The General Meeting of Initiators was held on 14 June 2011 in Seoul, Republic of Korea to establish the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO as an category 2 Centre of UNESCO.

ICHCAP was approved at the UNESCO General Conference at its 35th session in October 2009, and the agreement regarding the establishment of the Centre was signed between UNESCO and the Republic of Korea. Following the amendment of the Cultural Properties Protection Law on the establishment of the Centre in the Republic of Korea in March 2011, the Centre is now officially established in Korea as of 1 July 2011.

Seven of the members present including Dr Choe Kwang-shik, Administrator of the Cultural Heritage Administration of Korea, Dr Chun Taek-soo, of the Korean National Commission for UNESCO, and Professor Yim Dawnhee, Head of the Advisory Committee of ICHCAP presented several agenda items for approval essential for the Centre's establishment.

At the meeting, the Centre's official title as the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO was approved and the Centre's operational constitution was also finalised. In addition to this, ten members of the Centre's Governing Board were appointed including representatives of Member States from Uzbekistan, Vietnam and Fiji. Additionally, Dr Seong-Yong Park, Executive Director of ICHCAP, was appointed as the Acting Secretary-General until the first Secretary-General is appointed.

The meeting was followed by a banquet, attended by 30 people including the Administrator of the Cultural Heritage Administration of Korea, representatives of Member States, and the press. The guests were gathered to celebrate the initial step of the establishment of the Centre. At the banquet, a short video clip was presented with a brief history of the Centre’s establishment.

On 1-3 June 2011, the Seventh Meeting of the Networking of East Asian Cultural Heritage took place in Seoul, Republic of Korea. This event was organised by the Association of Southeast Asian Nations (ASEAN) and the Cultural Heritage Administration of Korea. It brought together more than 30 representatives of governments throughout Asia to strengthen regional cooperation for the preservation and safeguarding of cultural heritage.

The main objectives of the meeting were threefold, to create networking and exchanges of experts in the field of cultural heritage preservation for both tangible and intangible culture; to foster a sense of regional identity through the promotion of cultural similarities and its diversity; as well as identify common concerns and develop human resources for cultural heritage management.

In 2002, pursuant to the recommendation of the East Asia Study Group (EASG) approved at the 6th ASEAN+3 Summit, in which Thailand proposed to implement the EASG short-term measure to “promote networking and exchanges of experts in the conservation of the arts and artefacts of cultural heritage of East Asia”. The Plan of Action of the Networking of East Asian Cultural Heritage (NEACH) is formulated to serve as the master plan to promote regional cooperation through the preservation of cultural heritage. East Asian countries refer to ASEAN+3 countries: Brunei Darussalam, Cambodia, China, Japan, Republic of Korea, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam.

During the meeting, participants updated the status of the proposed projects from the previous meetings and presented their new project proposals which fall within the NEACH framework. Also, the meeting allowed for government officials to discuss several issues and address debates which were stimulated by presentations given by participants. The outcomes from the meeting shall be submitted to ASEAN+3 Ministers Responsible for Culture and the Arts.
A Roundtable on Strengthening Cooperation among ASEAN Member States and UNESCO Category 2 Centres in the Asia-Pacific was held in Seoul, Republic of Korea on 2 June 2011, by the Cultural Heritage Administration of Korea and the UNESCO Bangkok Office.

In October 2009, UNESCO approved the establishment of centres under the auspices of UNESCO (referring to UNESCO Category 2 Centres) in three countries sharing main functions—the Republic of Korea (Information and Networking), China (Training), and Japan (Research)—to implement the 2003 Convention throughout the Asia-Pacific region. The roundtable focused on strengthening networks between the UNESCO Category 2 Centres and ASEAN Member States.

In the first session, Mr Tim Curtis, Head of Culture Unit, UNESCO Bangkok Office, gave a presentation on the roles and functions of UNESCO Category 2 Centres in the field of intangible cultural heritage (ICH) in the region. He initiated his keynote speech by stating what UNESCO Category 2 Centres are in terms of legal, financial as well as personnel sources. He added that there are Category 2 Centres established in four countries: China, Iran, Japan and Republic of Korea. He also underlined that these UNESCO Category 2 Centres would take a pivotal role in supporting Member States in line with ICH safeguarding efforts.

In the second session, presentations were carried out by representatives of the UNESCO Category 2 Centres from three countries. Dr Seong-Yong Park, Executive Director, Intangible Cultural Heritage Centre for Asia and the Pacific, delivered his presentation on ‘Strategy for Information Sharing and Network Building of ICH Safeguarding in the Asia-Pacific’ in which he introduced the Centre's mission and main function to implement the 2003 UNESCO Convention. He introduced on-going projects and the future plans of the Centre. In addition, he explained various current issues and challenges concerning the Centre's activities.

Mr Yang Zhi, Director, International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP), introduced the main objectives, function and staffing plan the center based in China. And he explained the recent activities of the centre in relation to training which will build capacity in the region.

Ms Misako Ohnuki, Deputy Director, Preparatory Office for the Establishment of the UNESCO Category 2 Centre in Japan, gave her presentation on ‘Japan’s Draft Plan for the opening of the Centre’. She outlined its main mission, structure, draft schedule in 2011 and mid to long term programme policies and strategies (2011-2013). She mentioned that the centre will be established in the Sakai City Museum in 2011. She also ran through future activities of the centre.

In the plenary session, representatives between ASEAN Member States and Category 2 Centres were given the opportunity to discuss how to strengthen cooperation among them. Several participants commented on the current needs in regards to intangible cultural heritage, which is expected to promote active participation for ASEAN Member States in UNESCO Category 2 Centres future projects.
Anthropological perspectives on intangible cultural heritage have shifted significantly over the past few decades. Whereas traditions were formerly regarded as objective facts, the postmodern movement in general, and challenges to the very notion of tradition in particular (e.g., Hobsbawm and Ranger 1983, Handler and Linnekin 1984) led many anthropologists to suspect that traditions were no more than subjective notions. Allied with this new way of thinking, greater recognition of human agency in social life prompted many to forgo the view that individuals were culturally determined, or so passive as to repeat unthinkingly what had been done in the past (Giddens 1976). These intellectual developments energised many anthropologists to examine how, by whom, where, why, and under what circumstances traditions were claimed.

Many of the earlier challenges to tradition were directed toward state governments that sought to legitimise a number of their practices by claiming the mantle of tradition, but attention soon turned to all claims of tradition, whether made by powerful elites or disadvantaged constituencies. Many anthropologists became averse to using the very word ‘tradition’, either eliminating it entirely from their writings or placing it in quotation marks to indicate that it was believed or claimed by others, but not by themselves.

