Royal Court Dances
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Editorial Remarks

Kwon Huh  Director-General of ICHCAP

2017, ICHCAP Begins Its Second Mid-Term Strategic Plan

ICHCAP’s 2017 work plan and second mid-term strategic plan (2017-2021) were approved at the ordinary session of the governing board that was held in early December last year. The governing board members and representatives from UNESCO praised ICHCAP’s projects for intangible cultural heritage and expressed their gratitude to ICHCAP for our recent efforts in building networks among key bodies such as NGOs. In 2017, we plan to expand our information-collecting channels and distribute the collected information in a variety of formats, in keeping with the second mid-term strategic plan and the ICHCAP’s core functions. We will also diversify the targets of our networking activities, with a focus on communities, NGOs, and experts.

The infinite creativity, which is integral to intangible cultural heritage, is also an important component of sustainable development. This important relationship of creativity and intangible cultural heritage is further explored in this first volume of the Courier for 2017 under the theme “Intangible Cultural Heritage and Creativity.”

In 2016, ICHCAP restructured the Courier by increasing the number of pages and redesigning its format and look. These changes have been well received and have helped raise the status of the Courier as an international publication on intangible cultural heritage. We thank our readers for their kind words and encouragement over the years.

As we move forward, we are incorporating additional changes in 2017. Starting this year, the Korean version of the Courier, which we have been publishing alongside the English version since volume 1, will no longer be available in print, but we will be publishing the Korean translations online. We ask our readers to understand that this decision was made in the process of unifying the Courier’s design structure and hope that you will continue to read online on our website (ichcap.org) and Courier Online site (ichcourier.ichcap.org).

ICHCAP continues to work towards efficient information sharing on intangible cultural heritage within the Asia-Pacific region, so as to bring our creative minds together and achieve sustainable development for humanity. We call on your enduring support and interest in this mission.
Balafon, an instrument of cultural creativity CCBY 2.0 Jamie Price
On Intangible Cultural Heritage and Creativity

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Strengthening the human capacity of creativity is at the basis of much of UNESCO's work, which recognizes creativity as a multifaceted human resource that can inspire positive, transformative change for present and future generations. Creativity, embracing cultural expressions and the transformative power of innovation, is an integral part of human ingenuity and contributes to finding imaginative and appropriate responses to development challenges. Tapping into creative assets is a viable way of making globalization more human, now and in the future. Creativity is essential to promoting peace and sustainable development. For these reasons, UNESCO included 'Fostering creativity and the diversity of cultural expressions' in the list of strategic objectives of its current Medium-Term Strategy and attributed a central place to the safeguarding of intangible cultural in the program and action under this objective.¹

Creativity is indeed a key concept of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which conceives of intangible cultural heritage as the practices, representations, expressions, knowledge, and skills that are continuously created and recreated when transmitted from generation to generation. The Convention recognizes that intangible cultural heritage 'is constantly recreated by communities and groups in response to their environment, their interaction with nature, and their history.' Creativity is therefore a defining characteristic of intangible cultural heritage that does not occur in a vacuum. It is always living and changing as a result of the transmission and safeguarding process. While intangible cultural heritage is derived from the past, as living heritage it necessarily belongs to the present and the future. The Preamble of the Convention echoes the intrinsic connection between intangible cultural heritage and creativity, explaining that communities and groups involved in the production, recreation, and transmission of intangible cultural heritage are 'helping to enrich cultural diversity and human creativity.'

Examples exist in abundance. Many oral traditions, for example, thrive on interpretation and improvisation, such as the practice of Al-Zajal, which is a form of Lebanese folk poetry in which the performers, both men and women, express themselves either individually or collectively on a variety of themes including life, love, nostalgia, death, politics, and daily events. They constantly reinvent the content of

¹. Objective 7 in UNESCO's Medium-Term Strategy (2017 to 2021) says heritage is the assets that we wish to transmit to future generations because of the social value and the way in which these assets embody identity and belonging and help to promote social stability, peace building, crisis recovery, and development strategies.
Indonesian batik design on men’s ceremonial head cloth, circa 1880

their poetry to create meaning that is relevant to the changing social and cultural concerns of their audiences.²

In the broad domain of social practices and rituals, we find many lifecycle rituals related to birth, adolescence, marriage, and death that are continuously recreated in relation to changing social norms and circumstances, including gender-related norms. In Mauritius, Geet-Gawai is traditionally performed as a pre-wedding ceremony by Bhojpuri-speaking women of Indian descent and combines rituals, prayer, songs, music, and dance. Nowadays, taking into consideration the contribution Geet-Gawai can make to breaking class and caste barriers, and the need to nurture social bonds in a multi-ethnic society, communities have expanded the practice to public performances so that neighbors can join in, and male performers are encouraged to participate in a spirit of social cohesion.³

With regard to knowledge concerning nature and the universe, knowledge holders continuously expand their knowledge systems in interaction with their environment and changing contexts. The Andean Cosmovision of the Kallawaya, for example, testifies to Kallawaya healers’ creation of a body of knowledge about medicinal plants, which they expand upon by travelling through widely varying ecosystems.⁴

In the domain of traditional handicrafts, communities demonstrate their capacity to innovate by diversifying production and distribution or finding new spaces for transmission, while maintaining the symbolic meaning of the creative process. In Pekalongan, a port city along the northern coast of central Java, Indonesia, batik-making skills are customarily passed down from generation to generation. This occurs by oral transmission and hands-on experience, often within the household. However, as young people spend most of their time at school, classroom instruction is now combined with age-appropriate hands-on activities. Handicrafts, including hand-drawn and hand-stamped batik, impact several facets of the creative sector of the city nowadays and hence greatly contribute to its economic development while ensuring the transmission of skills considered as important by local craft communities.⁵

Similarly, communities in Côte d’Ivoire engaged in a project to promote the creation of a balafon cultural industry by strengthening professional skills linked to this popular musical instrument. For the Senufo communities of Mali, Burkina Faso, and Côte d’Ivoire, cultural practices linked to balafon playing are part of their intangible cultural heritage. The practice provides entertainment during festivities, accompanies prayers, stimulates enthusiasm for work, and supports the teaching of value systems, traditions, beliefs, customary law, and the rules of ethics governing society and the individual in day-to-day activities.⁶

