



# INTANGIBLE CULTURAL HERITAGE & SUSTAINABLE DEVELOPMENT

**2021 INTERNATIONAL WORKSHOP &  
PARTICIPANTS' EXPO OF PROJECT IDEAS**

27 SEPTEMBER TO 20 NOVEMBER 2021

**WORKSHOP REPORT**

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## **WORKSHOP REPORT**



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# OVERVIEW

1. Project Detail
2. Background
3. Objectives
4. Activities



## Overview

### 1. Project Detail

#### 1.1. Project Title

Intangible Cultural Heritage and Sustainable Development - Online International Workshop and Participants' Project Proposals Expo 2021

#### 1.2. Purpose of the Project

The International Workshop on Intangible Cultural Heritage and Sustainable Development was held online from 27th September to 11th October 2021. This Workshop, organised jointly by International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (UNESCO ICHCAP), UNESCO Bangkok and Ahmedabad University, was attended by 70 participants, the majority of whom came from across the Asia-Pacific region (mainly Bangladesh, India, Indonesia, Korea, Nepal, Philippines, Singapore, Thailand) and one from Europe (Italy). These participants ranged from post-graduate students and practising professionals to even heritage enthusiasts and researchers.

The original idea of the workshop was to bring in 20 participants to the city of Ahmedabad and host the workshop in a way that allows the participants to interact with the local communities. But taking into account the pandemic, the workshop was shifted online allowing a greater capacity and diversity of participants. Moreover, the workshop was facilitated by 16 experts from 12 countries affiliated with ICH in capacities ranging from academics, research, and community engagement, to developing the 2003 Convention and nomination dossiers.

The primary purpose of the workshop was to strengthen the ICH networks amongst emerging professionals in the Asia-Pacific region and prompt critical thinking towards the relevance and sustainability of ICH. The workshop successfully provided a platform for participants and lecturers from diverse backgrounds to discuss various aspects of ICH using case studies and personal experiences through a series of 11 sessions, a panel discussion and participation in the ICH World Forum titled 'Intangible Cultural Heritage and Creative Industry: Rediscovery of Intangible Cultural Heritage in the Fourth Industrial Age'.

An important component of the workshop was the assignment given to the participants to ensure that their understanding of ICH was not restricted to only conceptual learning but also had practical application. They were asked to create a project proposal to safeguard an ICH element of their choice by applying their learnings from the sessions. The participants were also offered consultation sessions to guide them during this period of ideation. As a result, 31 participants presented their project ideas individually and in groups in a virtual expo held on 19th and 20th

## 2021 ICH & Sustainable Development Workshop

November 2021. Out of these, 2 project ideas were cross-border collaborations between India and Nepal. The presenters received a certificate of participation.

### **1.3. Project Duration**

Workshop Sessions: 27th September to 11th October 2021.

Participants' Project Proposal Expo: 19th & 20th November 2021.

### **1.4. Partnering Organisations**

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (UNESCO ICHCAP)

UNESCO Bangkok

Ahmedabad University

### **1.5. Project Budget**

USD10,000 sponsored by International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (UNESCO ICHCAP).

## **2. Background**

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) is one of the key instruments for facilitating global heritage practice today. While the Convention and its operational directives provide a useful framework for safeguarding ICH at the national and sub-national levels, it is imperative to contextualise the Convention's concepts and processes according to each unique situation. Consequently, emerging heritage professionals need to become fully conversant in the Convention and what it offers them wherever they may be practising. They must also explore a wide range of social and cultural issues associated with ICH safeguarding, including ethical principles in working with diverse communities. There is additionally a need for young professionals to situate ICH safeguarding in a broader sustainable development context, to ensure its continuing relevance and its critically important role in achieving sustainable development goals, as laid out in the 2030 Agenda. It is for these reasons that the 2003 Convention envisioned capacity building as a key strategy for promoting the Convention, as well as for enhancing the effectiveness of ICH safeguarding worldwide.

In the spirit of the 2003 Convention, this workshop aimed to address the need for awareness-raising and capacity building among emerging researchers and practitioners. Organised jointly by International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (UNESCO ICHCAP), UNESCO Bangkok and Ahmedabad University, the online workshop was an intensive, two-week course offering a combination of lectures, seminars, discussions and exercises. As an integral part of the workshop, the participants also attended the

## 2021 ICH & Sustainable Development Workshop

ICH World Forum 2021 which had the theme of 'Intangible Cultural Heritage and Creative Industry: Rediscovery of Intangible Cultural Heritage in the Fourth Industrial Age'. As a final assignment, the participants developed a safeguarding project for an ICH element of their choice. The participants were offered consultation sessions during the period of project proposal creation. Selected projects were presented at the online exposition where the participants received feedback from professionals and peers.

### 3. Objectives

The objectives of this workshop were as follows:

- To broaden the intangible cultural heritage concepts and safeguarding principles under the framework of the 2003 Convention;
- To strengthen the capacity of young researchers/practitioners for the safeguarding of intangible cultural heritage in the Asia-Pacific region;
- To emphasise the relevance of ICH to different academic disciplines and different dimensions of sustainable development;
- To foster a network of ICH emerging experts in the field of cultural heritage.

### 4. Activities

The workshop activities were divided into two phases:

1. Workshop Sessions were conducted over a period of two weeks from 27th September to 11th October 2021.
2. Post-Workshop Activities:
  - a. Consultation Sessions for those participants who wish to discuss their project idea proposals with the organising committee from 18th to 29th October 2021.
  - b. Participants' Project Idea Expo to present their created proposals on 19th & 20th November 2021.

# ACTIVITY HIGHLIGHTS

1. Workshop Sessions
2. Consultation Sessions
3. Participants' Project Ideas Expo

## Activity Highlights

### 1. Workshop Sessions (27th September to 11th October)

**Inaugural Session:** The Opening Ceremony of the Workshop was presided over by Dr Neel Kamal Chapagain, Director of the Centre for Heritage Management at Ahmedabad University who gave the welcome remarks, Mr Gi Hyung Keum, Director General of ICHCAP, Dr Pankaj Chandra, the Vice-Chancellor of Ahmedabad University and Dr Duong Bich Hanh, Program Specialist and Chief of Culture Unit of the UNESCO Bangkok Office who gave the keynote address.



Figure 1 Opening Ceremony speakers (clockwise from top left): Dr Neel Kamal Chapagain, Mr Gi Hyung Keum, Dr Duong Bich Hanh, Dr Pankaj Chandra

- In his welcome remarks, Dr Chapagain emphasised the workshop’s objective of networking and highlighted the ICH network in the Asia-Pacific region that has been strengthened by the collaboration between academic institutions under the APHEN-ICH network supported by UNESCO Bangkok and ICHCAP.
- Mr Gi Hyung Keum expected the participants to have an opportunity to contemplate ICH as a living heritage that has undergone various changes through the different scientific ages and perhaps as a result help us understand the age we are living in currently.
- Dr Pankaj Chandra addressed the participants regarding the emerging discourses around heritage-sensitive management powered by institutions like the Centre for Heritage Management at Ahmedabad University. He also acknowledged the ICH World Forum for contributing significantly to the need of using technology for safeguarding exercises.

- Dr Duong Bich Hanh addressed the relevance of ICH in today's era and its interconnection with sustainable development goals. She further went on to touch briefly upon the connection of the 2003 Convention with other conventions and the importance of maintaining a balance between innovation and tradition.

**Session 1 - Introduction to Intangible Cultural Heritage in Broader Heritage and Sustainable Development Discourses:** The session started with asking the participants the term that was used for 'intangible cultural heritage' in their regional or native language. The purpose of the exercise was to understand that there is a certain meaning lost when a global term like 'ICH' is translated to a regional language and becomes an even more alien term when conversing with local communities. This discussion started the very fundamental question of what is ICH and how it can be interpreted by different groups of people.

**Session 2 - The Convention and Its Operational Directives:** The session was about the operational directives, the policy framework of the Convention, the protocol for reaching a consensus to make changes in the Convention text, and various points of negotiation that led to the nature of the Convention as it is today.

**Session 3 - The Three Lists of the Convention and the Nomination Process:** The session focused on the nomination process and various issues related to it, including community participation, the role of the State Parties, and the threat of the inclusion of marginalised communities in the process.

**Session 4 - Reflections on the World ICH Forum:** Apart from the general discussion on the sessions of the Forum, one of the recurring topics was around that of the technology used to host the Forum. The discussion included questions on Metaverse and ENGAGE Oasis as the future of virtual reality, and what that implies for ICH in terms of access, inclusion and participation of local communities in technology-driven projects including issues such as generational gap and urban-rural divide, sustainability of traditional practices and economic opportunities through these platforms, and appropriate and consensual representation of recorded data.

**Session 5 - Relation of ICH Convention to Other Conventions:** The session was about the purpose of creating global frameworks like the 1972 World Heritage Convention, the 2003 Intangible Cultural Heritage Convention, and the 2005 Cultural Diversity Convention, and how these three powerful tools overlap each other.

**Session 6 - ICH and Heritage-Sensitive Sustainable Development:** The session was around the HIPAMS (Heritage-Sensitive Intellectual Property and Marketing Strategy) India project which aims at creating sustainable livelihoods for communities through heritage craft and performances. The discussion was focused on how marketing, branding and intellectual property rights can be

powerful tools of safeguarding heritage by encouraging community participation and youth engagement.

**Session 7 - ICH and Gender:** The session discussed ‘gendered’ heritage and the ‘goodness criteria’ in the 2003 Convention, and key issues in the Convention related to gender like discrimination, unequal representation of the sexes, gender-coded roles, among others.

**Session 8 - ICH Inventorying and Safeguarding:** The session emphasised the importance of community participation, consent, and collaboration in the process of ICH documentation, inventorying and safeguarding.

**Session 9- ICH and Sustainable Development: Tips on how to Develop a Strategy’:** Through the case study of the town of Koroni in Greece, the session emphasised the importance of cultural mapping and creating a management plan to develop and safeguard the local heritage through sustainable development that focuses equally on economic opportunities and cultural resources.