The deconstruction of traditions soon generated a powerful reaction from disadvantaged groups whose cultural identities were often based on claims to unique histories and cultures, while increasing movements of people, information, and finances across national borders prompted less powerful nation states to assert their own disadvantages in the global political-economy. This was the context in which UNESCO began its programme to recognise the intangible culture heritage of the nations of the world, with particular awareness of the imbalances that had been generated by its already-existing system for recognising tangible heritage. Despite its ongoing reformulations of the programme, UNESCO’s recognition of a nation’s intangible culture, which bolsters not only national prestige (soft power) but also the influx of funds from international tourism, became one of the most powerful motivations for identifying and claiming intangible cultural practices. UNESCO followed the thinking of many contemporary anthropologists in recognising contemporary cultural practices that were living and being modified rather than restricting its designations to intangible cultural activities of the past that had remained (or have been maintained) unchanged.

One of the most influential anthropologists to urge this understanding was Barbara Kirshenblatt-Gimblett (1998). Like many other anthropologists, she eschews the word ‘tradition’, substituting ‘heritage’ in its place. She also sought to reformulate understandings about the relationship between past and present culture. In her felicitous words, “Despite a discourse of conservation, preservation, restoration, reclamation, recovery, recreation, recuperation, revitalization, and regeneration, heritage produces something new in the present that has no recourse to the past._______. By production, I do not mean that the result is not ‘authentic’ or that it is wholly invented. Rather, I wish to underscore that heritage is not lost and found, stolen and reclaimed. It is a mode of cultural production in the present that has recourse to the past.”

Another fundamental issue pondered by anthropologists concerns ownership rights to intangible cultural heritage. While competing claims to tangible cultural heritage are by no means unknown, the greater mobility of intangible cultural heritage renders its ownership more liable to such disagreements. Many of these disagreements involve different ethnic groups of the same nation, but often they involve an ethnic group and the state that claims sovereignty over the group. To deal with this issue, UNESCO formulated the 2003 Convention, which became effective in 2006, granting primary rights to identify or modify an intangible heritage to a local community that continues its practice, though the convention also states that responsibility for ensuring the safeguarding of ICH rests with the nation states that have ratified the Convention. Thus, nation states, researchers, local community leaders and performers, researchers, and state officials should consult with one another when identifying and proposing an element of heritage for UNESCO designation. Anthropologist Richard Kurin, who was involved in formulating the 2003 Convention, anticipates that a combination of organisational types will be needed to implement the Convention successfully (2007: 14-15).

Reference

ICH and Traditional Knowledge as an Occupational Living

Windows to ICH provides an introduction to examples of intangible cultural heritage practices throughout the Asia-Pacific region in relation to specific themes presented in the issue. This issue takes a look at representations and practices of traditional knowledge as an occupational living. In these examples of intangible cultural heritage from Mongolia, Philippines, Republic of Korea and Tonga, you can see the intersections of traditional knowledge and an occupational living as well as their influence on public events within each community.

Mongolia Methods for Making Diary Products as a Living Heritage

Nomindari Shagdarsuren  (Project Coordinator, Foundation for the Protection of Natural and Cultural Heritage)

S
ince ancient times, Mongolians have been producing and consuming more than 3,000 types of foods and beverages. Mongolian culinary tradition can be classified into the following three categories:

- Tsaagaan idee – ‘White food’ or Dairy products
- Ulan idee – ‘Red food’ or Meat products
- Noogoo idee – ‘Green food’ or Vegetable products

Among these three, Mongols primarily consumed diverse forms of dairy and meat products more than the vegetable foods. This is relative to the living condition and ancient transhumant lifestyle of the Mongols.

The main dairy products include öröm (clotted cream), various dairy fats, different forms of dried and wet milk curds, thin and thick yoghurts, fermented dairy beverages, un-ripened cheeses, and even distilled alcoholic spirits made from the milk of goats, sheep, camels, horses, cows and yaks.

By ancient tradition, the Mongols adjusted their food consumption in accordance with the cycle of the four seasons. For example, Mongolians consume dairy products throughout the year, but the consumption of dairy products greatly increases during the summer and fall when animal milk production is at its peak.

As herders always search for the best environmental conditions for their animals, Mongolians live in perpetual motion. Because ‘movement’ is one of the major factors defining their traditional lifestyle, Mongolians had to develop methods and skills to produce food items in a special way that featured speed, dexterity, flexibility and creativity.

One of the most important principles behind the Mongolian dairy food system is that at the initial stage of production, just after milking the animals, the herders produce a limited set of standardised core products that can later be turned into a variety of foods at the time of consumption. These core, or primary, dairy products are accumulated in large quantities and kept for a long period of time. Moreover, a multitude of dairy products can be used to substitute for one another. For example, Mongolian cheese can be served and eaten on its own as a food, but over a long conservation period, the cheese can be added to tea as a replacement for milk, then after dissolving it is consumed as beverage. In this way one product can have many uses and the core commodities can also substitute for one another.

Secondly, the traditional methods that produce various dairy products are environmentally-sound and require no complicated equipment and leave no mark on the place of production. For example, curd is dried in the sun by placing it on top of the ger (Mongolian traditional portable dwelling), a process that leaves no residual impact on the air or ground. Mongolian traditional transhumant lifestyle is one of the world’s most nature-friendly cultures which have survived into the twenty-first century. Being compatible with the requirements of sustainable development, Mongolian traditional methods for making dairy products is one of the model practices which should be encouraged, strengthened and disseminated widely.

Today, traditional knowledge and skills for making dairy products are still practiced by the Mongolian herders in the rural areas and are constantly enriched and sustained as the heritage of local communities, groups and individuals. In this way, different areas acquired different reputations for their products. For instance, throughout Mongolia, Saikhan soum (county) of Bulgan aimag (province) is famous for its aimag (fermented mare’s milk), Ikh Tamir soum of Arkhangai aimag produces a popular süün khuruud (milky dried curd); while Khovd aimag is famed for its byaslag (mild, un-ripened cheese).

Although modern utensils and equipment have been introduced into the traditional practices of making dairy products, there are also today some notable efforts to encourage the use of traditional tools and equipment, and these should be highlighted and supported in the future. As the wave of globalisation impedes on Mongolia, the transmission of traditional Mongolian knowledge, skill, and methods for producing dairy products should be further strengthened for better viability.

Reference

A young girl milk a cow (Photo by ICNCAP/W.Park)
The mountain terraces in the cordilleras of northern Luzon, Philippines were included in the UNESCO World Heritage Sites list in 1995. Propitiously, there was no mention of the word rice in the citation of the inclusion. It well may be because, when the Spanish explorers went up the cordilleras in the 16th-17th centuries, they made mention of the existence of terracing. However, no mention of rice was made.