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2. Al-Zaja, Recited or Sung Poetry was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2014 (9.COM)
3. Bhojpuri Folk Songs in Mauritius, Geet-Gawai was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2016 (11.COM).
4. Andean Cosmovision of the Kallawaya, originally proclaimed in 2003, was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2008 (3.COM)
6. Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d’Ivoire were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2012 (7.COM)
The Bahia Carnival of Brazil is a striking example of how intangible cultural heritage provides the basis for a vibrant cultural activity that boosts the cultural industry in a major way. This carnival, which has an audience of around 900,000 people over six days, featuring more than 200 groups and involving around 12,000 artists, creates employment and attracts tourism. The commercialization of the carnival has nevertheless called for a regulatory response facing a twofold challenge: to safeguard the symbolic and cultural meaning of the festival for the identity of the bearers and communities involved while at the same time capitalizing on its revenue-generating potential.

UNESCO recognizes that the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is a powerful tool to promote community wellbeing and mobilize innovative and creative responses to the challenges of sustainable development. In this regard, the General Assembly of States Parties to the Convention recently adopted an entire chapter for the Convention’s Operational Directives, ‘Safeguarding Intangible Cultural Heritage and Sustainable Development at the National’. The chapter covers a wide range of development areas, including social, environmental, and economic aspects as well as peace building, which is core to UNESCO’s work.

There are numerous examples of the creative power that communities, groups, and in some cases individuals possess in addressing development challenges and fostering individual and collective wellbeing in light of past experiences and future aspirations. In the field of education, for example, communities have constantly found ways to create, systematize, and transmit their knowledge, life skills, and competencies to future generations, especially in relation to their natural and social environment. Much of this knowledge and many traditional methods of transmission are in active use today and could be incorporated into formal and non-formal education to stimulate learners’ creativity. Similarly, social practices of dialogue, conflict resolution, and reconciliation have a determining role to play in societies around the globe. They have been created over the centuries to respond to specific social and environmental contexts, help regulate access to shared spaces and natural resources, and enable people to live peacefully together.

A range of examples that demonstrate the mutually beneficial relationship between intangible cultural heritage and the above-mentioned development areas can be found in a UNESCO brochure entitled Intangible Cultural Heritage and Sustainable Development (http://unesdoc.unesco.org/images/0024/002434/243402e.pdf). They illustrate the creative power of communities and groups worldwide who, by safeguarding their intangible cultural heritage, shape our common future and, as set out in the Preamble of the Convention, enrich cultural diversity and human creativity.

Cooperation for Sustainable Development

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Uzbek craftsmanship is one of the most significant parts of the creative cultural industry, contributing to sustainable economic and social development of society. Uzbek craftsmanship has not only historical and functional significance but also great artistic value. It has been attracting the attention of travelers and scholars for centuries. During the years of independence, since 1991, the handicrafts industry has undergone significant transformation. Today, it ranks high among the export-oriented creative industries of the national economy. Handicraft is an essential domain of intangible cultural heritage of humanity and plays key role in promoting creative economic development.

Margilan Crafts Development Centre (MCDC) was established to preserve the disappearance of artisan schools and to support master artisans at the newly restored Sayid Ahmad Khoja Madrasah in Margilan with the support of UNESCO in 2007. The following masters represent the MCDC: Rasuljon Mirzaakhmedov and Rakhimjon Mirzaakhmedov (9th generation craftsmen), Alisher Akhmadaliev and Makhmudjon Tursunov (3rd generation craftsmen), and Sherzodjon Goziyev (2nd generation craftsman). The main aim of the Centre is teaching handicrafts (the art of silk and wool carpet weaving, ikat weaving, block printing, and embroidery) and reviving traditions of individual masters. MCDC masters contributed to revitalizing different aspects of ancient ikat making and natural dyeing and reviving various textile schools. Among them it is possible to mention the old design of Bukhara silk velvet ikat called “Alo Bakhmal,” for which Rasuljon Mirzaakhmedov was given the UNESCO Seal of Excellence in 2005.

The MCDC has the following objectives:

- To promote the revitalization, safeguarding, development, and transmission of Uzbek traditional handicrafts as well as atlas, adras, and ikat production technologies
- To organize innovative training, master classes, and practical lessons for aspiring craftspeople, school-age youth, students, and teachers of specialized professional colleges to encourage younger generation to learn craft skills
- To promote traditional craftsmanship at local, national, and international levels by organizing awareness-raising activities and traditional festivals and participating in exhibitions and crafts fairs
- To improve the livelihoods of the local population by promoting skills development and creating income-generating opportunities
- To promote ICH for sustainable development

Today, in the specialized workshop of MCDC all the stages of silk production are present, including silkworms breeding, thread unwinding, twisting, dyeing, weaving, designing, and making fine quality products. Moreover, the safeguarding as well as transmission of this traditional craft is carried out by training and capacity-building initiatives for young people,
especially girls and disabled people. To that end, the MCDC established partnership schemes with professional colleges and orphanages. Youth are encouraged to learn through non-formal traditional master-apprentice training methods. Advanced learners receive inspiring opportunities to participate and present their products at local, national, and international crafts fairs and exhibitions along with skilled MCDC masters.

The MCDC gathered artisans and bearers with knowledge of different technologies and secrets related to atlas and adras making. More than 500 artisans and knowledge bearers—dyers, ikat and carpet weavers, embroiderers, and designers—contribute to revitalizing different aspects of ancient ikat production beginning from silkworms breeding and finishing with final products.

The activities of the MCDC are manifested in traditional craftsmanship and closely interlinked with the following domains: knowledge and practices concerning nature and the universe and social practices, ritual, and festive events. The MCDC hosts regular traditional textile festivals, which gather local community, national, and international ICH experts and designers. These festivals include Vodiy Kamalagi (Rainbow of the Valley) and Atlas Bayrami (Atlas Festival).

