Kingdom of Bembran is not a mere village or town but a real city of remarkable grandeur. Since the people believed that the realm was home to their forebears, the reason why it no longer exists is that the kingdom sank to the bottom of the sea. All its people, animals, and treasures lost with it.”

It may sound fantastic but through the epic, the “Lost City” becomes a fairyland, comparably as splendid as cities from similar eastern tales of the Malays, Hindus, and Arabs.

Like other epics, the Darangen is a prolonged verse narrative with numerous themes. It is 8 volumes long, composed of 17 cycles with 72,000 lines in the iambic tetrameter or cataleptic trochaic tetrameter. Each cycle represents a single story but is connected in a sequential progression. Despite its technical complexities, chanters can easily memorize the material and move from one event to another effortlessly. It has become a common source material for Maranao singers, orators, performers, and many others in the creative arts. It can be sung during various events such as kawing (wedding ceremony), or large gatherings like a sultanate enthronement or even as a lullaby to cradle a child to sleep.

The epic is filled with stories of fantastic adventures about powerful ayonans, majestic kingdoms and mystical tonongs. The heroes and heroines who are of royal personalities are as sensational as the adventures they go through. They can fly and control the sun and seas by calling on different tonongs, and they possess great strength to fight battles for days. In the process, these heroes gain the respect of their people and win their sweetheart’s hand in marriage. Exemplar characters bring life to the epic stories, creating entertainment while incorporating moral lessons. These stories are not mere fairy tales but literary exemplifications of Maranao values and customary laws. They reiterate themes about family, courtship, warfare, and death through symbolism, metaphor, irony, and satire. The epic has a depth of meaning that remains true to the ideologies of Maranao society.

Unfortunately, these values are gradually disappearing along with its practitioners because of several factors. First of all, some claim that the epic literature conflicts with the current Islamic belief of the Maranao. Second, the recent siege at Marawi has also displaced the Maranao living here and further endangered their intangible cultural heritage. Others just find no interest in the oral literature because it has no place in the highly urbanized Filipino lifestyle. This is not to say that the Darangen itself is no longer relevant to the modern-day Maranao, but it clearly identifies the challenges for safeguarding.

With the help of modern means and the persistence of cultural experts, the ancient narrative has been immortalized in writing. Eight volumes of the text were published, consisting of three to four stories per volume. The team from the Folklore Division of Mindanao State University Research Center (today, the Mamitua Saber Research Center) took on the massive task of collecting, translating, and studying the entire narrative from Maranao elders and from the kimun collected from various Maranao villages.

The Darangen was declared a National Cultural Treasure of the Philippines by the National Museum and a Provincial Treasure by Lanao del Sur Province in 2002. It was also included in the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO in 2005. After the establishment of the 2005 Convention on Intangible Cultural Heritage, it was incorporated into the Representative List of Intangible Cultural Heritage of Humanity in 2008.

References:

1 A fine tube-shaped garment worn by both Maranao men and women
2 A stylized motif, usually based on an elaborate leaf and vine pattern
4 Meaning “king” in Maranao
5 Meaning “spirit” in Maranao
6 Handwritten Maranao songbooks recorded in Arabic and preserved as heirlooms

Images: An orator performs during the fiftieth anniversary of Mindanao State University © Renato Rastrollo
The Baul: Their Philosophy and Music

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How far the objective of the Baul philosophy of secularism or religious tolerance can motivate a people calls for some investigation. Yet, in Bangladesh and in states similarly multicultural and free of racial prejudice, this has achieved unbelievable success. Here, adherence to coded instructions, manners, tradition, and action bears more significance for the people than their personal sense of values. The Baul followers, by moving away from that mindset, placed more emphasis on humanism and religious harmony and created a system where people, irrespective of race, sect, education, and socioeconomic status, get imbued with the same devotional spirit, sitting in the same platform.