There are two known methods of cultivation in Ifugao land. One of these is the universal slash and burn gardening method also known as swiddening, while the other method grew out of this early technology with the dry field cultivation or taro (Colocasia esculenta). This transpired due to the fact that some varieties of taro are grown in wet areas in catch basins along mountain streams. The elderly Ifugao preferred these varieties. Actually this type of taro cultivation, both dry and wet, can still be seen in the southern cordillera ranges, especially in the province of Nueva Vizcaya, among the I’Wak and Ikalahan peoples. The Ikalahan are actually the same group as the Kalanguya, which is one of the subgroups of Ifugao that live in the southern part of the province. The people known as Ifugao are actually not only one group, but made up of several. There are two major groups: the Tuwali, and the Ayangan. A third group exists called the Kalanguya, whose language is somewhat different. Originally, the staple of the Ifugao people were root crops, taro being one of the oldest and the one most relevant in their rituals, even having a ritualistic name. Rice came much later, and became a hugely prestige crop.

The earliest evidence for the existence of rice in the Philippines is between 2510 and 2130 BC, dated by finding the husk of rice embedded in pottery excavated from the Manga site in Androyan located in the Cagayan Province. Rice is a crop harvested in the lowlands since it requires flooding in order to grow. Another peculiarity is that it needs to adapt to higher elevations. This is the reason that the yield of rice diminishes as the elevation of the fields go higher. The agricultural technology of rice in Ifugao is basically adapted to the lowland of the mountain terraces, with some forms of adaptation that must have taken a great deal of time to develop.

As early as 1345-1000 BC in the present town of Banaue, there is evidence of residential occupation in the area. By the 7th century, thru the time period between 1195 to 1380 AD in Bungahalian and Nobyun, respectively, the presence of terraces have been reported, but between 1486-1788 AD in Bocos, Banaue, there was definitely a rapid expansion of terraces with the rise of rice cultivation.

The Ifugao terraces are not actually carved out of the mountain side, rather, these are stone or earth walls which have been developed slowly by geological means; as the space between the wall and the mountain side fills up with different layers of rubble, grades of soil and water impervious clay beneath layers of organic soil to present water loss in the paddy fields thus created. The above system of terraces also have forests to serve as watersheds from which irrigation ditches are constructed from field to field, which allows the water to drain off to rivers below. The terraces are fragile in construction so much that no draft animal, like the carabao, can be used to plow the field. Instead the soil is cultivated by hand using wooden spades. Rice is planted at the beginning of the year and harvested around June, opposite methods of lowland rice cultivation.

The fragileness of the environment and the human agricultural technology is reflected in the Ifugao cultural attempts to control it through means of numerous rituals they associated with cultivation, of which, for rice alone there are at least twenty two. This is not surprising since, the Ifugao traditional religion has a pantheon of deities numbering at least two thousand.
Haenyeo are women divers who presently live only in Korea and Japan where the women from Korea live on Jeju Island, representing the island’s traditional occupations for living. From the viewpoint of marine cultural historians, haenyeo has contributed to the active transmission of diving skills and ecological knowledge including the efficient use of the tide as well as to the establishment of unique haenyeo culture which covers diving suits, tools, folk songs and shamanic rituals. Haenyeo culture is basically concerned with diving skills that enable women to gather marine products from deep in the sea without the support of any mechanical equipment, it is folk knowledge which has been accumulated through past haenyeo work experience, and the cultural phenomena derived from the sustainability of their livelihood through these means that keeps this heritage alive.

Haenyeo actual diving practice is called ‘mulji’, which requires a high level of skill for which they can work 15 meters deep under the sea while holding her breath for more than one minute. For this ‘superhuman’ diving skill, it is important to control diving time by properly checking the water pressure, oxygen quantity, and the distance to the surface of the sea. They teach that ‘mulji’ is a dangerous job for which a haenyeo stakes her own life. She should have little oxygen remaining when she is about to return to the surface. Even when she finds abalone, she should calculate sufficient time for a safe return. Thus, haenyeo physical techniques are living skills obtained from her personal work experience.

**Full Knowledge of Fishery**

Haenyeo folk knowledge includes an extensive understanding of sea geography which is strategically necessary to find a proper fishery spot for the success of her work. A haenyeo instinctively recognises her working area where she has found an abundance of marine products by adapting herself to the geography of the sea and the environment for a long time. She starts swimming in the sea at the age of 10 and becomes a professional haenyeo at 16, after she masters all the basic skills for work. There are three levels of haenyeo determined by their level of skill and a haenyeo above 30 or 40 years old who has full knowledge of sea geography can estimate an area full of marine products like abalone, and thereby can gather larger quantity.

**The Use of the Tide**

The work of haenyeo is usually determined by the difference between the rise and fall of the tide called ‘mulji’. In the case of Jeju Island, the best period falls on ‘jo-geum’ (7th-14th) and ‘yee-seat-mul’ (23rd-29th) of each month by the lunar calendar. During these periods, the expression between the rise and fall of the tide is minimised to make the best condition for diving. She can dive to the exact point that she wants and can easily put gathered products into a net basket called ‘mang-so-ri’ with the support of the buoy called ‘te-wak’.

**Kinds of Marine Products and their Gathering Period**

The gathering period of marine products is determined by haenyeo as they try to avoid spawning seasons and keep in consideration the marine products ecological traits which are reflected in the knowledge of haenyeo derived from their work experience. For example, the gathering of turbines is prohibited from June to September while that of abalone is from October to December.

**Community System and the Use of Fishery**

A symbol of the haenyeo community is ‘bul-teok’, a place surrounded by a stone wall near the seashore which is where they go to change their clothes as well as to avoid the wind. It is the very place used for the exchange of information and knowledge, the reconfirmation of mutual cooperation, and the instruction of diving skills among haenyeo.

The fishery regulations laid down by the sea village authority and various shamanic rituals held at the sea god shrine called hae-sin-dang also play an important role in maintaining the haenyeo community as well as regulations prescribed by the organisation and maintenance of the haenyeo community, the prohibition and permission of gathering marine products, fishing rights and demarcation of fishery, and so on.

The haenyeo fishery of Udo county in Jeju Province is composed of sea area surrounding Udo Island. Each town in it has its own sea village authority that controls each village to care for its respective fishing zone and allows for the collection and selling of marine products under the supervision of the village manager.

The two villages often participate together in social services by donating funds collected from the jointly controlled fishing zone. The community funds are used for the reconstruction and maintenance of the school, promotion to the youth community and financial support for activities by the village head’s.