**Session 10 - ICH and Urban-Rural Sustainability:** The case study of the Lai Chi Wo Cultural Landscape Project, Hong Kong, was taken as an example of successful practice in rural revival and urban-rural integration. The case study highlighted 28 action plans focused on achieving sustainable development of the area through co-management, capacity-building, cultural continuum, community economy, and re-branding.

**Session 11 - ICH and Education:** The session discussed the introduction of ICH as a tool to impart education and the UNESCO Bangkok’s survey on ‘Teaching and learning with and about intangible cultural heritage in Asia and the Pacific’. Apart from discussing the role of museums in ICH education, participation of the communities in the process, and UNESCO's contribution to this field, one of the major points of discussion was the importance of language in imparting ICH education and the challenges of integrating local languages with ICH education.

**Session 12 - Panel Discussion on ‘ICH and the Pandemic:** The panellists discussed how communities have shown resilience and self-reliance in the face of not only this pandemic but also many other crises. Some of the major themes emerging from the discussions were that of the understanding of culture as an essential element to the systems of public health and disaster management, local stewardship that recognises the communities as the owners and protectors of culture, the importance of documentation in the times of fast change and the question of who will take the responsibility of this exercise, and the role of local technology, education and governance systems in managing crises.

### **Valedictory Session**

- Dr Hanh from UNESCO Bangkok congratulated the participants on developing thoughtful project proposals. She gave an important piece of advice by saying that though

documentation and inventorying are crucial processes in understanding the viability of the ICH element, they are the beginning of the process of safeguarding and that the documentation is successful if it leads to a more meaningful action that involves the community. She also stressed the Sustainable Development Goals and the need to address these through the project proposals in a realistic manner. Dr Hanh keeping the community at the centre of the projects and finding strategic potential partners to participate in them.

- Professor Ashoke Chatterjee from Ahmedabad University spoke to the participants about learning the impact of the pandemic on the communities they were addressing through their project proposals. He also highlighted how these projects can be made relevant to the community by empowering them through the use of technology, capacity-building, and community participation in social and governance systems at the ground level.
- Dr Weonmo Park from ICHCAP drew attention to the World ICH Forum organised by ICHCAP and the Youth Summit held on the second day of the Forum and invited the participants to be a part of the official launch of the Youth Forum scheduled in 2022.

### **1. Consultation Sessions (18th – 29th October 2021)**

The workshop aimed to ensure that the participants not only learn about the different aspects of ICH from experts but also apply them in real scenarios. To encourage this, the participants were asked to choose an ICH element of their choice and apply the learnings of the workshop by creating a project idea to safeguard this element. The Centre for Heritage Management team offered consultation sessions to the participants to develop this idea over a period of two weeks after the workshop ended and 14 out of 19 groups opted for these sessions. These one-on-one consultation sessions helped the team to get to know the participants better and deliver customised suggestions to each group.

One of the sessions was also attended by Ms Anna Yau who, from her experience at the Lai Chi Wo project of Hong Kong, guided Lubna Marium from Bangladesh to develop a similar project. Similarly, another participant, Yoo Jung Kim from South Korea, received feedback and extensive reference material from Dr Harriet Deacon who also put her in contact with Gyhoo Lee, a copyright expert in Korea. The final presentation by Yoo Jung Kim included her learnings from this networking as well.

### **2. Participants' Expo (19th -20thNovember 2021)**

On 19th and 20th November 2021, 10 days after the culmination of the consultation sessions, the participants were asked to submit their proposed project idea. The submitted project ideas reflected their learnings from the workshop and the consultation sessions.



## 2021 ICH & Sustainable Development Workshop

A total of 19 project ideas were presented (in groups of 2 as well as individually) out of which two were cross-boundary collaborations between India and Nepal. Other projects were from the Philippines, Indonesia, Bangladesh, Korea, and Pakistan.

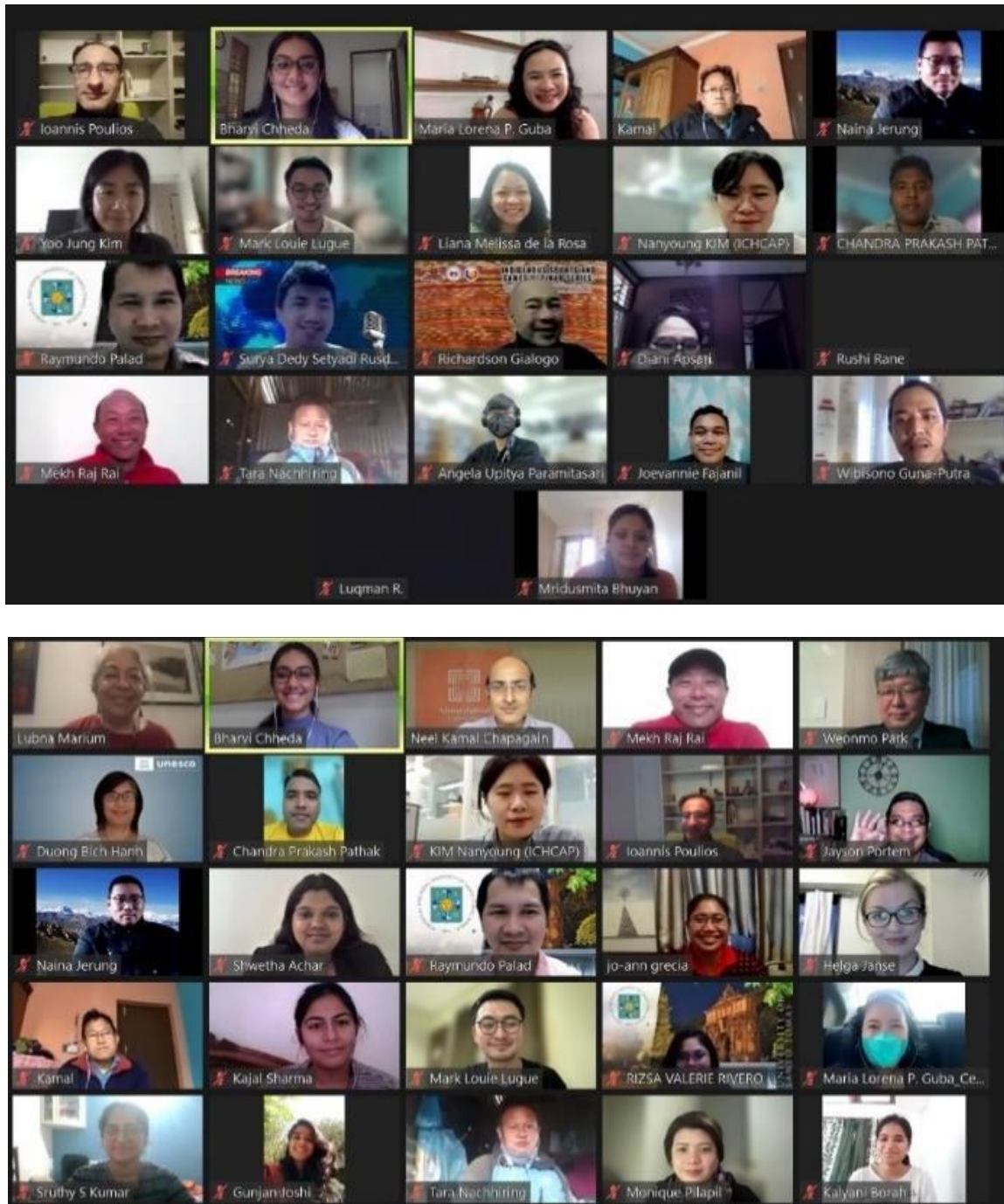


Figure 2 Presenters on Day 1 (top) and Day 2 (above) of the Participants' Expo.

# ACTIVITY OUTCOMES & FEEDBACK SUMMARY

2021 ICH & Sustainable Development Workshop

## Activity Outcomes

The outcomes of the workshop are assessed below concerning each of the set objectives of the workshop:

- Demonstrate the critical and comprehensive understanding of intangible cultural heritage concepts and safeguarding principles;

During the sessions and discussions, it was evident that there was an increasing trend of awareness and understanding of intangible cultural heritage concepts and safeguarding principles as outlined in the 2003 convention. This was further demonstrated in their project idea document, discussion and presentation.

- Select appropriate methods and techniques for documentation and inventorying;

The project ideas and methods displayed during the participants' expo are a set of evidence to suggest that they have grasped good insights into the available tools for documentation and inventory, and they were able to select the appropriate one for their chosen case.

- Articulate measures of safeguarding ICH to achieve sustainable development;

These measures were theoretically articulated by most of the participants; however, their application would require further training and experience.

- Identify some ethical and social issues in ICH safeguarding;

While we could see that the participants in general have become aware of the ethical dilemmas around social issues in ICH safeguarding, it is too early to assume that they would fully be accustomed to implementing this. The workshop achieved its first step by making them aware of these issues and providing them with future directions on ethical practices.

- Benefit from shared knowledge by exchanging viewpoints and networking among the participants.

This aspect was probably the one outstanding aspect that all the participants seemed very excited about. They reached out to fellow participants, facilitators and other external resource persons including the bearers and practitioners of ICH to learn more about concepts and specific practices, during the course of the workshop. Almost all of them expressed their gratitude for the opportunities created for networking including the extra sessions organised beyond the schedule of the workshop. It was evident in some of the group works that they had collaborated beyond their specific borders, and managed to work out on their own for the exposition preparation. The facilitators and organisers felt very strongly about the positive outcomes in this regard.

## 2021 ICH & Sustainable Development Workshop

Beyond the achievement of stated learning outcomes, as stated above, the following are additional achievements of this workshop:

- We were able to enhance our understanding of a better pedagogy for ICH capacity building, and we are preparing a short paper on it. This should be helpful for future capacity-building programmes.

## Feedback Summary

A feedback form sent to participants after the end of the expo received 32 responses over a period of one week. The workshop received a positive response in general with encouraging feedback to continue the workshop next year in a similar format as well as in the form of MOOCs.

The majority of the respondents (43.2%) came to know about the workshop via social media followed by email invitations, partner organisation websites, and recommendations from their faculty.