Cooperation with the National Commission of Uzbekistan for UNESCO, UNESCO Tashkent Office, Korean National Commission for UNESCO, Korea Craft and Design Foundation, DVV International, and various fashion studios has allowed a number of projects to be carried out. For example, Crafts Design for Sustainable Development was implemented with the support of the Korean National Commission for UNESCO, the Ministry of Culture, Sports and Tourism of the Republic of Korea, and the Korea Craft and Design Foundation in cooperation with the National Commission of Uzbekistan for UNESCO, MCDC, and the Hunarmand Association between 2014 and 2016. Notably, this was the first international capacity-building project in the field of crafts and design jointly conducted by Uzbekistan and the Korean National Commission for UNESCO. The project aimed to contribute to the sustainable development of the economy based on intangible assets of traditional arts and crafts.
Within the framework of the project, two workshops on reviving traditional technologies for natural dyeing took place (24–27 February and 9–11 September 2015). These workshops united thirty-six amateur and young designers who were selected from the Margilan Professional College of National Handicrafts, the Margilan Professional College of Light Industry and Pedagogy, the Kokand Professional College of Arts, and the Margilan Crafts Development Centre. The project allowed amateur and young designers to upgrade their skills in traditional fabric dying and to improve the quality of their products for branding. In addition, it supported the development of relevant techniques suitable for local needs. The workshops were led by Uzbek masters (from the MCDC), Korean experts (from the universities of Duksung, Sungkyunkwan, and Sejong), and designers (from A&M Studio). During the workshops the participants were divided into three groups: the first group learned how to produce small bags; the second one, how to make cushions; and the third, how to prepare felts.

As a result of the project, more than fifty new outstanding products were developed and designed by combining ancient techniques with contemporary design methods. In addition to this, a manual for young craftsmen entitled “Technologies of Natural Dyeing” was published in two languages and consequently disseminated among colleges, universities, and relevant stakeholders. The manual contains comprehensive...
information about naturally dyeing silk, cotton, and wool yarns and offers a review of materials and tools that are required for embroidery and carpet weaving and for establishing a dyeing workshop while explaining the process of preparing raw materials and threads.

The project activities were covered on local TV and in the press as well, which also helped to raise the visibility of UNESCO, the Korean National Commission for UNESCO, and Korea Craft and Design Foundation.

As a follow-up measure, some participants had an opportunity to attend the crafts fairs that were organized by the Korea Craft and Design Foundation in 2015 and 2016. Also, outstanding products that were made at the two workshops were displayed at the Crafts Trend Fair of 2015 and 2016. These fairs provided a useful platform for masters from Uzbekistan to get information on traditional crafts of Korea, to get acquainted with crafts design for marketing purposes, and to exchange ideas with local craftspeople of Korea.

Inspired by these fairs, the MCDC, in collaboration with the National Commission of Uzbekistan for UNESCO, is planning to promote its products in Korea as well as countries of Central Asia and Europe. To that end, the MCDC will continue to participate in different international and local crafts fairs, including the 2017 Crafts Trend Fair (Korea). Moreover, there are plans to update the MCDC website, which will help to promote the MCDC and intangible cultural heritage traditions in Uzbekistan. Also, to safeguard, popularize, and market traditional crafts, it is important to launch and support small stores; provide information on the web in English, Korean, and other languages; and publish an MCDC product catalogue (in Uzbek and English).

On the success of the MCDC Uzbekistan recently nominated the Margilan Crafts Development Centre: Safeguarding of Atlas and Adras Making Traditional Technology for the UNESCO ICH Best Practices Register. The file will be considered at the twelfth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage to be held in Korea from 4 to 8 December 2017.
Community Building through ICH, The Gandharba Community

Anil Gandharba
Musician, Gandharba Cultural Art Organization

Bhansar Village in the Tanahun District, 140 kilometers west of Kathmandu, is home to the Gandharba Community, a musician caste of Nepal. The community is made up of 26 Gandharba houses and 150 residents. Nepal has a few musician castes that use song and music as their hereditary occupation. The Gandharbas’ uniqueness comes from their use of the sarangi, a four-string instrument played with a bow, and their broad repertoire of songs. For centuries, the Gandharba played the sarangi as a tradition and profession. As a consequence of relying on the instrument for their livelihood, they were able to preserve their culture, art, and heritage since ancient times. The Gandharba musicians traveled throughout the country playing their music, and through their music, they sang messages of the people and kings and about heroic deeds. The Gandharba musicians were messengers of the nation. In fact, in many ways they still are, as they are the only conveyors of news and messages from times long past.

In Bhansar, people have their own culture, rituals, traditions, and lifestyles, with the majority of adult men relying on making and selling sarangi. In addition to selling instrument to locals and foreigners, they also seek out opportunities to perform. The elder men still wander from place to place trying to make a living as well as spreading the news and stories of the past. Other men of the younger generation make a living by singing on highway buses to entertain the passengers. However, the most interesting aspect of this village community is the creative thought and work of the Gandharba women.

The 1990 and 2006 People’s Movements in Nepal (Jana Andolan I and II) touched the lives of everyone. Entire groups of people retreated to their home villages. During these periods of unrest, the Gandharba community suffered an economic crisis. One day, the entire village gathered to find a solution to their problem. While discussing various plans and ideas, one old woman shared a new idea—that of a collective. To unite the villagers, she suggested that they collect 20 NPR per household to create a community trust. The entire village consented and immediately named the group the Gandharba Trust Society. They collected 520 NPR that day and promised to continue meeting on the first day of every month to collect more money. The community trust is used to provide loans to families who need medical treatment and schooling for their children.

As the People’s Movement calmed, the people of Bhansar returned to their everyday lives. The men started to go back to tourist cities to sell their traditional sarangi and to perform. However, this time they put a new idea into action. Whenever they met foreigners, they talked about Bhansar and their work. They also began persuading foreigners to visit Bhansar. As foreigners started to come, the villagers welcomed them.
with traditional music, songs, and dances. The visitors were even offered traditional food. As the visitors experienced traditional Gandharba culture, they also started making donations to the Gandharba community. The men continued bringing foreign visitors to the village, and the villagers kept bringing new life to their traditional skills and knowledge to welcome and entertain their guests.

Younger generations were also attracted to the newly found interest in their village and traditions and endeavored to follow the elders’ instruction in making traditional food, singing songs, and learning music. As opportunities arose, some men renewed the craft of making sarangi. While this had historically been a male-only endeavor, women began helping their husbands make instrument. A single day and a simple plan changed the lives of villagers and helped to revitalize traditional culture and knowledge.