The traditional skills and knowledge of haenyeo plays a significant role in the formation of unique haenyeo culture. Peculiar diving customs and shamanic rituals at the sea god’s shrine are performed to avoid dangers during their practice, community activities centring around bul-teok, and folk songs that express their emotions which are important elements of this intangible cultural heritage.
Tonga Traditional Farming Systems
Samisoni Kanongata’a (Lecturer, Tonga Institute of Science and Technology School of Agriculture)

The Tongan Farming System is essentially an agro-forestry system of bush or grass fallow with cultivated coconut palms and other useful trees such as Bischovia javanica (used in the colouring and dying of tapa cloth), Santalum yasi (used in sandalwood perfume), Artocorpus altitis (breadfruit fruit trees) and Morinda citrifolia (used for medicinal purposes) creating a multi-storey system for multiple cropping. The traditional staple crops of yams (Dioscorea spp), taro (Colocasia esculenta), sweet potato (Ipomoea batatas) and cassava (Manihot esculenta) dominate agricultural production and household consumption. Tongans have evolved a highly productive complex farming system which exploits good soils and climate without fertilizer. Basically, the Tongan Traditional Farming System is one main cropping cycle, but was highly modified by Tongan forefathers in order to suit individual preferences, food security, nutritional requirements, sustainability (eco systems) and meet sociological obligations.

Indigenous Knowledge

Despite the success of modern techniques, it is important to consider the indigenous knowledge of smallholder farmers, which affect some of the decisions they make and methods they practice. Thrupp (1989) notes the increasing attention given to the indigenous knowledge and capabilities of small scale framers in developing countries as a potential basis for sustainable agricultural development. Rural people have a good understanding of their resources and often are adept at adapting to changes over time. Numerous analysts have discussed the knowledge, practices, indigenous skills and beliefs of the rural farming population in developing countries. These insights and adaptive skills of farmers are often derived from many years of experience and may be called cultural traditions. In general, they have learnt through observation and practical experiences through family members and/or elders in the community. Obviously, decisions to use these ideas are not based on empirical measurement or cost benefit analyses as in conventional modern science. Farmers in many parts of the world use their knowledge of lunar cycles as a basis for farming, fishing and other cultural practices. Tongan smallholders in ancient times had their own calendar around which farming activities revolved. As days all looked the same, the nights were used to mark time through the phases of the moon, from the time it rose, and the change of phases. The year comprised of 13 lunar months where each lunar month consisted of 28 days. Within each month the moon is considered to go through three different phases as shown in Figure 1. The month began with a thin crescent of the new moon and was first visible at sunset. It took the phases of the moon, from the time it rose, and the change of phases. The year comprised of 13 lunar months where each lunar month consisted of 28 days. Within each month the moon is considered to go through three different phases as shown in Figure 1. The month began with a thin crescent of the new moon and was first visible at sunset. It took 12 days from the point of moonrise to the point of displaying a full moon, and another 12 days to moon set. The moon disappeared for a period of 4-5 days before rising again.

References
- Halavatau, S.M., Key Issues Affecting Sustainable Land Management in the Kingdom of Tonga, 1998.
A group of experts in 2010 conducted a marketing study within the framework of the Asian Development Bank (ADB) project Rural Women’s Living Standards Improvement through the Development of the Craftwork Sector which revealed hidden processes of impoverishment and the disappearance of traditional Kyrgyz folk art items.

The main reasons for these processes are linked to the rapid changes taking place in the Kyrgyz society over the last few decades. They are: transition from nomadic way of life to a sedentary one, difficult transition period from a plan-based economy to market economy, poverty in the highlands, natural disasters, and harsh continental climate. All of this has led to the decline of indigenous the Tush-Kyiz (wall carpet) which consists of rich embroidery and has also been applied to other traditional items. The richness and diversity of the symbols implemented in these traditional technologies are mostly lost.

A study revealed that such shortcomings due to an absence of appropriate attention by the Kyrgyz authorities contributes to problems of safeguarding, succession and protection of this intangible cultural heritage due to a lack of funds, the inability raise awareness to the public, and establish state structures to the craft sector.

A marketing study in certain regions reaffirmed a process of devaluation of traditional values among the population and even among craftsmen who made these items. Attitude towards traditional items that were formerly of pride by every craftswoman and family has changed as well as their loss of glory, devalue, and are seen as old-fashioned. People began to sell them, exchange them, and so on.

Throughout the study, preserved patterns on items of folk art revealed that the condition of the tush-kyiz, shyrdak, terme (lint-free weaving), askhana chiy (screen) to partition the kitchen part of the yourta were of some items in an awful state due to improper handling. Unfortunately, the best patterns were bought by representatives of Bishkek and neighbouring Kazakhstan antique shops.

Embroidery and ornaments of Kyrgyz folk art reflected different historical stages of the Kyrgyz ethnos formation. This ornamental art is typical for nomadic peoples, including elements of beast style, solar signs, zoomorphism, anthropomorphism, plant motives, petroglyphes as well as signs and symbols conveying different states of the surrounding world. They contained information on the status of owners, tribal belonging, calendar data, and served as a talisman; they were made especially for rituals and had ornamental and colour peculiarities.

Some new tendencies in the craft sector were found out during the expedition. So, instead of rich hand-made embroidery of tush-kyiz demanding intensive work and time we saw modern tush-kyiz implementing in the kurak (patchwork) technique with the usage of shiny and sticky Chinese materials. There are so called Chinese-type shyrdaks; in some houses of one of the northern regions bordering China we saw Chinese carpets and tray ornaments on traditional Kyrgyz felt shyrdak. It may be explained by the fact that older Kyrgyz masters are passing away as well as traditions of the creation of these items and the younger generations have no patterns or visual methodological literature on traditional ornamental art.

Another disappointment was that so called modern creative groups (cooperatives, NGOs, etc.) specialise mostly on felt items (souvenirs, shyrdaks, carpet strips, etc.). Unfortunately, these groups manufactured items which are identical but facilitated with limited colour in order to economise time and sell items quickly.
One of the results of the expedition was to elaborate on recommendations for the necessity to adopt an individual Law on Safeguarding Intangible Cultural Heritage for the country, publish methodological literature on Kyrgyz ornamental art basics, semantics of symbols, manufacturing technology, and introduce educational programmes into the teaching curricula of schools. With the aim of traditional knowledge and technologies of intangible cultural heritage safeguarding and continuity, we recommended to some regions and villages a ‘national zone’ which holds special status and governmental support for the purpose of reviving different types of embroidery, woven items as well as items made of felt and chiy.

Currently, measures taking place by the Working Group on problems analysis and ways of their solution is getting started. The work is initiated for the preparation of a draft Law on State Support of Artistic Crafts under the auspices of the Ministry for Economic Development of KR with participation of economists, lawyers, etc.