A majority of the respondents (84.4%) indicated that they were very satisfied with the event, its relevance to their career path, and the session content. 67.7% responded that they were very satisfied with the pre-read content while 6.5% gave a neutral response to the question.

The following questions were asked regarding the session content and future expectations from the sessions:

### **Which session(s) did you enjoy the most?**

A few of the workshop participants mentioned that they liked all of the sessions. Out of those who specified their favourite sessions, Ms Anna Yau's session on Rural-Urban Sustainability and Dr Helga Janse's session on ICH and Gender were mentioned the most followed by Ms Ananya Bhattacharya's ICH Inventorying, Dr Harriet Deacon's session on HIPAMS, Dr Marc Jacobs' session on Convention's Operational Directives, Dr Nguyen Thi Hien's session on the Three Lists and Dr Ioannis Poulis' session in Business Theories on ICH Policies.

### **If we do this workshop again, which topic would you suggest be added/extended/shortened?**

In general, the participants showed an inclination towards the case study format of the sessions and said that they would prefer real-life examples of different sales from different regions.

One of the recurring suggestions was to include a session on ICH and technology/media. This theme was raised during the sessions as well. Apart from that, other suggestions included sustainable heritage management regarding the issues of conservation and preservation (perhaps in the context of ICH), cultural appropriation, and revenue generation for ICH projects in general and museums specifically. There was also a suggestion for extending the session on heritage-sensitive development and rural landscape development. One of the respondents also mentioned that they found the consultation sessions particularly helpful and suggested that the number of these sessions be increased.

### **If we do this workshop again, who would you suggest that we should reach out to, and how?**

## 2021 ICH & Sustainable Development Workshop

The responses to this question were varied. Respondents suggested that community members or ICH practitioners, cultural activists, world heritage site managers, young and upcoming professionals in the field of ICH and funding agencies be invited to the workshop next time.

# ANNEXURES

1. Programme Schedule
2. Resource Persons
3. Session Details
4. Participants' Project Idea  
Submissions

## ANNEXURE 1 – Programme Schedule

### 2.1. Schedule of the Workshop

Days & Dates	Time	Contents	Lecturers
<p><b>Day 1</b> <b>Monday</b> <b>27</b> <b>September</b> <b>2021</b></p>	<p><b>3:30 - 4:30 UTC</b></p> <p><b>09:00 - 10:00 IST</b></p> <p><b>12:30 - 13:30 KST</b></p>	<p><b>Opening Ceremony</b></p> <p>Speeches by ICHCAP, UNESCO Bangkok, and Ahmedabad University</p>	<p><b>Session moderator:</b></p> <p><b>Ms Jinhee Oh, ICHCAP</b></p> <p><b>Welcome Remarks:</b></p> <p><b>Dr Neel Kamal Chapagain</b>, Director, Centre for Heritage Management, Ahmedabad University</p> <p><b>Inaugural Addresses:</b></p> <p><b>Mr Gi Hyung Keum</b>, Director General, ICHCAP</p> <p><b>Professor Pankaj Chandra</b>, Vice-Chancellor, Ahmedabad University</p> <p><b>Keynote Address:</b></p> <p><b>Dr Duong Bich Hanh</b>, Program Specialist and Chief of Culture Unit UNESCO Bangkok Office</p>



	<p><b>05:00 - 06:00 UTC</b></p> <p><b>10:30 - 11:30 IST</b></p> <p><b>14:00 - 15:00 KST</b></p>	<p><b>Session 1</b></p> <p><b>Introduction and Ice-breaking</b></p> <p>Introduction of participants and facilitators; Ice-breaking activities; Setting the tone for the workshop and briefing on the sessions and assignments.</p>	<p><b>Moderated by Mr Vijay Ramchandani &amp; Ms Jinhee Oh</b></p>
	<p><b>6:00 - 7:00 UTC</b></p> <p><b>11:30-12:30 IST</b></p> <p><b>15:00 - 16:00 KST</b></p>	<p><b>Session 2</b></p> <p><b>Introduction: Intangible Cultural Heritage in Broader Heritage and Sustainable Development Discourses</b></p>	<p><b>Dr Neel Kamal Chapagain</b></p>
<p><b>Day 2</b></p> <p><b>28</b></p> <p><b>September</b></p>	<p><b>3:30 - 5:00 UTC</b></p> <p><b>09:00-10:30 IST</b></p> <p><b>12:30 - 14:00 KST</b></p>	<p><b>Session 3</b></p> <p><b>The Convention and Its Operational Directives</b></p>	<p><b>Dr Marc Jacobs</b></p>
	<p><b>5:30 - 7:00 UTC</b></p> <p><b>11:00-12:30 IST</b></p> <p><b>14:30 - 16:00 KST</b></p>	<p><b>Session 4</b></p> <p><b>The Three Lists of the Convention and the Nomination Process</b></p>	<p><b>Dr Nguyen Thi Hien</b></p>

2021 ICH & Sustainable Development Workshop

<p><b>Day 3-5</b> <b>Wednesday,</b> <b>29</b> <b>September</b> <b>to Friday, 1</b> <b>October</b> <b>2021</b></p>	<p><b>5:00 - 7:00 UTC</b> <b>10:30-12:30 IST</b> <b>14:00 16:00</b> <b>KST</b></p>	<p><b>World ICH Forum</b> <b>Participants attend the World ICH Forum</b></p>	<p><b>Ms Minkyoung Yun</b> <b>Ms Jinhee Oh</b></p>
<p><b>Day 6</b> <b>4 October</b> <b>2021</b></p>	<p><b>3:30 - 5:00 UTC</b> <b>09:00-10:30 IST</b> <b>12:30 - 14:00</b> <b>KST</b></p>	<p><b>Session 5</b> <b>Discussion on World ICH Forum</b></p>	<p><b>Ms Minkyoung Yun, Ms Jinhee Oh, Dr</b> <b>Neel Kamal Chapagain</b></p>
	<p><b>5:30 - 7:00 UTC</b> <b>11:00-12:30 IST</b> <b>14:30 - 16:00</b> <b>KST</b></p>	<p><b>Session 6</b> <b>Relation of ICH Convention to Other Conventions</b></p>	<p><b>Dr Eric Zerrudo</b></p>
<p><b>Day 7</b> <b>5 October</b> <b>2021</b></p>	<p><b>3:30 - 5:00 UTC</b> <b>09:00-10:30 IST</b> <b>12:30 - 14:00</b> <b>KST</b></p>	<p><b>Session 7</b> <b>ICH and Heritage-Sensitive Sustainable Development</b></p>	<p><b>Dr Harriet Deacon</b></p>

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	<p><b>5:30 - 7:00 UTC</b></p> <p><b>11:00-12:30 IST</b></p> <p><b>14:30 - 16:00 KST</b></p>	<p><b>Session 8</b></p> <p><b>ICH and Gender</b></p>	<p><b>Dr Helga Janse</b></p>
<p><b>Day 8</b></p> <p><b>6 October 2021</b></p>	<p><b>3:30 - 5:00 UTC</b></p> <p><b>09:00-10:30 IST</b></p> <p><b>12:30 - 14:00 KST</b></p>	<p><b>Session 9</b></p> <p><b>ICH Inventorying and Safeguarding</b></p>	<p><b>Ms Ananya Bhattacharya</b></p>
	<p><b>5:30 - 7:00 UTC</b></p> <p><b>11:00-12:30 IST</b></p> <p><b>14:30 - 16:00 KST</b></p>	<p><b>Session 10</b></p> <p><b>Perspectives from Business Theories on ICH policies</b></p>	<p><b>Dr Ioannis Poullos</b></p>
<p><b>Day 9</b></p> <p><b>7 October 2021</b></p>	<p><b>3:30 - 5:00 UTC</b></p> <p><b>09:00-10:30 IST</b></p> <p><b>12:30 - 14:00 KST</b></p>	<p><b>Session 11</b></p> <p><b>ICH and Rural-Urban Sustainability</b></p>	<p><b>Ms Anna Yau</b></p>
	<p><b>5:30 - 7:00 UTC</b></p> <p><b>11:00-12:30 IST</b></p> <p><b>14:30 - 16:00 KST</b></p>	<p><b>Session 12</b></p> <p><b>ICH and Education</b></p>	<p><b>Dr Duong Bich Hanh</b></p>

Day 10 8 October 2021	3:30 - 5:30 UTC	<b>Session 13</b>	Moderated by Professor Ashoke Chatterjee
	09:00-11:00 IST 12:30 - 14:30 KST	<b>Panel discussion: ICH and the Pandemic</b> - Ms Juliette Hopkins, UNESCO - Dr Marilena Alivizatou - Mr Ashish Kothari	
8 October 2021	6:00 - 7:00 UTC	<b>Session 14</b> <b>Discussion on Assignments</b>	Ahmedabad University Team
	11:30 - 12:30 IST	The assignment may be done in a group of 2-3 participants who may share an interest in a particular element of ICH in any region. Participants will prepare an inventory, and articulate how the ICH may be safeguarded and could contribute to achieving sustainable development of the concerned community.	
	15:00 - 16:00 KST		
8 - 10 October 2021	-	<b>Participants work on assignments/activities</b>  Participants will work on their assignment during this time and prepare a note or a plan to discuss on the last day (11 October). After receiving feedback on 11 October, They will have the next 2-3 weeks to work on this and submit completed assignments.	Ahmedabad University team to facilitate (no specific session but consultation may be done by appointment)
Day 11 11 October 2021	3:30 - 5:30 UTC 09:00-11:00 IST 12:30 - 14:30 KST	<b>Session 15</b> <b>Feedback on Assignments and Concluding Discussion</b>  (Q & A on assignments/activities or mini-presentations)	Moderator: Dr Neel Kamal Chapagain, Ms Jinhee Oh

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	<b>5:30 - 6:00 UTC</b>  <b>11:00 - 11:30 IST</b>  <b>14:30 - 15:00 KST</b>	<b>Feedback &amp; Concluding Discussion</b>	
	<b>6:00 - 7:00 UTC</b>  <b>11:30 - 12:30 IST</b>  <b>15:00 - 16:00 KST</b>	<b>Valedictory Session</b>	Valedictory remarks by:  <b>Professor Ashoke Chatterjee</b> , Advisor, CHM  <b>Dr Weonmo Park</b> , ICHCAP
18 <sup>th</sup> October – 29 <sup>th</sup> October 2021	<b>3:30 - 5:00 UTC</b>  <b>9:00 - 10:30 IST</b>  <b>12:30 - 14:00 KST</b>	<b>Consultation Sessions</b>	Ahmedabad University Team