The Bauls feel that their ideologies go against the coded doctrines, being more pristine than Veda, being the religion of humanity. They believe in the principle, ‘What you possess within yourself is what exists in the universe.’ Through the Baul ideology flourished in the seventeenth century, it has connections with the Buddhism, Nathpantha traditions. Additionally, there are distinctive influences of Sahajya, Vaishnavism, Sufism, even in the most secret tantric concepts of yoga, Vajrayana, and Mahayana. Through all this, the Baul proponents, in striving for truth and humanism, have accepted egalitarianism as the key feature. Their anti-Veda thoughts came at the end of the Pal dynasty when the Sen ruler carried out the persecution and expulsion of Buddhists to re-establish Hinduism. To assert this opposition, they renamed the Buddhist concepts of Shunyata, Bodhichitta, Nirvana, and Progga-Upaya by using terms like Mahabhaba, Paramananda, Jyante-Mora, and Radha-Krishna. In this way, they survived by changing the perspective of ancient Bengali religion. In recognition of this particular aspect, in 2005, UNESCO listed these on the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

The younger generation, artists, and liberal minds in the upper class who desire to break away from religious orthodoxy to merge with the universal humanity, adore the Baul philosophy. Lalon Sain was the most prominent documenter of the Baul philosophy. People from all walks of life assemble in his akhira (shrine) twice a year in joyous celebration. One is 17 October, the day he breathed his last, and the other synchronizes with the last full moon of the Bengali year, ending in the month known as Dol Purnima. On both the occasions, some hundred thousand people from home and abroad gather to pay respect to him.

The real Baul has no intention of displaying his musical talent or presenting any musical extravaganza. Rather he represents his own inner feeling through his beats and tempos. Without a strong placement of the two features—rhythm and beat—a Baul song cannot achieve its full glory, and for experiencing that glorious incarnation, there is no alternative to watching the live performances in the akhira. The presentations have greater appeal more in casual, homely setups than on a wider stage. There, the Bauls sing spontaneous, heart-felt songs, engrossed in their own body-discipline, unconcerned about the expectations of their audience.

Since the Bauls are not commercial or popular artists, their voices are rather raw and coppery. That is in sync with their lifestyle, which lacks homeliness and the general idea of happiness. They don’t have vocal practice for tonal development or the practice of tunes for evoking specific feelings. Sometimes we see modern artists adopting such raw and brittle vocal effects in their songs though they hardly achieve the natural movement and spontaneity of the Bauls. This is because of the happiness of the spirit, which pours out so freely through an uneven, rough body organ, presenting its complete self.

One special aspect of Baul songs are their tendency to simulate or copy. Some of Bauls, having learned the songs from the guru, re-arrange the messages freely, which the teacher, far from considering plagiarism, edits and accepts. That is why, ad-libbing (bhanita) is important when identifying a composer. Since the songs are mostly descriptive, the tunes are closer to the style of recitation, though, in case of questioning verses, the high and low cadence and jumps at rising notes are noticeable features. This tendency is a specific element of Baul song. When it comes to beat, sometimes they change it towards the end of a song. For example, in some cases, the ending shifts from triple time to quadruple or vice versa. Besides this, the use of alaap and the use of ragas in the pure form in the beginning are the other distinctive features of this form.

In conclusion I would say that extensive research has been done on the Bauls, allowing them international exposure and the prestigious status of an international heritage. What is lacking is an adequate explanation and exploration of the tunes and the right steps for their preservation, which deserve the highest priority when it comes to conserving the Baul philosophy and music.
Puppets have been a metaphor in Indian literature for ages. One’s deftness in getting something done is often compared with the skills of a puppeteer. Puppets reflect the helplessness of people in situations beyond their control, like a puppet dancing to the whims of the one pulling its strings. The metaphor, incidentally, is also applicable to the lives of string puppeteers of Muragacha in the Nadia District in the eastern Indian state of West Bengal. Poverty and change in public taste have adversely affected generations of puppeteers. Simultaneously, stories pilfered from popular movies, generous doses of eroticism, and lewd language have made their entry and skewed the aesthetics.

“But even with these, puppetry is fast losing ground.” The lament is palpable in the voice of veteran puppeteer of Muragacha, Jagabandhu Singha. But Ranjan Roy, another veteran and head of Srima Putul Natya Samaj troupe, is optimistic: “We’re trying our best, so let’s hope for the best too.”

When I went to Muragacha to watch the rehearsals for a new play, “The Story of Cloud and Rain,” the dexterity of the puppeteers in pulling off the fast, intricate maneuvers with their fingers struck me most. It was a treat for the eyes. The way the artists delivered the dialogue, the changing of backdrops from one of a jungle to that of a village or a city or a river bank were simply amazing. The visit was also an opportunity to know how compulsions of life force artists to compromise on quality, and how the same artists can give stellar, quality performances if given a chance.