The 2016 earthquake in Nepal shook up the Gandharba community but not in the same way as the People’s Movements did years ago. The people who had visited the village in the past started to send money and food. This support as well as the contributions to the community has allowed the village to remain viable during these difficult times. The community trust still distributes loans to villagers as needed. And the villagers pay back to the trust with low interest. These days, the trust is concerned with providing drinking water for the community and has used funds to make water wells. The trust also helps fund an annual festival for the community.

The Bhansar Gandharba community has given new life to traditional culture, skills, and knowledge. They are not only preserving traditions and passing them to the new generations but also contributing to safeguarding the intangible cultural heritage that has become a larger part of their lives in recent years.
Royal Court Dances

Dance, a sequence of movements to express the emotive human spirit and to symbolize actions and stories of a people, is deeply embedded in cultures around the world. In the Asia-Pacific region, one genre of dance that has been revered and honored is the royal court dance. Taking many forms, the choreography and music of court dances have deep roots in many cultures. In this issue of the ICH Courier, we will explore the unique heritage of royal court dance found in Bhutan, Indonesia, Iran, and the Republic of Korea.
Folding screen depicting performances of traditional royal court dances at Changdeok Palace © National Palace Museum of Korea
Dance has been an inseparable element of Persian culture for thousands of years. Dance depictions on pottery excavated from prehistoric sites attest to the antiquity of this art. However, ritual dance, the precursor to Iranian royal court dances, can be traced back to the cult of Mithra (third century BCE).

During the reign of early Persian imperial dynasties—Achaemenids (c. 550–330 BCE), Parthians (247 BCE–224 CE), and Sassanids (224–651 CE)—ritual dance was adapted into ceremonial practices within their royal courts. A performance of rhythmic human movements enacted in harmony with musical patterns became a regal custom not only because it was used as means of amusement and entertainment in social and ceremonial coherences of the Imperial courts but also because it incorporated high aesthetic and cultural values. That is why even the emperor (shahanshah, the “king of kings”) and his courtiers would gracefully engage in dancing.

During the Hellenistic period (323 BCE–31 BCE), Greek theatre and dance were adapted to Iranian taste and traditions, especially by the Parthians. Their dance traditions, particularly royal court dances came, in turn, to influence the dance movement vocabularies of nations within a wide geographical area along the Silk Road, from Caucasus throughout Central Asia and India.

The term “Persian dance” was mentioned by several Greek historians of the time to describe ceremonial dances in which Persian royalties participated, such as fire dance, wine dance, sword dance, and dancing on horseback. Through Greece and after the Alexander the Great invasion of Persia, Persian military dance became the heir to what is known today as Lezgian and Cossack dance, widely practiced and performed in Caucasus countries.

The Arab conquest of Iran (633 CE) suspended the traditions of royal court dance. After centuries of political instability, civil war, and occupation by foreign powers, the desire of dance was awakening among Persians who started to express themselves through visual arts. Dance gained esteem and recognition as it was practiced by new spiritual reform-oriented thinkers, called Sufis, as means of connecting to the divine. And thus, dance never disappeared completely.
Dance, as a tradition of royal entertainment, returned to Persian courts when the Safavids came into power (1501–1722 CE). Along with a new political agenda, the Safavids embarked on a new era of cultural development, curing which dance returned to the court of Persian kings and found a new movement vocabulary reflecting the beauty of Persian craftsmanship, national diversity, and prosperity. Court dance remained part of royal habits even through the reign of the next royal dynasty, the Qajars (1794–1925 CE). Even though the powerful clergy condemned dance, it continued to flourish and develop and became a popular motif of Persian visual art productions such as fresco and miniature and oil painting. The harem of Nassereddin Shah, the 4th Qajar king, hosted dance performances in which many of his eighty-four wives and a number of his daughters participated. At the time, Shiite law forbade any kind of dance, but the most powerful man in the country had the luxury of breaking religious law.

Reza Shah, the first Iranian king of the Pahlavi dynasty (1925–1979 CE) after the Qajars banned the royal court dance. His political, social, and cultural reforms rejected many customs and traditions of the previous Persian royal courts such as the king’s possession of a harem or “vulgar entertainment”. With the rise of Reza Shah, Iranian royal court dance developed in two different directions. The first sort, being considered as neither artistic nor cultivating, often expressing sexuality and frivolity, was to be performed in cabarets, social gatherings, and the like for entertainment. This type of dance, ordinarily performed by a solo dancer, was intolerable to be presented before royalty.

The other style, which came to be developed and elaborated into an art form, is today referred to as Persian traditional/classical dance. It is always performed on the base of traditional Persian modal music, dastgah. The movements demonstrate flexibility, grace, and dominance of the upper body moves, and include facial expressions. The dance is nonsexual, feminine, confident, joyful, and active. It displays a sense of pride in behavior and frequently uses literary and historical themes.

The Islamic revolution of 1979 and establishment of a theocratic government terminated traditional court dance, at least on the public stage, mostly because the court dances were mainly performed by females. Political turbulences after 1979, cultural revolution which attempted to erase any sign of Pahlavi regime, followed by an eight-year war with Iraq obliterated the art form of dance for about two decades.

As time passed, former dancers, who were at the time of revolution in their 30s and 40s, started an underground movement to train and teach Iranian traditional dance to a new generation of dancers. Millions of Iranians migrated after the revolution of 1979, creating diaspora communities around the world. Thanks to the efforts of former traditional dance artists and some foreign dancers who specialized in Persian dance, Iranian traditional dance has survived. A new generation of Iranian dancers has emerged throughout the Iranian diaspora communities during the past decade, and they are cultivating the art form and safeguarding it for new generations.
Royal Court Dances of Bhutan

Ngawang Choden
Assistant Registrar, National Land Commission—Thimphu
Bhutan is a treasure trove of rich and unique tangible and intangible cultural heritage. Bhutan’s distinctive and often sacred cultures have been preserved and passed down through the generations. Today, the country is recognized for its unbroken and untainted immemorial cultural inheritance. One of the components of Bhutan’s varied intangible culture was royal court dances performed to entertain kings and their entourage at the palace.