## 2.2. Schedule of Participants' Expo

Days and Dates	Topic	Presenters	Country
Day 1 19 <sup>th</sup> November 2021, Friday 3:30 – 7:00 UST 9:00 – 12:30 IST 12:30 – 16:00 KST	Intangible Cultural Heritage and Copyrights: A Study of Samgomu Korean Drum Dance	Yoo Jung Kim	Korea
	Grass Craft Weaving in Lumbini, Nepal	Chandra Prakash Pathak Ruth DCosta	Nepal India
	Ritual Diversity Mapping in Landscape, Nepal - Province One	Tara Nachhiring Kamal Kumar Rai Naina Jerung Mekh Raj Rai Priyanka Singh	Nepal India
	Batik Lasem: The Vibrant Imprint of the City	Angela Upitya Feysa Poetry	Indonesia
	Safeguarding Intangible Cultural Heritage of the Tea Community of Assam, India with Special Reference to Jhumur (Folk Dance and Songs)	Mridusmita Bhuyan	India
	Pamagpande (Blacksmithing) Tradition in Apalit, Pampanga, Philippines	Mark Louie Lugue	Philippines
	Documenting Bhatiyali Folk Songs of Bengal as ICH.	Ahana Bhattacharjee	India
	Sikwati (Cacao) Tradition in Cebu, Philippines	Maria Lorena P. Guba Liana Melissa E. de la Rosa	Philippines
	ICH of the Martial Arts Community In Cianjur (Maenpo), West Java, Indonesia	Wibisono Tegar Guna Putra	Indonesia

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<p>Day 2</p> <p>20<sup>th</sup> November 2021, Saturday</p> <p>3:30 – 7:00 UST</p> <p>9:00 – 12:30 IST</p> <p>12:30 – 16:00 KST</p>	Mask Making Culture of Majuli in Respect of Sattriya Culture	Kalyani Borah Kajal Sharma	India
	Oral Traditions of Gujarat- Manbhatt: The Minstrel tradition of Baroda	Sara Bubber	India
	PROJECT KAMUYA: Cultural Initiatives for the Safeguarding of the Living Heritage of Cardona, Rizal PH	Monique Pilapil	Philippines
	Revitalization of the Santacrusan Ritual and Practice of Brgy. Katigan, Tayabas, Quezon	Raymundo Palad Romulo Suyom Jr.	Philippines
	Accompanying and Interlinked Art Forms of the Seraikella Chhau Dance- (mainly Masks and Instruments)	Gunjan Joshi	India
	Brahmin Community- Vanishing Science Behind Their Practices	Shwetha Achar	India
	Philippine Games - Identifying and Inventorying Philippine Games	Jo-ann G. Grecia	Philippines
	Tilakpur Multi-year Cross-Sectoral Collaborative Heritage Project	Lubna Marium	Bangladesh
	Cultural Space of the Traslacion of the Black Nazarene, Ceremony, Processes, Rituals, Symbols, and Related Practices for Maintaining the Intangible Connection Between Man and God	Rizsa Valerie S. Rivero Welfredo Artigo Jr.	Philippines
	Folk Music Performed in Sufi Melas across Sindh.	Sumaira Malik	Pakistan

## **ANNEXURE 2 – Resource Persons**

### **1. Ms Ananya Bhattacharya**

Ms Ananya Bhattacharya is a social entrepreneur who specialises in gender, culture and sustainable development. Ananya is an electrical engineer from Jadavpur University and a Commonwealth Scholar with a Master's in Sustainable Development from Staffordshire University. Ananya is Co-Founder and Director of banglanatak dot com headquartered in Kolkata and working across India for inclusive and sustainable development using culture-based approaches since 2000.

### **2. Ms Anna W Y Yau**

Ms Yau is an accredited heritage conservationist (HKICON) and Project Management Professional (PMI). She is a member of the ICOMOS China as well as a member of the Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement (Docomomo) Hong Kong Chapter.

She has more than 10 years of experience in heritage revitalisation, management and education since 2009. Her experience included establishing a heritage museum and community network for Mei Ho House Revitalisation Project – awardee of the 2015 UNESCO Asia Pacific Heritage Conservation Award; as well as a lecturer and academic coordinator for Cultural Heritage Management-related programmes and training in the Asia Pacific region. In 2015, she was selected as the delegate of China to participate in UNESCO's first World Heritage Youth Forum in Asia.

She is currently a Project Manager for HSBC Rural Sustainability Programme at HKU – awardee of Special Recognition for Sustainable Development award of 2020 UNESCO Asia Pacific Heritage Conservation Award. The project aims to develop a socio-economic model for the sustainable development of rural landscape heritage. She is also a Co-op committee member of the Livelihood of Mei Ho House Museum Working Group for Hong Kong Youth Hostels Association and the founding member of a non-profit cultural organisation Contemplate Culture Community in Hong Kong.

### **3. Mr Ashish Kothari**

Mr Ashish Kothari is a founder-member of Kalpavriksh (<https://kalpavriksh.org>), a 40-year civil society organisation in India focusing on environment and development issues. He taught at the Indian Institute of Public Administration, is a Professor of Practice at National Law School and University (Bengaluru), and guest faculty in several other universities in India and abroad. He coordinated India's National Biodiversity Strategy & Action Plan, served on Indian government



committees to formulate the National Biodiversity Act and National Wildlife Action Plan, and served on boards or steering committees of two IUCN commissions, Greenpeace International & India, and the ICCA Consortium ([www.iccaconsortium.org](http://www.iccaconsortium.org)). A long-standing member or supporter of several people's movements, he helps coordinate Vikalp Sangam ([www.vikalpsangam.org](http://www.vikalpsangam.org)), Global Tapestry of Alternatives ([www.globaltapestryofalternatives.org](http://www.globaltapestryofalternatives.org)), & Radical Ecological Democracy ([www.radicalecologicaldemocracy.org](http://www.radicalecologicaldemocracy.org)) processes. He is (co)author/(co)editor of several books, including *Birds in our Lives* (2007), *Churning the Earth* (2012), *Alternative Futures* (2017), and *Pluriverse: A Post-Development Dictionary* (2019).

#### **4. Professor Ashoke Chatterjee**

Professor Ashoke Chatterjee received his education at Woodstock School (Mussoorie), St Stephen's College and Miami University (Ohio). He has a background in the engineering industry, international civil service, India Tourism Development Corporation, and 25 years in the service of the National Institute of Design (Ahmedabad) where he was Executive Director, Senior Faculty, Distinguished Fellow and Professor of Communication and Management.

He was the Hon. President of the Crafts Council of India for over twenty years and continues to serve CCI. An author and writer, his books include "Dances of the Golden Hall" on the art of Shanta Rao and "Rising" on empowerment efforts among deprived communities in rural Gujarat. Professor Chatterjee continues to assist design education in India and Pakistan.

#### **5. Ms Bharvi Chheda**

Ms Bharvi Chheda is a Master's graduate from the Centre for Heritage Management, Ahmedabad University. She has had varied experiences while working with cultural organisations at the undergraduate and graduate levels such as Chhatrapati Shivaji Maharaj Vastu Sangrahalay (formerly the Prince of Wales Museum), and Dr Bhau Daji Lad Museum, Avichal Heritage Foundation and Khamir Crafts Resource Centre.

Her core interests lie in traditional crafts and communities which prompted her master's dissertation on the topic 'The Relevance of Intercommunal Relationships in a Village Craft Economy: the Case Study of Kachchh, India'. She currently works at her alma mater, the Centre for Heritage Management as a research assistant.

#### **6. Dr Duong Bich Hanh**

Dr Duong Bich Hanh is an anthropologist with extensive knowledge and experience in Southeast Asia and international development. She has a strong commitment to gender equality, cultural diversity and human rights, and has been involved in social research and program management in the areas of heritage preservation and community development since 1994. In 2009, she joined UNESCO to manage the Culture program in the Ha Noi Office.

In May 2016 she moved to UNESCO's Bangkok Office to lead the Culture unit there, covering the Mekong cluster countries and coordinating several regional projects in Southeast Asia and the Asia Pacific, and working to promote the ratification and implementation of UNESCO's six cultural Conventions. Dr Hanh is especially interested in promoting the role of culture and cultural heritage, both tangible and intangible, in sustainable development, and in ensuring that local communities both participate in and benefit from the protection of their heritage.

### **7. Dr Eric Zerrudo**

Dr Eric Zerrudo is the Director of the University of Santo Tomas (UST) Graduate School Center for Conservation of Cultural Property and the Environment in the Tropics (USTGS-CCCPET). He is also an Associate Professor of the UST Graduate School for Cultural Heritage Studies and National Coordinator of the Catholic Bishops' Conference (CBCP) Episcopal Commission for the Cultural Heritage of the Church. He was the former UNESCO Philippines Commissioner for the World Heritage Convention and the Focal Person for the Intangible Cultural Heritage Convention of the Philippines. He was the Philippine resource person for the ICCROM conferences on Authenticity in the Asian Context and Conservation Policies in Asia.

He is an accredited World Heritage-ICOMOS Evaluation Expert for cultural serial and cultural landscape sites. He has conducted cultural heritage mapping projects all over the country and continues to facilitate value-based interdisciplinary Philippine approaches and applications in heritage conservation. He finished his Accelerated AB Economics (De La Salle University), Research in Culture and Representation (Tokyo University), Master of Cultural Heritage Studies (Deakin University), Specialist Course on Historic Buildings Conservation (Lund University) and PhD. Development Studies major Heritage and Development (University of Santo Tomas).