Muragacha is like any other Bengal village, but its puppetry sets it apart, and much to the credit to diehard artists like Ranjan Roy, Amulya Roy, and Asutosh Biswas. Muragacha was once a puppetry hub. Renowned art director and the pioneer of modern puppetry in Bengal, Raghunath Goswami, during a visit to Muragacha in the early 1970s, had said that the village was home to the largest colony of puppeteers in the world. There were fifty-five families practicing puppetry as a livelihood at the time; the figure is just twelve today.

String puppets weigh less and are moved with thin strings. They are made with cloth, papier-mâché, and sholapith. Their height, at the most, is two feet. The stage for a show must be ten feet long, six feet wide, and three feet high, with three sides covered. The puppeteer teams are like families. Everything, right from the script to lights, costumes, and sets are done in clockwork precision.

“You can’t make puppets dance if you don’t dance yourself. But the problem is that very few youngsters are showing interest,” said Asutosh Biswas. He was candid. “Old stories and old scores are passé. Film-based stories and songs have also failed to deliver. Audiences want fresh stories and songs, and authentic traditional puppetry,” he said.

Jagabandhu Singha is the oldest of the great puppeteers. He is also, perhaps, the last representative of the famous Bhanumati school of puppetry. Bhanumati was the daughter of King Bhojraj and knew magic, dance, and acrobatics.

“Bhanumati specials were a star attraction… but times have changed and no artist can make a Bhanumati puppet today, forget doing a Bhanumati show,” Singha said and added, “There will be no one to tell these stories after I die.”

Muragacha’s puppeteers are fighting with their backs to the wall. The leading light is Ranjan Roy. “Not only stories… songs, backdrops, sound, light, presentation… we need freshness in each component. Also, it must be a full-time vocation, unlike now when working on agricultural farms is the main source of income. Only 15 percent of the artists do regular shows because the earnings are meager,” Roy said.

Roy is experimenting with many new things. “The Story of Cloud and Rain” is indicative of the winds of change. Old mythological plays are still around but in shorter durations. Roy and his troupe have performed around India and also in France. The Rural Craft and Cultural Hubs project of the state government, supported by UNESCO, has renewed hope. In 2017, Muragacha’s puppeteers organized their first village festival. Things are turning around, albeit slowly, and it is high time that puppeteers stop fate from pulling all the strings of their lives.
Safeguarding Activities

Since its establishment in 2007 and continuous operation since 2010, the Center for Research and Promotion of the Cultural Heritage (CCH) has been evaluated by the Vietnam Association for Cultural Heritage as one of the best units with the biggest number of effective professional activities among those units belonging to the Association. The two leaders of the Center are two respected scientists in the field of cultural heritage—Dr. Le Thị Minh Ly, member of the National Committee of Cultural Heritage and former Vice Director of Department of Cultural Heritage; and Associate Professor, Dr. Nguyen Van Huy, former Director of Vietnam Ethnology Museum. The number of staff working at the Center is limited to twelve, but this is not fixed. The Center expands its capacity through a strong network and mechanisms for collaborating with partners who have been working in the field of cultural heritage and community, especially in the field of safeguarding policy.

The Center is often asked about its operations, human and financial resources, and any government support. The Center operates based on its professional capacity and network and relationships with the support of national and international grants and funds. Since its professional functions operate under the auspice of the Vietnam Association of Cultural Heritage, the Center can receive tasks and projects from government agencies, which are supported by the respective agencies and help to ensure the human resource for the Center and activity implementation.

The cultural heritage field is broad, so the Center focuses on two key areas—ICH safeguarding and heritage education through training, especially for young staff and relevant communities. The Center has received recognition for its project results in the ICH field. Some of these projects include the following:

- inventorying and mapping the ICH of Ha Noi City
- inventorying and mapping the ICH of Viet Tri City
- compiling the 2015 report on the status of Phu Tho Xoan singing (inscribed on the Intangible Cultural Heritage in Need of Urgent Safeguarding, 2011)
- developing the submission file to inscribe Phu Tho Xoan on the Representative List of Intangible Cultural Heritage of Humanity (inscribed in 2017)
- developing nine cultural heritage files for inscription on the List of National Intangible Cultural Heritage of Vietnam
- carrying out six pilot projects to safeguard the ICH of Ha Noi
- implementing a project for sustainable development in safeguarding and promoting the cultural value of the Giong Festival of Phu Dong and Soc temples (inscribed on the Representative List of Intangible Cultural Heritage of Humanity, 2010)
- implementing three projects in developing and organizing community cultural heritage in Ha Noi
- cooperating on three heritage education projects with museums, cultural centers, and schools