Problems connected to the threat and disappearance of cultural heritage of the country due to an absence of a Law on State Support of Artistic Crafts:

- Absence of appropriate status, stimulus and motivation for those who made traditional items according to the best old traditions directed towards the country’s cultural heritage safeguarding and continuity in the field of artistic crafts as well as for those who develop and produce best patterns meeting modern standards.
- Absence of educational and methodological literature on traditional knowledge and intangible cultural heritage: information on rituals and sacred functions of applied items made for specific rituals; national ornamentation, on tamga tribe differences, regional ornamental and colour preferences, traditional technologies and best principles of folk applied art, materials, etc.
- Modern artistic applied arts are being unified: unite (the same ornamentation and colour) and commercialise for time economy and rapid sell; they have no traditional distinctions, principles and variability typical for Kyrgyz ethnos. Owing to these traditional knowledge, items could be more varied and competitive.
- Absence of the Kyrgyz brand, logos and symbols; as a result items are produced simply and quickly in neighbouring countries and presented as their goods.

The attention decrement to the problems of people leads to the degeneration of their arts, as folk art disappears due to a break in its succession. While it is natural for outmoded ways of life to fall by the wayside with the inevitability of innovation, however national artistic traditions informed by folk origins must not become a thing of the past. It is with these traditions that we should concentrate our efforts:

- to cultivate a new generation of researchers and aspirants to preserve the disappearing folk arts in their richest forms, including decorative and ornamental Kyrgyz embroidery, which were made for sacral-ritual purposes with a large number of amulets and tamga (signs of tribal assignment)
- to incorporate a focus on arts education at all levels including program development, textbook publishing, and introduction into the educational process
- to create a Museum of Folk Arts
Pakistani culture is a living tradition practiced by a majority of its people. It includes both tangible and intangible cultural heritage. Pakistan with its rich and varied heritage has a tradition of more than 9,000 years dating back to the Mehergarh civilization in Balochistan Province, which reveals the earliest evidence of pottery production. The Indus Valley civilization in the Sindh Province in 5,000 B.C. indicates impressions of woven cloth production from cotton and wool. The dominant historical influence still to be seen in the form, design and colour of Pakistani handicrafts is essentially Islamic, a fusion of Turkish, Arab, Persian and the indigenous Mughal tradition.

The indigenous skills of Pakistan have evolved over centuries through communal practice and therefore constitute the most authentic representation of Pakistan’s traditional art. The folklore of Pakistan is the product of centuries of communal living and wisdom. Like folklore all over the world, it is a communal expression and not an individual expression. Folklore as such is not the invention of one man, neither is it hand-made nor created by a group of individuals. It is rather evolved, commonly shared and practiced over centuries by an entire community.

Pakistan is a land of mystics. The unity of Pakistan’s diverse folklore is the contribution of the great mystics and Sufis of Pakistan having a tremendous impact on the rural life of Pakistan. There are hundreds and thousands of shrines as also living mystics who continue the tradition of their masters. In Pakistan, Lok Virsa (National Institute of Folk and Traditional Heritage), an autonomous specialised cultural organisation working under the administrative control of the Federal Ministry of Information and Broadcasting, is the prime institution that has taken concrete practical steps to document and inventory various forms of intangible cultural heritage. Its on-going efforts in this regard include:

Perpetuation of Traditional Skills
Lok Virsa for the last twenty five years has been holding an Artisans-at-Work Festival, popularly known as Lok Mela, with a view to document and revive endangered traditional arts. This year, the festival was organised from 3 to 12 June 2011 at Islamabad and actively participated by over one thousand master craftspeople, folk artists, musicians and cultural experts and afforded an opportunity to demonstrate their skills for 10 consecutive days at the capital city of Pakistan – Islamabad. All these skills are properly documented in the form of video, which later becomes a part of audio visual archives of Lok Virsa. In addition to the annual festival of Artisans-at-work, from time to time Lok Virsa also organises training workshops and courses in various specialised craft fields to inventory and document traditional arts.

Children’s Folklore Society
Under Lok Virsa’s popular slogan ‘Harnessing Culture for Education’, a new and vibrant project for establishing Children Folklore Society in various parts of the country, including the most remote regions, has been initiated in order to inculcate consciousness among school children about the importance, preservation and documentation of their indigenous culture and folk heritage.

Sufi Traditions
To document the valuable contributions made by the Sufis and mystics, Lok Virsa launched a series some years ago to publish services and teachings of the great Sufis in book form. In this on-going effort on the part of Lok Virsa, thirty books have already been published.

A number of festivals, called as Urs, marking the celebrations of various mystics and Sufis are held annually at their shrines featuring a display of local traditions, folk games, folk music, musical theatre and folk cuisine. Lok Virsa documents all these major festivals for its archives.

Regional Network
Lok Virsa involves all talented Pakistanis in the implementation of its programmes and policies.
Lok Virsa has nominated regional coordinators in all four provinces and regions to effectively train them in the field of inventory-making of the living and dying traditions relating to their respective regions. It has also established an extensive network of community-based organisations, NGOs, cultural bodies, cultural experts and individuals all over Pakistan that contribute regularly to its activities aiming to document the rich cultural heritage of Pakistan.

Safeguarding Intangible Cultural Heritage

In Lok Virsa’s on-going efforts to safeguard intangible cultural heritage, a National Conference on Safeguarding has been organised and the establishment of a National Committee of Experts is being proposed.

- Lok Virsa organised this two-day conference in Islamabad with the objective to safeguard those areas and aspects of Pakistan’s folk and traditional heritage which are most endangered and facing the threat of disappearance because of various challenges (e.g. globalisation, urbanisation and revolutionised mass communication, etc.). It will eventually provide a strong base for the establishment of the National Intangible Heritage Archives at Lok Virsa, Islamabad.

- In order to accord priority to the subject on intangible culture and to introduce a proper mechanism in this respect, it has been proposed by Lok Virsa to the Government of Pakistan to constitute a National Commission for inscription of intangible cultural heritage and also nominate Lok Virsa as a focal institution for the purpose of keeping in view its long professional standing and expertise in the field. The committee is likely to be constituted in due course.

National Database of Cultural Assets

A National Database of Cultural Assets has been established at Lok Virsa, Islamabad in collaboration with UNESCO. The idea was to undertake a pilot project and then hand it over to a national governmental body for its expansion, replication and networking with other national and regional cultural bodies for pooling up the database of cultural assets from all over Pakistan. In this regard, UNESCO used specific software called GIS for the projection of data of cultural assets collected from selected areas within Pakistan.

In the preliminary stage, areas like Chitral, Mardan, Mansehra and Multan have been focused on. For this on-going process, the next phase would cover other areas and regions in the country.

Safeguarding Elements of Intangible Culture

Under financial assistance from the Norwegian Government, Lok Virsa is also actively working on a three-year project to safeguard various important elements of the intangible cultural heritage of Pakistan for inscription on the Representative and Urgent Safeguarding Lists of UNESCO.