### **8. Dr Harriet Deacon**

Dr Harriet Deacon is an Honorary Research Fellow at the University of Cape Town (South Africa). She has a PhD in History and an MSc in Management of Intellectual Property Law. She has published widely in the fields of heritage, law, health and culture. She is a member of the UNESCO facilitator's network for the global capacity-building programme of the 2003 Convention and has worked in over 20 countries. Since 2018 she has worked on projects funded by the British Academy and British Council to develop heritage-sensitive intellectual property and marketing strategies (HIPAMS) with bearer communities in India and Kyrgyzstan. This work aims to explore the connections between intangible heritage and sustainable development.

### **9. Dr Helga Janse**

Dr Helga Janse is a postdoctoral researcher specializing in intangible cultural heritage. Her research interests revolve around the politics of heritage, the contemporaneity of heritage, and the

problems relating to heritage protection systems. In recent years, she has been engaging in research pertaining to the role of gender in intangible cultural heritage.

She holds a doctorate from the University of Tsukuba, Japan, and is currently conducting research at the Tokyo National Research Institute for Cultural Properties as a JSPS International Research Fellow. Her current research project focuses on gender parity in protected intangible cultural heritage properties in Japan.

She has a background in heritage management and governance and has previously worked for the Swedish National Heritage Board, where she was the agency's representative in the national working group tasked with developing a master plan for the implementation of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage in Sweden. She has also served as the secretary of ICOMOS Sweden. Apart from Japan and Sweden, she has also worked on heritage projects in Georgia, focused on heritage management and community engagement.

#### **10. Dr Ioannis Poullos**

Dr Ioannis Poullos is an Associate Professor at the Centre for Heritage Management, Ahmedabad University, focusing on living heritage, tourism and business. Ioannis conducted PhD research in living heritage, tourism and sustainable development at University College London, and attended MBA electives in business strategy and management at London Business School.

His teaching, research and consulting activity majorly concerns areas of designing and implementing the 'living heritage approach', i.e., an innovative community-centred approach towards heritage management and sustainable development; crafting business strategies for heritage and tourism organisations; designing visitor experiences and; reconciling development/energy plants to archaeological sites and local communities.

He has taught at the Hellenic Open University and the UNESCO Venice Office School on 'Sustainable Energy Governance in World Heritage Sites', and has been invited to present at various universities and conferences in Europe and Asia. He provides consultancy services to international organisations ICCROM, national and local organisations and private companies. He has published a series of papers, edited books, and authored the book 'The Past in the Present: A Living Heritage Approach - Meteora, Greece' (<http://dx.doi.org/10.5334/bak>). His paper 'Discussing Strategy in Heritage Conservation: a Living Heritage Approach as an Example of Strategic Innovation' was selected as the Outstanding Paper in the 2015 Emerald Literati Network Awards for Excellence. He was also invited –two professionals internationally– to review Nara+20 Document: paper 'Gazing at the 'Blue Ocean', and Tapping into the Mental Models of Conservation: Reflections on the Nara+20 Document'.

#### **11. Ms Jinhee Oh**

Ms Oh is currently an assistant programme specialist in the Office of Cooperation and Networking at ICHCAP. She received BA in International Studies at Korea University and MA in World Heritage Studies at the University of Birmingham in the UK. She is studying for a PhD in Cultural Heritage Studies at Korea University. She worked as a journalist for Asia Business daily and her main focus was on culture and society. She also has work experience at a cultural NGO in South Korea.

#### **12. Ms Juliette Hopkins**

Ms Juliette Hopkins is an Associate Programme Specialist in the Secretariat for UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. She currently works in the Programme Management Unit, where she is the Regional Officer for Southern and Eastern Africa. She is also the focal point for issues relating to intangible cultural heritage and emergencies and has been part of UNESCO's efforts to document the impact of the COVID-19 pandemic on living heritages. Before joining the Secretariat in 2016, she worked as an anthropologist with indigenous communities in Australia on heritage management and community development projects. Her academic background is in social and medical anthropology with degrees from the University of Sydney and the University of Oxford.

#### **13. Dr Marc Jacobs**

Dr Marc Jacobs is a professor of critical heritage studies at the University of Antwerp. He is also holder of the UNESCO chair for critical heritage studies and the safeguarding of intangible heritage at the Vrije Universiteit Brussel. He was involved in the creation, application and follow-up of the UNESCO Convention for the Safeguarding of Intangible Heritage (2003).

He advises many communities, NGOs, cities and other stakeholders in many countries about safeguarding ICH and the 2003 convention. He publishes intensively about the 21st-century heritage paradigm and the 2003 convention. He focuses on (inter)national ICH-policy assessment, case studies of safeguarding projects and programs, the role of facilitation and cultural brokerage, project management and the importance of reflexivity and ethics.

#### **14. Dr Marilena Alivizatou**

Dr Marilena Alivizatou holds a PhD in Cultural Heritage and Museum Studies from University College London (2009) and is an Honorary Lecturer at UCL Institute of Archaeology. She has a long-standing interest in intangible heritage as a conceptual and operational framework in heritage theory and policy which has led to two monographs - *Intangible Heritage and Participation: Encounters with Safeguarding Practices* (Routledge 2021) and *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation* (Left Coast Press/ Routledge 2012) and other publications. Marilena was a Senior Research Associate on the EU FP7 Collaborative Research Project *i-Treasures*, which examined the role of new technologies in the documentation and transmission of intangible heritage (2013-2017). She has collaborated with museums and

research organisations in Europe, the Middle East and Southeast Asia on projects regarding the safeguarding of intangible heritage through participatory methods. She holds a MA in Cultural Heritage Studies (UCL 2004), an undergraduate degree in Theatre Studies (National University of Athens 2003) and interned at UNESCO's Intangible Heritage Secretariat in Paris (2004-5).

#### **15. Ms Min Kyoung Yun**

Ms Yun is currently an assistant programme specialist in the Office of Cooperation and Networking at ICHCAP. She received BA in Education at Sungshin Women's University and an MA in International Cooperation at the Graduate School of International Studies (GSIS), Seoul National University. She holds an MA in Educational Administration and Policy at the University at Albany, State University of New York (SUNY Albany). She has continued her doctoral program at the Department of Educational Policy and Leadership at SUNY Albany. She worked at Korea Educational Development Institute (KEDI) as a program specialist, and her main focus was on global educational policy.

#### **16. Dr Neel Kamal Chapagain**

Dr Neel Kamal Chapagain joined the Centre for Heritage Management, Ahmedabad University in 2013 to develop the Master in Heritage Management programme, which eventually was launched in 2015. Along with his continuous role as a key faculty in the programme, he has been leading the Centre as its Director since 2017. Before joining Ahmedabad University, he taught at the University of Wisconsin-Stevens Point (USA) as full-time teaching faculty and the University of Wisconsin-Milwaukee as a Doctoral Teaching Assistant. His professional journey spans Nepal, Bhutan, India, and the United States.

He serves on the editorial board of the Journal of Heritage Management and has also been the conference chair for the series of International Conferences on Heritage Management Education & Practice at Ahmedabad University. He also serves as the bureau member in the Asia Pacific Higher Education Network for Intangible Cultural Heritage (APHEN-ICH) as well as an executive committee member in the Asian Academy for Heritage Management (AAHM). Recently, he has been elected to the executive board of the Association for Critical Heritage Studies (ACHS).

#### **17. Dr Nguyen Thi Hien**

Dr Nguyen Thi Hien got her Bachelor of Literature and Russian in Russia in 1987, Master's in 1999 and PhD in 2002 in folklore with a minor in religious studies at Indiana University, USA. Then, she worked as a postdoc fellow at the American Museum of Natural History in New York (2003) and the University of California in Los Angeles, California, USA (2004). She was appointed as an associate professor in 2012. Currently, she works as a senior instructor at Viet Nam National University in Hanoi. She is also selected as a member of the evaluation body, UNESCO's

Convention 2003 in the terms of 2012-2014, and 2017-2020. She is interested in researching religious practices, cultural heritage and transnationalism.

**18. Mr Vijay Ramchandani**

Mr Vijay Ramchandani's area of expertise is indigenous knowledge systems, living heritage and critical heritage studies. He completed his master's dissertation on 'Exploring the Concerns of Promotion of Sindhi Language'.

He is currently pursuing a PhD with a focus on biocultural heritage (including crafts), indigenous knowledge systems and sustainable development. He coordinated the Heritage Learning Lab project at the Centre for Heritage Management, in which the biocultural heritage of three villages of Kutch was documented with community participation. He facilitates the 'Management of Indigenous Knowledge Systems', a field-based course in Kutch for the master's students and is well-versed with the region's traditional knowledge systems, culture and society. As a part of the Centre for Heritage Management, he has facilitated numerous projects as a result of which he has worked with grassroots-level NGOs and community members.

**19. Dr Weonmo Park**

Dr Park is the Director of the Office of Cooperation and Networking at ICHCAP. He has a BA in Education, from Yonsei University. Later he studied for an MA in Education, at Yonsei University and MA in Anthropology, at Rikkyo University in Japan. He finished his PhD coursework in Anthropology at the same university in Japan. His professional area is Comparative of Folk Performing Art, especially religious performing arts in Korea and Japan. He previously worked at the National Research Institute of Cultural Heritage and Cultural Heritage Foundation in Korea. He is also currently working as an adjunct professor at the Korea National University of Cultural Heritage.

## ANNEXURE 3 – Session Details

DAY 1: [https://youtu.be/RlpDbcS\\_zpg](https://youtu.be/RlpDbcS_zpg)

### Inaugural Session

The Opening Ceremony of the Workshop was presided over by Dr Neel Kamal Chapagain who gave the welcome remarks, Mr Gi Hyung Keum, Director General of ICHCAP, Dr Pankaj Chandra, the Vice-Chancellor of Ahmedabad University and Dr Duong Bich Hanh, Program Specialist and Chief of Culture Unit of the UNESCO Bangkok Office who gave the keynote address.

### Welcome Remarks

**Dr Neel Kamal Chapagain** - In his welcome remarks, Dr Chapagain emphasised the workshop's objectives of networking, collaboration and knowledge sharing and spoke about the ICH network in the Asia-Pacific region that has been strengthened by the collaboration between academic institutions under the APHEN-ICH network supported by UNESCO Bangkok and ICHCAP. The key objective ultimately is to not only bring *“young professionals and young graduate students together but also hopefully help them move forward in a journey where they would learn from each other”* and perhaps collaborate in the future.