Among the mentioned work, projects on inventorying ICH have been the most difficult and time consuming, but not necessarily in a negative way. The inventorying work had the most participants involved, which allowed for a wider understanding about the importance of ICH, and it allowed us many opportunities to learn valuable lessons safeguarding ICH.
The first lesson involves smoothly applying both national and international laws on ICH. To complete the survey, we mainly relied on the 2003 Convention’s application guidelines, international law on cultural heritage, and brochure about inventorying ICH. However, in practice, these tools were not easy to apply to local cultural stakeholders and even more difficult for individual communities. However, it was necessary for them to fully understand the task with easier guiding materials that matched with their relevant level. In response, the CCH developed such inventory guidelines with ten lessons based on training at different levels. We also revised and tested the inventory templates based on the characteristics of ICH in Ha Noi and the current context of ICH safeguarding. During the three years implementing the project, we held dozens of training classes and seminars as well as meetings with the communities and collaborators. The various materials created for the project as well as the training and seminars made significant contributions to the ICH identification methods we can use in the future.

The second lesson is related to promoting the role of communities in an environment conducive to collaboration. Unlike some inventory researchers/projects in Vietnam, CCH researchers operate under the principle of community members providing their ideas and thoughts about identifying their cultural heritage and trying their best to practice and safeguard this heritage. It takes a lot of time and effort to achieve the required inventory results. However, CCH and its collaborators respected and followed this principle strictly by closely listening to some of the communities’ concerns. For example, Vietnamese ICH has been practiced and developed in a special historical context that was interrupted during the 1946 to 1975 French Indochina war and the American war in Vietnam. Then during the 1986 Renovation, the process restoring culture inevitably caused changes to this cultural heritage. These issues and others like them were raised during the inventory process. After discussions, it was agreed that community members take on the role of identifying and safeguarding their ICH.

The third lesson concerns the relationship and establishment of a wide network of collaborators for the project implementation. CCH was successful in promoting the role of the cultural staff at different levels—city/provincial, district and commune levels—so that they could play the key role in the inventory process, from organizing training to instructing the community to identify cultural heritage, developing templates, going on field trips, interviewing, documenting, identifying the list of typical cultural heritage and cultural heritage in needs of urgent safeguarding, and the last step of mapping cultural heritage and publishing. In addition, CCH also had a way of using collaborators who were experts in history, culture, arts, filming and photography during the whole process of the implementation of the inventory process as well as in other projects. This is the way for CCH to develop professionally.

The fourth lesson involves mechanisms for developing human resources. Having identified the objective of safeguarding cultural heritage as a priority, CCH trained its core staff and collaborators. Ms. Bui Thi Huong Thuy, Vice Head of the Division of Cultural Heritage Management of the Ha Noi Department of Culture and Sports, an active partner in the project to inventory and map cultural heritage said: “Thanks to activities and awareness of cultural heritage that the Center has brought to us, we can do more useful things for the cultural heritage of Ha Noi.” Ms. Cao Thao Huong, a new lecturer at the Department of Culture Studies at Ha Noi University of Culture, worked at CCH as researcher after finishing her master’s course said: “Thanks to the Center that I had the opportunity to go on field trips and learn from researchers and the community. I had a chance to participate in the CPI (Cultural Partnership Initiative through the Korean Fund) and received much knowledge of heritage and culture in Asia-Pacific and have become more passionate in my job.” The Center has been pursuing training for young staff members to increase their awareness of cultural heritage. One new approach following the 2003 Convention, and creating in them the sense of responsibility towards cultural heritage and enthusiasm in safeguarding cultural heritage.

The fifth lesson is connected to fundraising. During the first two years of its establishment, CCH looked for grants from international organizations in Vietnam such as UNESCO and the US Embassy. These funds were to finance projects aimed at connecting cultural heritage, especially ICH, with schools, museums, and cultural heritage sites. Later, some museums and cultural heritage sites, including the world cultural heritage of Hoa An also followed. Then with experience and accredited expertise, CCH had more opportunities to participate in different cultural heritage projects, such as the project to inventory ICH of Ha Noi, which lasted three years and led to 1,793 elements being identified with full information on their status, practices, and transmission. In Ha Noi, 30 districts have developed their own lists and mapping in the overall system. Through this project, measures and plans for safeguarding Ha Noi ICH have been approved by the authorities and have been included into the action plan for the period ending in 2025. Every year, the Ha Noi Department of Culture and Sports develop their annual plan for safeguarding cultural heritage based on this database. They continue the tasks of developing files of cultural heritage to include them on the list of national cultural heritage per the community requirements, giving proposals regarding the Excellent Artisan and People’s Artisan program, and supporting heritage in need of urgent safeguarding. The most important purpose of this project is to enhance the value of cultural heritage and improve safeguarding measures for practitioners and the local cultural managers.