Bhutan is gifted with myriad traditional songs, music, and dances, and these form the essence of Bhutan’s rich intangible culture. Even to this day, intangible culture is considered sacred since these works are refined artistic creations of great saints and artists having efficacy to bless and connect people with greater religious meaning and themes.

**Background**

The court dance in Bhutan was first instituted during the era of Zhabdrung Ngawang Namgyel (1616-1651), who was the political and spiritual leader of Bhutan. The dancers at the court are known as boedra, which means “courtiers.” The dances during that period were considered an integral part of social life as it transmitted social and religious values to the people. However, not everyone had a privilege to perform at the court. Only those with special abilities to compose, sing, and perform were eligible to be court dancers.

The court dances performed during Zhabdrung’s era were continued and performed even during the reigns of first king Gonsa Ugyen Wangchuck (1862-1926) and the second king Jigme Wangchuck (1905-1952). However, songs and dances of the court reached its pinnacle during the time of the Third King Jigme Dorji Wangchuck (1928-1972). The third king then was fond of music and dance. He would have singers and dancing troupes accompany hem wherever he went. Sometimes while travelling, he would let boegarps sit in the back seat of the car to sing for him. The dances at the court were frequent, performed even when there were no special occasions. The king would command his courtiers to compose and choreograph songs any time. When the steps of the dances are complicated, King would introduce his own moves and choreography.

The third king established the Institute of Performing Arts in 1954. Later in 1967, it was upgraded and formalized as an academy and the Royal Dance Troupe. Today, it is known as Royal Academy of Performing Arts, and it supports the preservation of Bhutanese traditional music culture for posterity.

**Zhungdra and Boedra**

Zhungdra and boedra are two types of court dances performed according to the traditional songs. Zhungdra are lengthy songs and are believed to be an old genre composed by great saints. The principle melody originated in the dzong (fortress).

Zhungdra is performed by women forming single row who face either a choesham (shrine) or the king, in a gesture of respect and worship. Zhungdra choreography is slow and consistent. In the row, the women intertwine their little fingers with one another and create the moves gracefully, coordinating with exact footsteps that seem to hover. The dancers do not move rapidly since the songs and dances signify religious meaning and symbols. To dance and sing zhungdra, the lead singer stands in the middle and leads the dance while rest join in from both sides and follow lead singer’s vocal and directions of movement.

Boedra is performed in honor of the king, country, and the king’s people. A boedra is a short lyrical song with inconsistent dance steps. It is claimed that the boedra was sung by medieval court servants who were messengers of local chieftains. The dance steps and choreography for this song were developed later. Boedra is usually performed in a circular formation called gor-gom, which means “circle.” It is performed by groups of men and groups of women, but in on most occasions both men and women mixed together to perform. The style and steps of the dance depend on the lyrical intonation and the tune of the songs. Thus, boedra does not have consistent steps.

However, staging the boedra dance has not been easy. The dancers have to rehearse diligently to perfect their dance and song before they perform in front of the king and his family. At the end of the performance, dancers are gifted with pecuniary benefits, beautiful clothes, and other valuables as a gesture of appreciation by the king. The gifts are treasured by the dancers since many do not get such an opportunity to receive a kind gesture and appreciation from the throne.

The dancers at the court have an opportunity not only to entertain the king and his family but to pay homage to their root lama (guru) since core of the songs and dances are fundamentally spiritual in nature. The dancers always perform with all their hearts, because traditionally Bhutanese people believe that singing and dancing bring joy and happiness, both in the present life as well as in the afterlife where one will be born in a higher realm of existence.

**Reference**


Jeongjae Dances of the Korean Royal Court

Young Suk Kim
Artistic Director, The Society for Research of Jeongjae
One category of Korean royal court is *jeongjae*, which is performed at banquets. Etymologically, *jeongjea* is derived from two words, *jeong* meaning ‘to offer to a superior’ and *jae* meaning ‘talent in the arts’. Thus, *jeongjae* means to offer one’s talent in the arts to a superior, through music, song, and dance.

Fifty-three types of *jeongjae* were passed down to the late Joseon dynasty (1392–1910). Of these, *Geommu* (Sword Dance) and *Cheoyongmu* have the longest histories, originating during the Silla Kingdom (57–935 CE). *Geommu* is based on the story of Hwang Changnang. As a court dance of the late Joseon dynasty, it was performed by female dancers dressed in sleeveless vests and military hats, holding swords in both hands. It features an impressive move called *yeonpungdae*, which resembles a swallow spinning and creates gusts of wind. *Cheoyongmu* has origins in the Cheoyong legend. It was performed from the early Joseon dynasty by five dancers, each dressed in one of the five cardinal colors of Korea (*obang*)—blue, red, yellow, black, and white, representing east, south, center, north, and west, respectively. The dancers also wear red masks adorned with peaches to ward off misfortune. Accompanied by “Cheoyong’ga” (“Cheoyong’s Song”), the performance expresses the warding off of evil and welcoming of fortuitous events.

*Jeongjae* is further classified into *dang’ak jeongjae* and *hyang’ak jeongjae*. *Dang’ak jeongjae*, which includes a variety of dances, was brought to Goryeo under King Munjong from the Song. Heonseondo, one of the *dang’ak jeongjae* dances, depicts the heavenly mother descending from the divine world at a party on the first full moon of the lunar New Year to present the king with a peach of immortality, borne once in a thousand years. *Dang’ak jeongjae* dances feature *jukganja* bears that guide the dancers at the beginning and end. Under King Taejo (1392–1398), a dance called *Mong’geumcheok* (Dream of the Golden Ruler) was created to legitimize the establishment of Joseon in the place of Goryeo. It is performed to a song about Taejo’s dream, in which he was presented with a golden ruler by a deity who wanted him to create a new dynasty.

*Hyang’ak jeongjae* dances originated in Goryeo. *Mugo*, a *hyang’ak jeongjae* dance, is performed around a drum that was originally made of driftwood found by Lee Hon in Yeonghdae under King Chungryeol of Goryeo. The dance is mysterious, resembling two dragons fighting for the *yeouiju* orb or a pair of butterflies flitting about a flower.