The second objective mentioned was to take the 2003 Convention forward by connecting it with larger themes in the heritage discourse through a combination of professional and academic experiences. The purpose of the final assignment was hence to ensure that the participants connected these broader themes to real cases by creating project proposals aimed at safeguarding their choice of ICH element. It was also the aim of the organisers to mentor the participants over a period of one month while they developed their project ideas. These ideas were to be then presented in a virtual expo with the hope that this exercise helps the participants gain theoretical insights and at the same time help them apply this knowledge in real-life scenarios. Through the network created by this workshop and the expo, it was aimed that the participants would find a way to support these project ideas on the ground by collaborating with other interested organisations.

### **Mr Gi Hyung Keum**, Director-General, ICHCAP

Mr Gi Hyung Keum shared his rich experience in the field of heritage and the three years he spent working in ICHCAP which gave him various opportunities to understand how we can benefit from *“joining and co-organising our network and our knowledge”* and in this sense, educational workshops such as this can prove to be an important cornerstone in *“providing a place for learning and networking with ICH”*. The workshop, he said, offers an understanding of the global heritage

practice and allows the participants to study the Convention from the context of policies and institutions that can be analysed on a local and international level.

He also invited the participants to attend the ICH World Forum titled 'Intangible Cultural Heritage and Creative Industry: Rediscovery of Intangible Cultural Heritage in the Fourth Industrial Age'. The World Forum was at an opportune time during the workshop and the participants benefitted from the synergy of both these events overlapping. He expected the participants to have an opportunity to contemplate ICH as a living heritage that has undergone various changes through the different scientific ages and perhaps as a result help us understand the age we are living in currently. He also felt it beneficial that the workshop provided a space of discourse to reflect upon the World Forum and discuss the global views and trends in ICH practice.

**Dr Pankaj Chandra, Vice-Chancellor, Ahmedabad University**

Dr Pankaj Chandra reflected upon the emerging discourses around heritage-sensitive management powered by institutions like the Centre for Heritage Management at Ahmedabad University. He discussed the need for an allied program around the creative industry that will have linkages to the heritage management program. However, in this endeavour, he raised the important question of the purpose of safeguarding culture in the first place. He said, *"in addition to its historical significance and educational value that such (safeguarding) endeavours have, it is also a way of life for a large number of people"* and that this would push us to not only create a better lifestyle for us in the present and think about a better future but also help in *"recognising the diverse benefits and perhaps building unity across diversity in this world."* Furthermore, he said that intangible heritage provides the *"grammar for the future of knowledge"* and that at a time when this heritage is being fast transformed, initiatives like this workshop would help understand the dynamics of the present and the future of this heritage.

He also acknowledged the ICH World Forum for contributing significantly to the need of using technology for safeguarding exercises. He emphasised the need to bring in *"science as the new language of development"* and *"marry science with empathy and storytelling"*. Such endeavours can encourage managerial and technological discussions to create a public discourse that is sensitive to cultural development. Finally, acknowledging the diversity of participants, he mentioned the potential of workshops like this to be developed into semester-long exchange program-based courses that can be offered in institutions like those under APHEN to further strengthen the formal academic network in the Asia-Pacific region.

**Keynote Address by Dr Duong Bich Hanh, Program Specialist and Chief of Culture Unit  
UNESCO Bangkok Office**

The keynote address was given by Dr Hanh where she briefly introduced ICH and the related concepts to be discussed during the workshop. She introduced ICH as defined by the 2003



Convention and the paradigm shifts it brought about in the world heritage discourse as the fastest-growing Convention.

She also explained the core objectives of the 2003 Convention which are:

- a) First and foremost, safeguard the intangible heritage of humanity,
- b) To ensure respect for it, not only by their communities but also for other communities so that *“we respect each other’s heritage”*,
- c) To raise awareness about ICH and hence encourage mutual appreciation and finally in doing so,
- d) Provide international cooperation and assistance

She explained the three key components of the convention. The first was to promote inter-generational transmission to ensure heritage viability. She explained, *“the ICH is living because people practice it and then pass it on to the next generation. And so, if sometimes the traditional forms of transmissions are weakened or broken then formal or non-formal education may be used as an alternative.”* The second component is the communities who are the key players in upholding the convention and executing the inclusive approach in projects that the convention requires. While working with the communities, it is crucial to get their free, prior and informed consent to respect their culture and any restrictions they might have regarding sharing the same. Finally, the third component is that of inclusiveness. She explains, *“the convention requires the widest possible participation of the communities in all actions that are undertaken.”*

One of the key points of the talk addressed the relevance of ICH in today’s era and its interconnection with sustainable development goals. One of the common misconceptions amongst youth today is how ICH is a thing of the past and there is a need for something more contemporary and modern. However, Hanh explained that ICH has evolved over centuries and the reason why it has done so is because of its relevance to our life. ICH is there *“to make our life better, to better the well-being of the community and better the livelihood”*. She further went on to establish this connection between ICH and Sustainable Development Goals and how this workshop aimed to draw out the interconnection between the two. This is especially relevant from the viewpoint of ICH’s contribution to SDGs in domains like social and economic development, environmental sustainability through knowledge practices and also international cooperation through conflict resolution.

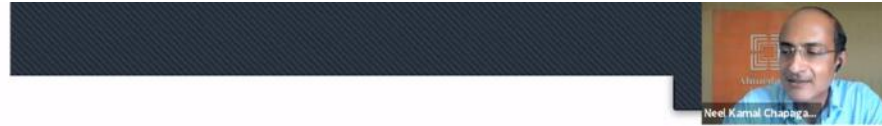
ICH and sustainable development are interlinked in three dimensions as explained by Dr Hanh. The cultural heritage or cultural resources are first safeguarded in silos. Gradually, these resources become a driver for sustainable development within the cultural sector using tools like tourism. Finally, ICH resources can be adapted on a larger scale to address the needs of broader

themes of sustainable development (like economic, social, environmental) across multiple sectors (like public health, education, etc.)

She also enlisted the major differences and explained the paradigm shift between the World Heritage Discourse and the Intangible Heritage Discourse. She also explained the relation between the 2003 Convention on intangible heritage and the 2005 Convention on the diversity of cultural expressions. She also raised the question of the balance between innovation and tradition and how much individual creativity can be accepted into tradition. This discussion is often a part of the debate around cultural products and services and also encompasses the discussion around the ethics of ICH. She ended her address with the hope that the participants would *“find a way to mobilize ICH to address this new challenge that we are facing to ensure the safeguarding of the heritage, to promote creativity and how it can be an integral part of the sustainable development discourse.”*

## Session 1: Introduction to Intangible Cultural Heritage in Broader Heritage and Sustainable Development Discourses

By Dr Neel Kamal Chapagain, Director, Centre for Heritage Management, Ahmedabad University



- Kannada Language: ಅಮೂರ್ತ ಸಾಂಸ್ಕೃತಿಕ ಪರಂಪರೆ :  
Amūrta sānskṛtika parampare
- Punjabi Language: ਅਮੂਰਤ ਸਭਿਅਚਾਰਕ ਵਿਰਾਸਤ  
Amūrata Sabhi'ācāraka Virāsata
- Nepali Language: अमूर्त साँस्कृतिक सम्पदा
- Bahing Language: call [Tasiaa matasiaa Tumloyalo]
- Marathi language अमूर्त साँस्कृतिक वारसा (Amurta sanskrtika varasa)
- Assamese: বিমূর্ত সাংস্কৃতিক ঐতিহ্য
- Intangible cultural heritage

Figure 3 Discussing the terms used for 'ICH' in different vernacular languages.

The first session was an introduction to ICH and helped set the tone for the workshop. The session started by asking the participants the term that was used for 'intangible cultural heritage' in their regional or native language. The various responses received were in languages like Kannada, Assamese, Nepali, Marathi, Punjabi, Italian, Filipino, etc. One of the consistent observations across the various regional languages was that while it was easy to translate 'intangible' into a

regional language, the same word if translated back to English might not mean ‘intangible’. The dilemma here was that when applied global concepts like intangible cultural heritage to local regions like Assam or Nepal the concept itself translated into something ‘abstract’ but the practice of it (for example, traditional crafts) would be tangible in nature. The concern posed here was, *“by making the concept very abstract, are we thinking very vaguely or do we have some clarity about what we are thinking (in terms of what is ICH)?”*. Questions like these came as a reminder that despite the 2003 Convention being an important tool for governments and policy makers, we as researchers and academicians should encourage critical thinking and recognise what these concepts mean in real life. Furthermore, they challenged the romanticisation of ICH and the idea that ICH belongs to an exotic, faraway community while in reality, ICH is as much present in an urban setting as it is in a tribal family.

The discussion then veered towards the history and evolution of ICH through different charters starting with the Venice Charter of 1964 which acknowledged knowledge systems that were used to build monuments. It was also acknowledged for the first time in the Convention for Biological Diversity (1992) which talks about the importance of traditional cultural practices that are compatible with the sustainable use of biological resources. One of the landmark developments towards the creation of the 2003 Convention was also the UNESCO’s Recommendation on the Safeguarding of Traditional Culture and Folklore (1989) which was the first step toward a people-centric approach that was also mindful of the non-western and global southern communities. Further, in 1993, the Living Treasures System was initiated which was later established as the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity by 2001. This finally became a springboard for the discussion towards the formation of the 2003 Convention which became fully operational by 2008 and was broader in its inclusion of concepts and communities.

The evolution of ICH has contributed to the global heritage discourse by not only questioning the gaps in the latter but also by formulating an instrument that is being popularly adapted by the governments. Hence ICH is relevant to all the 17 Sustainable Development Goals. However, it must be remembered that *“when you are talking about reducing inequalities, perhaps not all our traditions are gender-friendly, not all our practices are achieving social justice. And this is where the Intangible Cultural Heritage Convention also gives you a clause that if you want to nominate any element under this Convention, you have to also look into the human rights instruments”*.