In these early days of 2018, the CCH is finalizing the Ha Noi Intangible Cultural Heritage in the Contemporary Life publication. The book will recognize and showcase the first results of CCH’s efforts in the field of cultural heritage in general and intangible cultural heritage in particular. The book is the result of support and cooperation with ICHCAP, a professional organization operating under the mandate of promoting ICH information and establishing networks for ICH safeguarding in the Asia-Pacific region, and has been a long-time cooperative institution with CCH for many years.
Traditional Arts and Ethnology Centre
The Traditional Arts and Ethnology Centre (TAEC) was launched in July 2007 to promote understanding of Laos’ ethnic diversity and advocate for the survival and transmission of Laotian cultural heritage. It is the only independent museum and cultural heritage center in Laos dedicated to the collection, preservation, and interpretation of the traditional arts and lifestyles of the country’s ethnic groups.

Currently, the Centre features exhibits, two brick-and-mortar fair trade shops with handicrafts produced by rural artisans, a small library, café, and kids’ activity area. The Centre received over 27,000 visitors in 2017 and has rapidly emerged as a regional leader in cultural heritage management and community development.

As an independent organization, TAEC receives no funding from the government. The Centre was started with seed money from private donors and two foundations. Now, the Centre’s admission fees, tourist-related services, and café and shop income cover day-to-day running costs, and the organization operates as a social enterprise, with all profits invested towards its mission.

TAEC and ICH
Intangible cultural heritage (ICH) is an important way of engaging with audiences and working outside of the museum. TAEC integrates ICH into most aspects of its work, because it is not a traditional museum with traditional museum assets and resources. For example, TAEC did not begin with an endowment or collection. The team curated most of the collection, many from communities whose members gave us detailed contextual information about how an object was made, was/is used, who made it, and what materials were used. Thus, most of the objects displayed in the museum are not antiques, and very much rooted in their cultural context. Pieces chosen for display tend to have interesting stories, showing how they’re a product of the communities that produced them and illuminating the culture from where they came.

Women and Folktales Project
Last year, TAEC finished a project called Women and Folktales documenting ethnic minority stories as told by women in their native language. Women are important storytellers and bearers of cultural heritage in Laos. However, their voices are rarely heard outside their communities, due to their traditional household responsibilities and their lack of confidence in participating in public forums. At the same time, traditional folktales and legends are in danger of dying out, as an older generation passes on and young people prefer entertainment from television and the Internet.

With this in mind, the Luang Prabang Film Festival and the Traditional Arts and Ethnology Centre launched the Women and Folktales Project to empower ethnic minority women in Laos and document and disseminate traditional stories using film. Funded by the US Embassy Vientiane, the project filmed seven women, from Hmong, Khmu, and Tai Lue villages around Luang Prabang, recounting nineteen traditional folktales in their native languages. These films were translated into Lao and English and subtitled and are now archived within the digital libraries of LPFF and TAEC.

Three of these folktales, one from each ethnic group, were turned into animated shorts with the creative input of the storytellers. “The Dog and Her Three Daughters” (Hmong), “The Spider Man” (Khmu), and “What the Buffalo Told the Humans” (Tai Lue) are traditional, yet vibrant, cartoons that are used by TAEC’s Education and Outreach Team in local primary schools, exposing a whole new audience to the diverse ICH of Laos. These films and stories can be seen on the TAEC YouTube page (https://tinyurl.com/taec-youtube) along with other educational content.

Conclusion
TAEC has integrated community collaboration and ICH into almost all aspects of its operations. Community artisans regularly visit TAEC for residencies and to develop new handicraft products. Primary research is conducted in communities for current exhibitions, and profiles, oral histories, contemporary photographs, video, and audio soundscapes are used in the museum to provide intangible cultural context for the themes and objects. TAEC’s school outreach team visits schools and provides free museum activities to engage children in cultural issues and broaden their awareness and appreciation for their heritage and identity. Projects such as Women and Folktales are other efforts to work with communities to document and safeguard ICH. Working effectively with these source communities is time-consuming and costly, due to their remoteness, cultural distance, language barriers, and economic situation, and documenting intangible cultural heritage is not easy.