Lok Virsa is also planning to organise a workshop in the future to provide basic information and guidelines to relevant stakeholders about the inventory-making process with special emphasis on intangible cultural heritage. We are trying to invite international experts to this workshop so that widespread experience in inventory-making has the potential to be adopted.
The Special Lecture on Significance and Prospects of the Convention for the Safeguarding of the Intangible Cultural Heritage was delivered by Mr. Koichiro Matsuura, former Director-General of UNESCO (1999-2009), on 2 May 2011 during his visit to Seoul, Republic of Korea to participate in the 10 year anniversary of the inscription of the Jongmyo Royal Ancestral Rite on UNESCO’s Intangible Cultural Heritage List. The lecture was organised and hosted by ICHCAP and the Cultural Heritage Administration to provide the general public and cultural sector stakeholders with better understanding of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, with an emphasis on major tasks under the Convention.

The Intangible Cultural Heritage Centre for Asia and the Pacific organised a special lecture to promote a broader awareness of the 2003 UNESCO Convention. On 2 May 2011, ICHCAP welcomed former UNESCO Director-General Mr. Koichiro Matsuura for a lecture that addressed the Significance and Prospects of the Convention.

The lecture coincided with former Director-General Matsuura’s visit to Seoul, Republic of Korea to participate in a 10 year anniversary of the inscription of the Jongmyo Royal Ancestral Rite on UNESCO’s Intangible Cultural Heritage List. The lecture was organised and hosted by ICHCAP and the Cultural Heritage Administration to provide the general public and cultural sector stakeholders with better understanding of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, with an emphasis on major tasks under the Convention.

Mr. Matsuura presented comprehensive knowledge of both tangible and intangible cultural heritage. He also pointed out that Korea’s wooden printing plates of the Tripitaka Koreana and Buddhist scriptures in Haeinsa Temple are a combination of World Heritage and Memory of the World and another important system to preserve historical documents.

Closing his lecture, he once more stressed the importance of an integrated approach to tangible as well as intangible cultural heritage. Mr. Matsuura presented comprehensive knowledge of both tangible and intangible cultural heritage. He also pointed out that Korea’s wooden printing plates of the Tripitaka Koreana and Buddhist scriptures in Haeinsa Temple are a combination of World Heritage and Memory of the World and another important system to preserve historical documents.

Regarding current challenges surrounding the ICH Convention, he discussed the regional imbalance in which Western European countries account for the majority of World Heritage sites, whereas Asian countries constitute a greater part of intangible cultural heritage.

An approach he suggested toward achieving a greater regional balance of cultural heritage is a worldwide system of collaboration for cultural heritage with a new framework to classify World Heritage. Unlike the current category of World Heritage, he proposed the idea of including both tangible and intangible cultural heritage within the Cultural Heritage sector of World Heritage.

He also referred to the important role of Category 2 Centres and expressed his appreciation for Korea’s efforts to establish a Category 2 Centre for Asia and the Pacific. He stated that Category 2 Centres should take a more comprehensive and holistic approach.

In this context, he provided a good example of the Jongmyo Shrine and Jongmyo Ritual, which took place on the first day of his visit to Korea, for its great combination of tangible and intangible cultural heritage. He also pointed out that Korea’s wooden printing plates of the Tripitaka Koreana and Buddhist scriptures in Haeinsa Temple are a combination of World Heritage and Memory of the World and another important system to preserve historical documents.

Closing his lecture, he once more stressed the importance of an integrated approach to tangible as well as intangible cultural heritage.
After the Angkor was inscribed on the World Cultural Heritage List, it was necessary to establish working mechanisms to promote national and international collaboration. The creation of Authority for the Protection and Management of Angkor and the Region of Siem Reap called APSARA or APSARA authority in 1995 also corresponds to the request of the World Heritage Committee, which temporarily inscribed Angkor on the List of World Heritage Sites in Danger in December 1992. Permanent inscription was at that point depended upon the Cambodian government taking concrete action in the field. Acknowledging the three years of progress made toward an establishing national responsibility in the site protection and management in December 1995, the World Heritage Committee confirmed Angkor’s permanent inscription on the World Heritage List.

The territorial authority of APSARA is clearly specified in Article 5 of the Law on the Protection of Cultural Heritage, 1996 which mention that: “The Ministry of Culture and Fine Arts is responsible for policy implementation. However in the Angkor/Siem Reap region, the Authority for the Protection and Management of Angkor and the Region of Siem Reap, called APSARA, is responsible for the protection, the preservation and the enhancement of the national cultural heritage”. Backed by these legal tools, APSARA authority is mandated to represent the Royal Government before all international partners concerned with cultural, urban and tourist development of this region.

A social research unit of APSARA authority was created in 2000 for working with villagers within the world heritage site, engaging with an indepth of their way of life, their traditions and customs all of which are significant components of the intangible cultural heritage of Angkor. The project so far has involved collecting cultural information from the villages within the Angkor Park. While we know it is an ambitious project, there is an imperative to document this living heritage particularly as it is fragile and seriously threatened today by many factors. Through this project, most of the main traditional and ceremonial events have been identified. There are two main categories of the ceremony. The first is concerned with the Rite of Passage, and with rituals associated with either the fixed ceremonial calendar or with special occasions (which can occur at any time). The second aspect is concerned with customs and performing arts, which are also considered to have a ritual component, and contribute as part of collective events such as shadow plays, dances and theatres.

Since 2008, according to the new structure of APSARA authority, a committee for Safeguarding Intangible Cultural Heritage will form with representatives from departments of APSARA such as Department of Cultural Development Museums and Heritage Standards, Department of Land and Habitats Management, Department of Agricultural Extension and Community Development, Department of Angkor Tourism Development and Department of Communication for conducting APSARA projects or collaborative projects with national and international organizations. Ongoing project of APSARA is doing a policy for Sustainable Safeguarding Intangible Cultural Heritage in Angkor region and other region under its jurisdiction. The purposes of this policy are as follows:

- Safeguard the Intangible Cultural Heritage within the Angkor World Heritage Site and other sites under the jurisdiction of the APSARA Authority.
- Recognize the right of all people to their cultural heritage, both tangible and intangible, and the duty of all people to safeguard and respect their heritage.
- Raise awareness about, and ensure compliance with, UNESCO Convention pertaining to the Safeguarding of Cultural Heritage, both tangible and Intangible, particularly, to raise awareness within APSARA Authority and the wider public of the importance of intangible cultural heritage and Cambodia’s obligation to safeguard this heritage.
- Ensure respect for intangible cultural heritage which form a unique part of Cambodia’s rich heritage and is a source of national identity.

The projects that APSARA Authority is conducting at Angkor provide an opportunity to work closely with the villagers of the region, and to involve them in the identification, recording, and safeguarding of the significant part of the heritage of Angkor Area. This reinforces that Angkor is a place of living cultural heritage, where the communities provide an essential live and enduring component of the broader heritage values of the region. Community participation is critical for the safeguarding of intangible cultural heritage. The APSARA Authority will endeavor to develop regular and systematic consultation with local communities in regard to the safeguarding of intangible cultural heritage, and recognizes that community participation is vital for the identification, documentation, research, preservation, promotion, enhancement, transmission and revitalization of intangible cultural heritage.