The participants’ discussion began with the question of the significance of documenting an ICH element that exists only in history and is no longer in practice. While such documentation could be done for archival measures, it would not qualify as an ICH since the element would not be living. Dr Hanh added a very important point saying, *“We all aim to save that and promote different elements of heritage but then there is also a reality that ICH elements also have their cycle so they were also born, they live their life and they die when do not really serve a function in the society anymore, for the communities anymore... So, it’s not necessarily bad or unnatural that some ICH has*

*gone extinct*". The discussion also covered the impact of development on communities and the ways to mitigate the loss of culture in case of community displacement in development projects like hydropower projects. Finally, the international human rights instrument was discussed as a tool to keep a check on ICH practices to be nominated in the Convention but at the same time, Dr Chapagain cautioned against the use of this instrument as a universal tool to access ICH. He reiterated the importance of respecting community traditions and their right.

**DAY 2:** <https://youtu.be/NObpHkE4ScE>

The theme of the second day was to introduce the 2003 Convention to the participants.

## **Session 2: ‘The Convention and Its Operational Directives’**

**By Dr Marc Jacobs**, Professor, University of Antwerp, Belgium

The first session on ‘The Convention and Its Operational Directives’ was taken by Dr Marc Jacobs from the University of Antwerp. Jacobs shared insight on the formation of the guidelines and the technical aspects of the Convention from the viewpoint of someone who has been involved in the creation, application and follow-up of the 2003 UNESCO Convention for the Safeguarding of Intangible Heritage.

The ‘Blue Book’ that contains the basic texts of the Convention, according to Dr Jacobs, is called a ‘boundary object’, a concept used by Susan Leigh Star. This refers to *“objects or things or phenomena that are one hand plastic enough to adapt to local needs and the constraints of several parties employing them and on the other hand, are robust enough to maintain a common identity across sites”*. The Convention and its Directives follow this concept as they are relevant on a global scale as well as applicable in local cases.

The next section of the talk focused on how UNESCO works – how the negotiations are carried out to create the basic text, the creation of the vocabulary of the text, how the consensus is reached and how decisions are made. Jacobs explained that while voting is a common form of reaching a decision, it is not a preferred practice in UNESCO. Instead, decision-making follows a discussion. At such times, coffee and tea breaks also become important as the chairperson asks the disagreeing parties to have discussions over these breaks. To achieve consensus, the vocabulary used is vague. This allows a more flexible interpretation of words that can be suited to the context and discussed as the text itself evolves over the years.

Dr Jacobs then discussed the idea of community, groups and individuals and how the flexible convention text allows a wide range of definitions for these terms. For example, the term ‘community’ is often attributed to a group of people in perhaps a village however, the same term has political connotations in France and hence they prefer the term ‘group’. Jacobs hence expressed his preference to use the three words together to show consensus, inclusion and

openness to interpretation. He further explained the definition of ICH and the importance of the vocabulary used in the text. For example, while listing the domains of ICH, the term *'inter alias'* has been used to signify that the list is not exhaustive and can include any element that represents the community and follows international human rights standards.

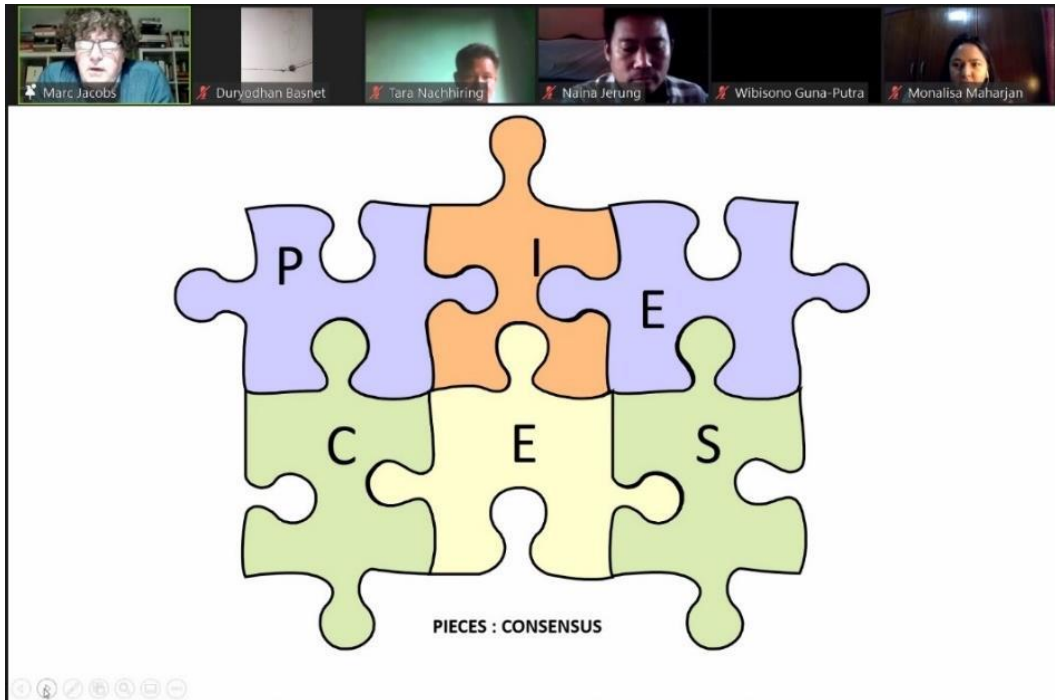


Figure 4 Dr Marc Jacobs' session on 'The Convention and Its Operational Directive

In the first year of the Convention, explained Dr Jacobs, most of the countries were interested in adding elements to the representative list similar to how the World Heritage Convention functions. To counter this idea, the drafting committee placed the list for urgent safeguarding before the representative list as a reminder of its importance. The lengthy process gives the evaluation body a chance to thoroughly examine the inscription proposal and hence, manage an otherwise complicated list.

Apart from interpreting direct connections between the Convention and the practice, there are other silent ways of interpretation. Dr Jacobs' "personal crusade" is against the notion of community which, according to him, should be expanded to 'community, groups and individuals' or 'CGIs'. According to him, "if you only use the word 'communities', that seems nice and clear but you are losing a lot of the interpretation and room for manoeuvre to cater for whole networks of a lot of stakeholders".

Finally, regarding the sustainable development goals, he talked about the efforts of the intergovernmental committee to map the goals and invite state parties to try to develop a system where the SDGs would be combined with safeguarding cultural heritage through the work of "cultural brokers and mediators". The discussion focused on questions like the lack of a bottom-up

approach in inscribing elements in the lists, the use of the term ‘community’ and ‘authenticity’, and the role of intellectual property rights in the field of traditional knowledge.

### **Session 3: ‘The Three Lists of the Convention and the Nomination Process**

**By Dr Nguyen Thi Hien**, Associate Professor, Vietnam National Institute of Culture and Arts Studies, Vietnam

The third session was by Dr Nguyen Thi Hien from Vietnam National University on the topic ‘The Three Lists of the Convention and the Nomination Process’. Having been a part of the 2003 Convention’s evaluation body, Thi Hien addressed the participants regarding the purpose of the three lists of the 2003 Convention and the criteria for nomination of an element in these three lists.

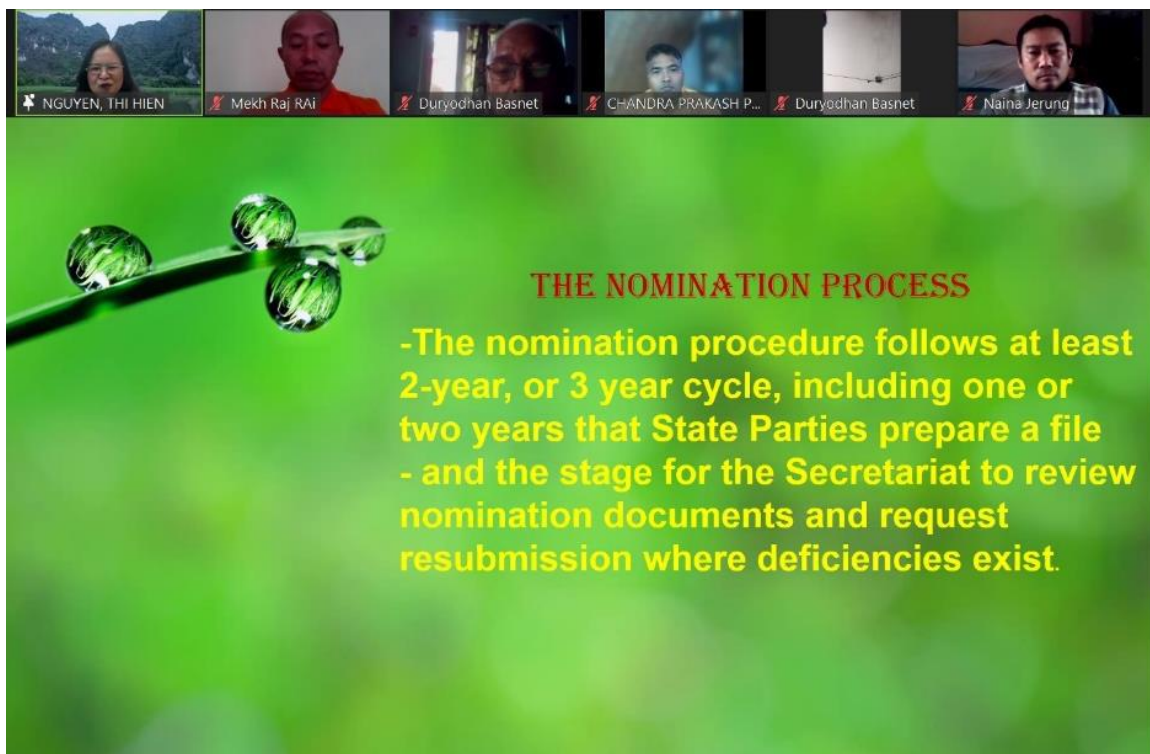
Dr Thi Hien’s lecture was divided into two parts: first on the three lists of the convention and second on the nomination process. The three-list system effectively started in 2009 which included the representative list, the list of ICH in need of urgent safeguarding and the third list is a register for good practices which included proposed programs, projects and activities that reflect the objectives of the convention. To inscribe an element on these lists, it has to be classified into the domains as provided by the convention.