However, when representing ethnic cultures, it is vital to be engaged with ethnic communities themselves, in documentation, development of cultural identity, and self-determining activities. More information about TAEC and their work is available on the Centre’s website (http://taeclaos.org/).
ICHAP Publishes Fifty Videos on Central Asian ICH Online

From 2013 to 2016, ICHAP executed a project for ICH video production in Central Asia with four Central Asian countries and Mongolia. As a result of the project, fifty videos were produced and are now available on ICHAP’s e-Knowledge Center. About one hundred ICH photos collected or shot during the project have also been published on the online site.

Nowruz (also spelled Navruz) is one of the most celebrated holidays in the Middle East and Central Asia. In 2009, it was inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity with seven countries sharing this tradition. Since some of the countries celebrating Nowruz became States Party to the Convention, the holiday is celebrated in Uzbekistan and Tajikistan.

The videos also show shagai, a traditional Mongolian game that uses sheep or goat ankle bones, and asky, a traditional Kazakh play that uses sheep or goat ankle bones. It is interesting to see the distinctive yet similar ICH of the four Central Asian countries and Mongolia through the videos.

The exhibition is available on the online platform. ICHAP will continue by expanding the scope from Central Asia and Mongolia to Southeast Asia, Southwest Asia, and the Pacific.

ICHAP Releases ICH Audiovisual Collections of Nepal and India

Through the Digitization Project of ICH-Related Analogue Audiovisual Materials in South Asia, five hundred hours of analogue materials were digitized with the Music Museum of Nepal and the Archives and Research Centre for Ethnomusicology in India. ICHAP selected digitized materials for a collection based on the reservation status, use, and the value of sharing among other criteria.

The Nepali collection consists of eight CDs and two DVDs. The CDs have forty-six tracks of folk music played in religious events and festivals, and the DVDs feature ten videos on folk dances and musical performances of occupational caste musicians. Each CD contains photos and descriptions about folk instruments to provide a better understanding.

The Indian collection consists of nine CDs that feature audio materials recorded between the 1930s and the 1990s. The CDs have seventy tracks, including songs of everyday life, oral epics, and tribal communities. The first and second CDs, in particular, feature tracks recorded by Arnold Adrian Bake (1899-1968), a Dutch folk musician. He recorded lullabies, work songs, and sounds of rituals and everyday life while he was traveling around India in the 1930s.

Through the ICH-Related Analogue Audiovisual Materials in South Asia project, ICHAP also produced five South Asian countries—Nepal, Maldives, Bangladesh, Bhutan, and Sri Lanka.

The exhibition is divided into five sections—Infamous but captivating l(j)hā dance of Nepal, The lacquer crafts of the Maldives, Traditional art of jamdani weaving in Bangladesh, The art of traditional bow and arrow making in Bhutan, The glory of indigenous medicine in Sri Lanka—offering visitors an opportunity to experience ICH as a cultural asset that conveys the values of South Asian people. The online platform will help the public better understand and experience ICH.

The exhibition is available on the Google Arts & Culture website and as a mobile application. A coloring book made with images from the exhibition is also available online to spark interest among the youth.

The collections are expected to contribute to understanding traditional Indian and Nepalese cultures. The collections will be released to the institutions involved with the project as well as others abroad. The audio tracks and videos will also be available through ICHAP’s website.

#HeritageAlive: Call for Papers—Woodcarving and Traditional Food

#HeritageAlive welcomes essays concentrating on either woodcarving or traditional food. The chosen topic should be anchored on one of the following themes:

- Gender
- Sustainable development
- Education
- ICH and children

The articles should focus on exchanging experiences from the field, when working with ICH.

The articles should be 2,000 to 3,000 words, either in English or French.

The articles should include text only; accompanying pictures should be submitted separately at a later date.

The author is responsible for copyrighting the article before submitting to #HeritageAlive.

This should be done at least six months before the publication date. The articles will be reviewed by the editorial board, and authors will be given feedback to make adjustments before publishing.
Central Asian ICH Videos Online

https://tinyurl.com/ichcap-e-knowledge

Kazakhstan • Kyrgyzstan • Mongolia • Tajikistan • Uzbekistan

50 VIDEOS

Ancient Kazakh Game Assyk Atu • Making Ala-Kiyiz, the Method of Making Shyrdak • Secret of Hair’s Melody • Navruz Games • Palov Culture and Traditions of Uzbekistan • And More