References
The Convention emphasises the importance of capacity-building among States Parties to the Convention for the effective safeguarding of intangible cultural heritage. In response, UNESCO has focused its programmes for the 2010-2011 on a global strategy of capacity building among Member States, and is organising a series of ‘Training of Trainers’ workshops throughout different regions in order to strengthen capacities of a multitude of stakeholders in the field of ICH safeguarding at the national level, and to benefit effectively from the opportunities and mechanisms of international cooperation created by the Convention. From January to April 2011, 6 regional workshops were organised in Beijing (China), Harare (Zimbabwe), Libreville (Gabon), Sofia (Bulgaria), Havana (Cuba), and Abu Dhabi (United Arab Emirates) by UNESCO Field Offices in collaboration with concerned Member States. Each workshop location represents 6 world regional areas; Asia and the Pacific, Anglophone Africa, Francophone Africa, Europe and North America, Latin America and the Caribbean, and Arab States. The disposition of workshop locations was considered as a means to assist States Parties’ participation in the region where a lower participation rate is recognised.\(^1\)

The major issues related to the strategy of capacity building were addressed by participating experts through training materials including trainers’ and trainees’ manual, presentations, exercises, and quizzes prepared by internationally recognised experts in cooperation with pedagogical experts. Accordingly, the workshops consist of the following four courses: preparing nominations for the safeguarding intangible cultural heritage (NOM), implementing the convention for the safeguarding of the intangible heritage at the national level (IMP), community-based inventorying of intangible cultural heritage (INV), ratifying the convention for the safeguarding of the intangible cultural heritage (RAT).

**Course Overview**\(^2\)

NOM course intends to build or reinforce the capacities for preparing of nomination files for inscription on the Lists of the Convention, in particular the Urgent Safeguarding List. It focuses on developing the necessary conceptual and analytical skills to participate in the preparation of a successful nomination file as well as understanding the relevant administrative requirements of the nomination process by following the sample nominations.

IMP course intends to assist participants in acquiring a broad understanding of the possible activities involved in implementing UNESCO’s Convention for the safeguarding of intangible cultural heritage. Because there have been many debatable points for the implementation of the Convention, this course helps participants to relate the Convention’s principle and concepts to their local situation.

INV course intends to build the capacity of local communities, local authorities, government officials, NGOs and other stakeholders in 6 sub-Saharan African countries to inventory intangible cultural heritage following a community-based approach.

RAT course intends to contribute to the understanding of the functioning of the UNESCO Convention and the importance of its ratification. Participants can learn the ratification process and discuss paths that might be followed towards ratification in their own country. They will also have a clear idea of the Convention’s concept, usefulness of ratifying, and ratifying methodology.

In Asia and the Pacific region, a training workshop entitled Strengthening National Capacities for Safeguarding Intangible Heritage was organised by UNESCO and the Government of China from 10 to 14 January 2011 in Beijing. 38 participants including selected experts in Asia and the Pacific region, UNESCO field officers in the region and the Chinese governmental officials as well as the staff of China’s Category 2 Centre for Intangible Cultural Heritage took part in this workshop. This workshop was successfully concluded with the participants’ commitment to work towards increasing international cooperation for the safeguarding of intangible cultural heritage in Asia and the Pacific.\(^3\)

After the series of workshops, the participating experts will have the capacity to conduct workshops throughout the world and it is expected that those will have the responsibility to implement the Convention to their own circumstances – cultural officials, civil society organisations including NGOs, heritage practitioners and its bearers. This capacity-building effort will provide a solid foundation for the global implementation of the Convention while enabling and sharing a better understanding of States Parties’ obligations and a substantial knowledge of international cooperation established by the Convention.

\(^1\) Welcoming Remarks of Training of Trainers Workshop in Harare, spoken by Prof. Luc Rukingame (Director and Representative, UNESCO-Harare)

\(^2\) Course Overview of NOM, IMP, INV, RAT in programme of Training of Trainers Workshop

ICH News Briefs

[Republic of Korea] 2011 Asia-Pacific Intangible Cultural Heritage Documentary Workshop

The 2011 Asia-Pacific Intangible Cultural Heritage Documentary Workshop was held in Gangneung City, Republic of Korea, from 2 to 8 June. The workshop was hosted by the Cultural Heritage Administration of Korea and organised by the Korea Cultural Heritage Foundation.

The objectives of the workshop were to raise awareness and visibility of cultural diversity, as well as promote the importance of archiving by sharing the knowledge of ICH documentation, and recreate the value of ICH through consilience between ICH and digital contents. Sixteen participants including ICH experts and video experts from seven countries in Asia and the Pacific region (Cambodia, Fiji, Kazakhstan, Laos, Mongolia, Uzbekistan and Vietnam) and one special guest were invited to the workshop.

The workshop consisted of discussion sessions, field trips and some practical training sessions. The expectation is that after the workshop, participants would apply the knowledge about safeguarding intangible cultural heritage in their respective countries. Participants will be able to document their own ICH and upload videos onto the official website of the workshop (www.apichdocs.com) as well as the Heritage Channel which is operated by Cultural Heritage Administration of Korea.

[Republic of Korea, Vietnam] Exchange Programme on Shaman Heritage

The Exchange Programme on Shaman Heritage, Exploring Shaman Traditions and its Safeguarding Activities in the Republic of Korea and Vietnam was held in Seoul, Republic of Korea on 7 June 2011. It was co-organised by the Seoul Saenamgut Preservation Association in the Republic of Korea and the Center for Research and Preservation of Religious Culture in Vietnam with the purpose of exchanging shaman performances between Vietnam and Korea.

The event, sponsored by ICHCAP, brought various stakeholders from communities, and cultural organisations in the field of intangible cultural heritage to explore shamanistic traditions and safeguarding activities in the Republic of Korea and Vietnam. During the symposium, invited scholars and researchers shared their knowledge on artistic values and expressions of their respective shamanistic practices and ancient religious beliefs concerning the Korean Seoul Saenamgut, Vietnamese Len Dog ritual, in addition to the Cambodian Arak and Neak-ta beliefs. It also explored relevant policies and activities at the governmental level to safeguard shamanistic practices in the Republic of Korea and Vietnam.

At the end of the event, the Seoul Saenamgut and Len Dong rituals were performed by the Seoul Saenamgut Preservation Association and the Club for the Preservation of the Culture of Holy Mother Worshipping Beliefs in Vietnam.

[Uzbekistan] Asrlar Sadosi 2011 Festival

Asrlar sadosi (Echo of centuries) Festival of Traditional Culture, a celebration of traditional culture in Uzbekistan, organised annually by the Fund Forum and UNESCO Office in Uzbekistan, took place in Bukhara, one of the oldest cities in Uzbekistan from 30 April to 1 May 2011.