1. Hwang Changnang, a seven-year-old boy, was famous for his sword dance. Invited to perform the dance in front of the King of Baekje, the boy took the opportunity to assassinate the king.
2. According to legend, Cheoyong was the son of the East Sea Dragon King. After a pox spirit entered his wife’s bed, Cheoyong warded off the spirit with song and dance.
3. A red wooden stick adorned with woven bamboo strands and crystal orbs on the top. It is used to give the dancers stage directions.
Existence of the Art of Dance in Keraton
Surakarta Hadiningrat, Central Java, Indonesia

Drs. Saptono, M. Hum.(Drs. KRRA. Saptodiningrat, M. Hum.)
Leader of Gamelan Musicians at Keraton Surakarta Hadiningrat

(Translated and abridged by Prof. Tamura Fumiko, Chikushijogakuen University)
With the change of the times, forms of arts including dance also change and develop according to the conditions of each district. Usually these changes are influenced by political, economic, and social factors.

Indonesia, consisting of some big islands and thousands of small ones, is very rich in various forms performing arts. The country used to be composed of more than forty small countries that existed side by side peacefully and independently, and each area has preserved its original arts, including dance and music. With the independence of Indonesia from the Netherlands in 1945, these small countries were incorporated into the Republic of Indonesia.

Keraton Surakarta Hadiningrat (The Royal Court of Surakarta), situated in the central part of the island of Java, was one of the main countries. It was founded in 1745 as the successor of the Islamic Mataram dynasty that was founded at the end of the sixteenth century. Although the country was politically and economically by the Netherlands, the people of Keraton Surakarta Hadiningrat nurtured various performing arts, such as dance, *gamelan* (bronze instruments orchestra), *wayang kulit* (leather puppet theatre), and *wayang wong* (theatre) to maintain their dignity. Hundreds of court artists were appointed to care for and create the artistic matters in the name of the kings.

Following Indonesian independence, King Pakoeboewono XII of Keraton Surakarta Hadiningrat merged his kingdom into the Republic of Indonesia. Losing political power, the king’s role changed from ruler to protector of customary law. Nowadays, his main task is to take care of and develop traditional arts along with practicing traditional ceremonies. To perpetuate the arts that originated from Keraton Surakarta Hadiningrat, the nobilities founded a conservatory in 1950, which is now a national high school.

Keraton Surakarta Hadiningrat, as a political center in the past and as a cultural center and resource until today, has played important roles in the development of dance in Central Java. It home to various *pusaka* (sacred treasures), including “Bedhaya Ketawang,” a highly sacred dance piece, performed only at the coronation and the memorial day of it. Danced by nine unmarried female dancers who are still virgin, this dance was created during the Mataram dynasty under the reign of Sultan Agung (1616–1645). Since then, more than ten court dances based on “Bedhaya Ketawang” were created and performed in the court on ceremonial occasions. All these dances are named Bedhaya “something,” depending on the name of the first piece of music accompanying the dance. Another female court dance is Srimpi. Performed by four girls, this dance is less ceremonial than Bedhaya dances.

There are also some male dances and female-male dances. The ones that have a literary background (based on episodes or epics such as *Ramayana*, *Mahabarata*, or *Panji*) are called Wirèng and others that more purely express dance techniques or movements based on martial arts and the combat drills are called Beksan. The court also has dance-dramas. Keraton Surakarta Hadiningrat currently has a dance repertory consisting of approximately seven Bedhaya, eleven Srimpi, six Wirèng, and six Beksan, but the frequency and function of the each piece differs.

Even though Keraton Surakarta Hadiningrat lost its political sovereignty and has had a hard time economically, it still functions as the center of Javanese art and culture and has also working to maintain traditional ceremonies while continuing to educate dancers and musicians of the next generation. It also keeps creating new dance and music based on traditional styles. In fact, when Princess G.R.Ay. Koes Murtiyah Paku Buwono was honored with the Fukuoka Prize from Fukuoka City, Japan, in 2012 for her effort to conserve and revive the court dance, she choreographed and the author composed music for two pieces, “Srimpi Wursita Rukmi” and “Srimpi Nugraha,” which are now new parts of the repertory.
Background

In 2003, the Bose Levu Vakaturaga (Great Council of Chiefs) and the vanua (confederacies) of Fiji raised concerns about the need to safeguard the traditional knowledge systems of the iTaukei as well as the cultural expressions of the people. However, to implement legal safeguarding mechanisms, villagers needed to establish some kind of an inventory to see what rituals, ceremonies, dances, customary practices, etc. existed in their territories. Thus there was a need to develop a system by which the vanua and different tribes could freely participate and thus ensure that their stories and traditional knowledge could be documented. In other words, to satisfy their various needs in relation to intangible heritage safeguarding, the Cultural Mapping Initiative was established.

Cultural mapping in Fiji is an exercise to collect information about intangible cultural heritage elements and enter this information into the Traditional Knowledge & Expression of Culture Database, the nation’s first ever national inventory. Along with inventorying, the iTaukei Institute of Language & Culture is also working to preserve and safeguard tangible and intangible cultural heritage, promote the value of cultural diversity, respect for cultural rights, and promote tradition-based creativity and innovation as components of sustainable economic development. Since its inception in 2004, twelve of the fourteen provinces have been mapped, covering 954 villages. The iTaukei Institute of Language & Culture is currently mapping the thirteenth province, and the verification process for one of the provinces is expected to be completed by July 2017. The institute is also collaborating with other stakeholders to further expand efforts to safeguard iTaukei language and culture.

Launching the Project

In 2004, the iTaukei Institute of Language & Culture conducted a pilot study in two villages and one district to test the project’s viability. Among the variables being tested were the following:

- The time required to research in villages or districts
- Human resources required for conducting full inventory
- The amount of money needed for each village visit
Fijian wedding tapa (gatu vakaviti) from the nineteenth century featuring traditional patterns and designs.
Weaving bekabeka, a traditional food platter woven from coconut leaves; unique to Nasegai Village, Kadavu © iTaukei Institute of Language & Culture

Objectives of the Inventory

The core objectives of the cultural mapping program include the following:

- Identify iTaukei ICH elements
- Document iTaukei ICH
- Provide platforms to revitalize endangered ICH
- Inventory all iTaukei ICH
- Provide safeguarding plans to enhance community-driven sustainable resource management

Identification

ICH identification is done by the iTaukei communities of the 1,171 villages spread out over the hundred islands of Fiji. Prior beginning the cultural mapping process, a consultation meeting is convened with community representatives to explain the rationale behind the need to conduct recorded interviews and documentation of TK&EC, assist them in making preparatory work in their respective villages, and confirm the visit schedule. Just below the level of the chief, who sits at the top of the social structure, are subunits called sub-clans, which are headed by an elder. These elders identify the ICH and nominate informants and spaces for the documentation.

Through a traditional approach called talanoa, data is openly discussed and vetted by informants before it is documented through audio and video recording. Talanoa is grounded in the indigenous iTaukei way of telling stories for transmitting and learning. The ICH documentation is done through recorded interviews that are stored as video, audio, and still images. Information collected in the field is then presented to the informants who verify it before it is digitized and transcribed for storage in the database. Both chief and the informants also need to complete consent forms when they are interviewed.

Revitalization/Transmission

Endangered cultural expressions and ICH identified during the cultural mapping program are followed up with revitalization workshops organized by the Ministry. Most of these revitalization workshops thus far have been on traditional crafts like baskets, mats, and pottery. In the workshops, an elder ICH bearer and selected younger members of the community re-learn traditional crafts. At certain times of the year...
Woven from bamboo, vuvu is a fish trap used in rivers and streams in mountainous areas when provincial festivals are held, space is provided to display and sell these crafts.

One recent workshop resulting from the cultural mapping project was on *tali qolilawa buinigone* (traditional fishnet making), which took place for three weeks in May 2016. The workshop saw to the revitalization of not only the actual fishnet pleating but also the related cultural activities, including *colaciola*, a ritual whereby traditional fishermen are presented with gifts.

**Building International Cooperation**

Through the cultural mapping program, regional and international coordination for ICH safeguarding has been expanding. For example, in April 2010, in partnership with ICHCAP, the Ministry of iTaukei Affairs hosted its first sub-regional network meeting, the Pacific Sub-Regional Network Meeting for Intangible Cultural Heritage Safeguarding. Attending this meeting were representatives from States Party to the 2003 Convention, including, Fiji, Papua New Guinea, Tonga, and Vanuatu. The meeting focused on sharing and learning about the current situation of ICH safeguarding in the sub-region and building cooperative relationships to promote the implementation of the Convention. Some of the topics covered were as follows:

- Updates on the 2003 Convention
- Introduction to the role and activities of ICHCAP
- Examination of cultural mapping models and inventories as tools for ICH safeguarding
- Assessment of the current situation of ICH safeguarding in the Pacific through paper presentations by Fiji, PNG, Tonga, and Vanuatu
- Investigation into the complex indigenous knowledge systems and ICH in the Pacific
- Exploration of possible avenues for cooperation and networking in the field of ICH

During the meeting, ICHCAP and the iTaukei Institute of Language and Culture signed an agreement that formally recognized the partnership between the two institutions. Building on this relationship with ICHCAP, the iTaukei Institute of Language and Culture was again invited to participate in ICHCAP’s inauguration ceremony as a category 2 center in 2011.

**Conclusion**

As the iTaukei Institute of Language and Culture moves forward with its cultural mapping project and builds international cooperation partnerships, it hopes to learn more about how ICH can contribute to sustainable development of communities in Fiji and the Pacific as a whole.
During the Khmer Rouge regime, 90 percent of Cambodia’s artists were killed; centuries of artistic traditions, passed through generations were in danger of being lost. In 1998, Cambodian Living Arts (CLA) began working in the country with a mission to revive and develop traditional arts. Today, our aims have broadened—CLA operates as a cultural agency supporting the development of the arts sector, from education, to policy, cultural exchange, and festivals. We have two centers, one in Phnom Penh, from which we operate national programs and have a strong focus on leadership and creativity. Our second center is in Siem Reap, and we position this as the Heritage Hub.

The Heritage Hub is a center for the practice, research, and development of Cambodia’s intangible cultural heritage (ICH). It works together with all our other programs to ensure there is always a dimension related to ICH. Its aim is to support the continuity of Cambodia’s artistic and cultural heritage, a theme that cuts across all of our work. The Heritage Hub is based in Siem Reap because of the area’s rich history of artistry and the depth of knowledge held by the many traditional musicians and cultural experts living in the province. Siem Reap is well-known as a city of immense tangible heritage because of Angkor Wat, but its intangible heritage is sometimes forgotten.

In the past year, the Heritage Hub has headed up national and international initiatives. July 2016 saw the inaugural Nirmita Composers Workshop, led by renowned Cambodian-American composer Chinary Ung. This brought together emerging composers and traditional musicians from Cambodian, Laos, Myanmar, and the United States. The students worked with a world-class faculty of composers and performers to transform and expand traditional musical...
forms, using them as the basis to create new works. This was the first workshop of its kind of which we are aware.

The Heritage Hub Program Manager, Song Seng, traveled with traditional Cambodian artists to the International Council for Traditional Music’s Study Group on the Performing Arts of Southeast Asia in August 2016. As well as presenting about the work of CLA, the artists led workshops in *smot* (chanting often performed at funerals) and *sbaek thom* (large shadow puppetry). They were able to exchange ideas and skills with other Southeast Asian countries and represented Cambodia at the group for the first time in its history.

In November 2016, the Heritage Hub hosted a roundtable about Cambodia’s puppetry sector. Over two days, almost thirty delegates working in relevant organizations and troupes met each other, shared experiences, and discussed both concerns and ideas about improving the quality and professionalism of Cambodian puppetry arts forms. They made steps to incorporate puppet shows into more performances and festivals, to share knowledge and resources, and to publish information on the art forms in print and online.

January this year saw a masterclass for women from the traditional music troupe Sounds of Angkor. Over ten days, female musicians learned drumming skills and created a new piece called “Pro Loeung Skor Chey” (Victory Drum) which was performed to students of Pannasastra University of Cambodia, Siem Reap.