As a cultural milestone in Uzbekistan, it continues to attract all those committed to helping preserve and support the traditions of the nation. A large-scale project originated by the Fund Forum three years ago, declared the goal of bringing together and demonstrating Uzbekistan’s colorful national crafts, customs and rites. Year after year, the Festival becomes enriched with new events and draws in an increasing number of visitors from around the world.

For two days the streets of the ancient city featured performances by folk music groups and a national costume show while visitors had the opportunity to buy art items, participate in scientific master classes, sample national culinary delights and observe rooster and ram fights in addition to much more. The bulk of the events were held in the old part of the city where ancient walls, domes and squares of Bukhara lie adding to the exotic atmosphere of the festivities.

For more information, please refer to www.fondforum.uz

[Source: Forum of Culture and Arts of Uzbekistan Foundation]


A Workshop on ICH Safeguarding in the Republic of the Marshall Islands (RMI) took place in Majuro from 14 to 16 June 2011. The Workshop was organised by the Ministry of Internal Affairs and its Historic Preservation Office (HPO) in cooperation with the Ministry of Education and the RMI National Commission for UNESCO, and was sponsored by the UNESCO/Japanese Fund-in-Trust and ICHCAP. It was attended by representatives of some twenty atolls of the country, a representative of the Council of Iroij or traditional chief, as well as local experts and authorities. “Culture - it is who we are and what makes us human. It is what makes us uniquely Marshallese” declared Iroij Kotak Leoek in his opening speech.

The Workshop provided an opportunity for national experts to present RMI’s ICH elements under the three pillars ‘Ocean’, ‘Land’ and ‘Sea’ and to know more about the
Implications of ratification of the UNESCO 2003 Convention. Special presentations were also made on the topics of climate change and ‘Marshallising’ the curriculum.

The participants discussed how to enhance ICH safeguarding in RMI based on the existing Historic Preservation Act (1991) that includes a provision on “Dri Kabeel”, an official recognition to be awarded to custodians and communities processing important skills, knowledge and know-how which are integral components of ICH.

[Source: UNESCO Office in Apia]

[Nauru] National Workshop on the Safeguarding of Intangible Cultural Heritage

From 17 May to 19 May 2011, a National Workshop on the Safeguarding of Intangible Cultural Heritage in Nauru was held in Yaren. This workshop aimed at providing multi-stakeholder consultations on the safeguarding of the Intangible Cultural Heritage (ICH) in Nauru, a small island country in the Pacific.

The workshop brought together ICH custodians, community representatives, NGOs, private sector, academics, and civil society as well as relevant authorities. National experts provided presentations on ICH elements in Nauru such as oral traditions in the Nauruan language, music and festive events, frigate bird catching, crafts, as well as on the roles that different stakeholders such as traditional chiefs, museums and women play in ICH safeguarding in this culturally pluralistic community. This workshop also examined the opportunities presented by the 2003 Convention as well as its international cooperation mechanisms in addition to discussing a strategy and action plan for ICH safeguarding in the country. The workshop was organised by the Nauruan National Commission for UNESCO and the Culture Department of the Ministry of Home Affairs.

[Source: UNESCO]

[China] International Forum of ICH Opened in Chengdu

The 3rd International Festival of Intangible Cultural Heritage on safeguarding and development was held on 29 May in Chengdu. Within the context of economic globalization, experts from China and other countries discussed how to effectively safeguard intangible cultural heritage and highlighted cultural, social and economic values of ICH. Foreign representatives at the forum consisted of scholars from UNESCO along with ambassadors and consuls of other countries; Goswami Rahul, Indian researcher of sustainable development of ICH and Liu Kuli, deputy director of Experts Committee of National Intangible Cultural Heritage Safeguarding.

The Intangible Cultural Heritage Law took effect on 1 June 2011. Unveiling this law will not only strengthen legal safeguards for ICH, but will raise awareness of safeguarding ICH. The key issue is to ensure its implementation. While implementation should be adapted to social and cultural development, detailed mechanisms are vital to its implementation which is dependent on public cultural consciousness.

[Source: Ministry of Culture, PR. China]

[Timor-Leste] National Workshop on Indigenous Knowledge, a Platform for Development

The Timor-Leste National Commission for UNESCO and the Haburas Foundation hosted a two-day national workshop on Indigenous Knowledge, an Asset for Development on 7-8 June 2011 in Dili. It was the first time that such a wide range of stakeholders have been brought together in Timor-Leste to share relevant information and discuss traditional knowledge in the fields of cultural and natural resources.

The workshop programme included thirteen presentations which were followed by discussions to benefit and use indigenous knowledge for sustainable development, the challenges of maintaining indigenous knowledge in the context of rapid societal changes. This workshop was an important step in efforts to strengthen traditional knowledge in Timor-Leste.

[Source: UNESCO Office in Jakarta]

[Pakistan] Launching of a National Database of Pakistan’s Cultural Assets

The launching of the National Database of Pakistan’s Cultural Assets was the culminating point of the mapping project by UNESCO Islamabad, its implementing partners and the Royal Norwegian Embassy. On 7 May 2011, in collaboration with UNESCO, Lok Virsa organised a formal inauguration ceremony of the National Database, which has been stationed at Lok Virsa in Islamabad. The event held the attention of the international community, experts, cultural professionals, media, the civil society, students and people from various other walks of life.

The occasion was graced by the presence of the Federal Minister for Information and Broadcasting, Dr Firdous Ashiq Awan, who proclaimed Culture “as a vital tool through which we can fortify the tarnished image of Pakistan at the international level”.

Welcoming the guests to the event, the Lok Virsa Executive Director Khalid Javed said that with the creation of the National Database for the Cultural Assets of Pakistan, his organisation would try its best to maintain the cultural database. He expressed the hope that this facility would go a long way in documenting and preserving Pakistan’s traditional cultures.

[Source: UNESCO Office in Islamabad]

ICH COURIER

PUBLISHER
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO

ADDRESS
132 Munji-ro, Yuseong-gu, Daejeon, 305-380, Republic of Korea
TEL +82 42 820 3508
FAX +82 42 820 3500
EMAIL info@ichcap.unesco.org
WEBSITE www.ichcap.unesco.org
EXECUTIVE PUBLISHER Seong-Yong Park
EDITOR-IN-CHIEF Seong-Yong Park
EDITORIAL STAFF Weonmo Park Miles Choi, Boyoung Cha, Jennifer Thayer
DESIGN & PRINTING Yemack Korea
ISSN 2092-7959
The ICH Courier may be downloaded from www.ichcap.unesco.org and reprinted free of charge provided the source is acknowledged.
Printed on recycled paper