In October 2017, the Heritage Hub will stage a world music festival in Siem Reap, which will introduce a local audience to a variety of musical styles and also give artists an opportunity to take part in cross-cultural musical exchange. We will also start to offer some small grants for research into ICH. If anyone is interested in learning more about Cambodian ICH, please contact us at seng@cambodianlivingarts.org.
Youth Meets ICH, a Youth Video Production Project

Young people drive innovation and change for a better future. They have great potential as a catalyst for sustainable development as their energy and influence positively affect the communities, societies, and peer groups they belong to. Young people have a particularly important role to play in the field of intangible cultural heritage (ICH). Their interest and involvement are crucial in sustainability, as ICH is created within communities and relies on direct transmission by community members. To ensure sustainable ICH, therefore, continuous practice and learning about heritage are essential.

UNESCO has recognized youth as a priority group and has made efforts to reach out to them through various programs. In the same context, ICHCAP has been encouraging young generations in the Asia-Pacific region to participate in ICH safeguarding activities through the Youth Meets ICH (YMI) project, a youth video making project that started in 2016. This project offers the participating youth an opportunity to learn about ICH elements, interview ICH bearers, make videos on the topics, and share the videos with their peer groups. Through the processes, students can be engaged in ICH safeguarding by themselves.

The YMI was initiated last year as a pilot project under the theme ICH Safeguarding and Women’s Roles. Students from seven Asia-Pacific universities, including University of Dhaka of Bangladesh, University of Yangon in Myanmar, and Jeju National University High School of Korea, participated in the project and created seven fifteen-minute video clips. The videos describe communal values of ICH with the focus on the roles of women who have been committed to ICH transmission in various fields such as weaving, traditional music, and archery. The videos are available on ICHCAP’s YouTube channel and will be played in various international events hosted by ICHCAP.

ICHCAP still has a few slots available for youth in the Asia-Pacific region who want to participate in the YMI project. Applications will be accepted until 31 March 2017. ICHCAP encourages young people who have interest in ICH and filmmaking to apply for the project. For more information, please contact the Information & Research Section (ichcap.ir@gmail.com).

Call for Papers: Publication on Traditional Medicine

Together with ICHCAP, #Heritage Alive is planning to publish a book on traditional medicine in 2017. Established in 2013, #Heritage Alive is the UNESCO-accredited ICH NGO Forum’s journal for exchanging field experiences. Under the theme traditional medicine, the book is planned to be presented at Intergovernmental Committee Meeting (12.COM) in Korea (4-8 December 2017). This presentation will be part of the planned NGO symposium that will take place before 12.COM.

Rather than an academic papers, #Heritage Alive is looking for narrative articles that allow the contributors to share practical field experiences. Submissions should align to the following criteria:

- **Theme**: Traditional medicine, and the articles should be an exchange of field experiences
- **Word count**: 2,000-4,000 words
- **Language**: English or French
- **Submissions to**: Eivind.falk@handverksinstituttet.no
- **Deadline**: 1 May 2017, early submissions welcomed

Please note that the author is responsible for editing the text for spelling and grammar. Submissions with abundant errors will be returned to the author.

Questions should be submitted to Eivind Falk at Eivind.falk@handverksinstituttet.no
ICHCAP and the National Commission for Culture and the Arts (NCCA) of the Philippines jointly published *Pagdaloy, Flow of Life*, an ICH multimedia collection about traditions of Philippine ethnic groups. This is the fourth ICHCAP collection since 2012, following previous ICH collections on Mongolia, Vietnam, and Uzbekistan.

In 2015, ICHCAP supported the NCCA in digitizing around five hundred hours of analogue content through the *Digitization Project of ICH-related Analogue Audiovisual Materials*. Some of materials representative of traditions of Philippine ethnic groups were chosen and reproduced in eight DVDs and two CDs, so they can be enjoyed by more people.

The videos contained in the collection come from *Travel Time*, a weekly travelogue that aired from 1986 to 2015 in the Philippines. The TV travel show provided detailed information about minority groups in the country. The NCCA, the project operator, was not only engaged in the digitization of analogue materials but also provided support throughout the production process, contributing to giving more people the opportunity to access valuable ICH materials.

ICHCAP Collection IV includes stories of eight Philippine ethnic groups in the Philippines. The story collection comes in a book format, with the DVDs depicting each of the stories. The two CDs feature music used for rituals, feasts, and farming. The collection also features music played by Uwang Ahadas and his family ensemble; Ahadas was named a National Living Treasure of the Philippines. The last page of the collection features a map indicating the areas the ethnic groups inhabit, to help audiences better understand the ethnic groups.

ICHCAP hopes that this collection will enable not just researchers in the relevant fields but also ordinary people to learn more about and become familiar with Philippine ICH.

The content of the collection will be available on the ICHCAP website.

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**Pre-Symposium Meeting on “Glocal Perspectives on ICH: Local Communities, Researchers, States, and UNESCO”**

Noriko Aikawa-Faure  
Former Director, Intangible Cultural Heritage Unit, UNESCO,

The Centre for Glocal Studies at Seijo University (CGS) held the Pre-Symposium Meeting on Glocal Perspectives on ICH: Local Communities, Researchers, States, and UNESCO on 18 and 19 February 2017 as a preview to the forthcoming symposium on the same theme to be held from 7 to 9 July 2017 to be co-organized by the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO and CGS.

The theme of the symposium was proposed in reply to the words of Lourdes Arizpe, Mexican anthropologist and former Assistant Director-General for Culture of UNESCO from 1994 to 1998: “In recent years anthropology has developed its own critical perspective on ICH, with little or no dialogue with the UNESCO program of the 2003 Convention… The renewal of this dialogue between independent researchers in anthropology and other related sciences and the policy-making bodies of the 2003 Convention are now a very urgent matter.”

At this meeting, five academics—*Hanhee Hahn* (Chonbuk University), *Chao Gejin* (China Folklore Society), *Michael Dylan Foster* (University of California, Davis), *Antonio Arantes*, and *Marc Jacobs* (Vrije Universiteit Brussel)—presented their insights on the themes of the pre-symposium meeting.

The July Symposium for the Asia-Pacific Region will certainly benefit from the insights generated at the pre-symposium meeting, renewing dialogue between and among representatives of local communities, researchers, States Parties, and UNESCO.
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