The three-list system has so far succeeded in raising awareness about the diversity and importance of living heritage and mobilizing international solidarity towards safeguarding ICH. The purpose of the representative list is to *“ensure better visibility and significance, the second purpose is to encourage dialogue which respects cultural diversity, and the third to demonstrate the diversity of the heritage and raise awareness about its importance.”* Thi Hien emphasised that the idea of the representative list is not to promote development and tourism but rather to understand ICH better and respect cultural diversity and open the dialogue between people, nations, ethnic groups and other such networks.

She explained the five criteria for inscription in the representative list and how the element must meet all five of these criteria to be inscribed. The second list is that of elements that require urgent safeguarding. This list recognises elements that require urgent measures to keep the ICH alive. These elements require an appropriate and effective safeguarding plan. Nomination of an element on this list can help mobilise international cooperation and assistance for the stakeholders to undertake appropriate safeguarding measures. This allows the state parties, NGOs or the individual to apply for even financial assistance to safeguard the element from the risk of disappearance. Finally, it also helps to ensure the viability and visibility of the element at risk. The criteria for nominating the elements on the urgent safeguarding list are similar to that for the representative list.

Finally, the third list consists of the good safeguarding practices which aim at promoting coordination of safeguarding efforts, demonstrating the effectiveness in contributing to the viability of the element concerned and finally disseminating the good practices for the reference of other state parties. The criteria for nominating best practices differ from the other two lists in a few aspects.

One of the key observations Dr Thi Hien shared was that the number of elements on the three lists is not equally distributed with the representative list being favoured the most. Apart from this, the urgent safeguarding list is often avoided by State Parties as a matter of national pride. She hopes that in the future, there will be a mechanism to regulate this unequal distribution.



*Figure 5 Dr Nguyen Thi Hien's session on 'The Three Lists of the Convention and the Nomination Process'*

The second part of the session talks about the Nomination Process. Some of the important considerations for the nominations are to pay attention to the title of the element so that it may not only be easy to identify but also reflect the nature of the element; the definition of the CGIs must be clear in terms of their scope, challenges, involvement in the ICH identification, etc.; the role of the CGIs and State Parties must be clearly defined in the safeguarding process; and finally, the nomination should avoid a top-down approach in the nomination process. The safeguarding measures should include different activities like local documentation, transmission, education, revitalisation, etc. Apart from the quality of the proposed measures, the nomination text should also be appropriate. This refers to the use of vocabulary and terms like 'authentic' and 'unique' which are against the spirit of the Convention.

DAY 3: <https://youtu.be/Eb1q5An5lpo>

### Session 4: 'Discussion on World ICH Forum'

By Ms Minkyong Yun, Ms Jinhee Oh, Assistant Programme Specialists, Office of Cooperation and Networking, ICHCAP, South Korea and

Dr Neel Kamal Chapagain, Director, Centre for Heritage Management, Ahmedabad University

The session was dedicated to a discussion on the World ICH Forum that the participants attended from 29th September to 1st October. The theme of the Forum was 'Intangible Cultural Heritage and Creative Industry: Rediscovery of Intangible Cultural Heritage in the Fourth Industrial Age'. According to Ms Jinhee Oh from ICHCAP, the platform was an opportunity "to know the current situation of the possibility of ICH to be used for sources of creative industries and its sustainability". While the pandemic affected social life adversely, it also proved to be an era of exponential development in the fields of science and technology according to Assistant Program Specialist Ms Minkyong Yun. This prompted the organisers at ICHCAP to look at the developmental side of ICH and focus the theme of the Forum on the role of ICH in the creative industry amidst the technological revolution. In the spirit of this theme, the Forum used platforms like metaverse and live streaming on YouTube to virtually engage speakers and participants across the globe.

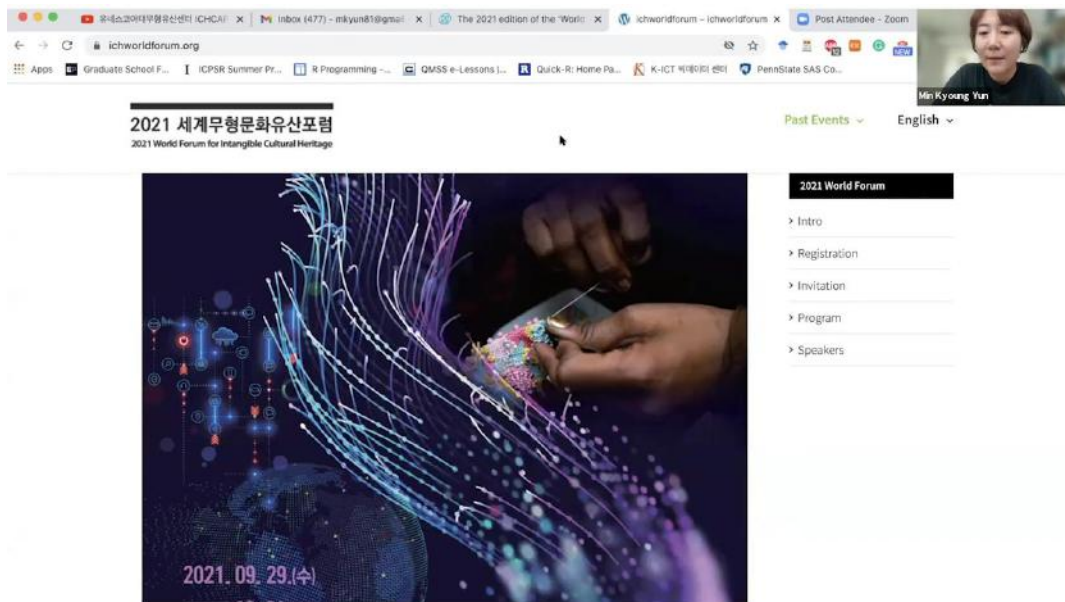


Figure 6 Min Kyoung Yun leading the discussion on World ICH Forum.

The talks by global experts and professionals centred around the idea of the rapid technological and scientific progress and how ICH has responded and contributed to it. This included examples like ICH in communication technology, repurposing ICH through digital technology, sustainability



through social investment models and enterprises, sustainable tourism, fair trade, advertisement, heritage-sensitive marketing and intellectual property strategies. The Forum also gave a platform to the youth to discuss the future of ICH as envisioned by the Z generation.

Some of the key observations that Dr Chapagain came across were that the idea of cultural creativity hinted at room for innovation that makes ICH more relevant to the younger generation. As a living heritage that needs to live and grow, the aspect of creativity allows that space for ICH to evolve and stay relevant. Secondly, the theme of the Forum was majorly about making optimum use of technology which the Forum succeeded in showcasing by not only having a discussion around the various applications of technology but also demonstrating its effectiveness through the use of metaverse. Thirdly, an important aspect of the Forum was also networking, especially towards capacity building, generating interest and creating support systems for each other.

Regarding the use of the technology, one of the more important questions raised was that while we attempt to contemporise ICH with digital technologies, how much access do the communities have to the same and how do we deal with the generational gap in the access to such technologies? There were also concerns raised over the gamification of people and culture on platforms like the metaverse which people are not yet comfortable with using. Another major point of discussion was how the use of IPR can be a tool in the sustainable development of ICH. Questions were also raised regarding the thin line between cultural representation and cultural appropriation, and the gap between funding resources for different initiatives and activities to help sustain local craftspeople during the pandemic.

### **Session 5: ‘Relation of ICH Convention to Other Conventions’**

**By Dr Eric Zerrudo**, Director, University of Santo Tomas Graduate School-Centre for Conservation of Cultural Property and Environment in the Tropics, Philippines.

Dr Eric Zerrudo, the Director of the University of Santo Tomas (UST) Graduate School Center for Conservation of Cultural Property and the Environment in the Tropics talked about the purpose of creating global frameworks like the 1972 World Heritage Convention, 2003 Intangible Cultural Heritage Convention and 2005 Cultural Diversity Convention and how these three powerful tools overlap each other.

Dr Zerrudo began by explaining the meaning of heritage as a “social construct” and the relation between natural and cultural heritage. The categorisation of heritage into concepts like natural, cultural, tangible and intangible gave rise to the heritage conservation movement. This movement began with the material-based approach which propagated the need to “*museumize*” the past. In the 80s, the value-based approach emerged which was highly based on the Burra Charter by Australia ICOMOS. This approach provided a new vocabulary to conservation principles by including terms like cultural value, aesthetic value, etc. and more importantly, it acknowledged the

community as the core of the conservation process. The latest approach is the living heritage approach which veers very strongly towards ICH by propagating the concept of continuity of the past through the present.



Figure 7 Dr Eric Zerrudo's session on 'Relation of ICH Convention to Other Conventions'

Dr Zerrudo explained three major events that shaped the formation of the World Heritage Convention. Firstly, many of our conservation efforts emerged after the Second World War. *"This very traumatic incident in world history melded people together"* because the devastation of the war eradicated big swaths of our memory. Assemblies of like-minded individuals and experts established organisations like UNESCO and ICOM in the post-war period. Secondly, they established the inflated notion of 'universalisation' under which certain achievements and natural wonders were not only meaningful to one person or a particular group of people but had value for all of humankind. And finally, the concept of virtue and virtuosity emerged which extended itself to the need for excellence and superior performance, the manifestation of which was seen in global events like the Olympics. These three events catapulted the fruition of the 1972 World Heritage Convention.

After realising that a number of the nominated sites of the 1972 Convention were closely linked with nature, the concept of cultural landscapes was introduced in 1995. These properties represented the combined works of nature and humans. The nomination of these sites depended on their ability to showcase Outstanding Universal Value. This OUV was characterised by three pillars – the ten criteria of the Convention, authenticity, and protection and management. The World Heritage Committee, over a series of Conventions, charters and documents, acknowledged in 2005 that the *"community should be integrated in the effort in conservation and this has to be codified and placed in the operational guidelines of the convention."* This 'metamorphosis' of the World Heritage Convention led to the introduction of the 2003 ICH Convention.

Dr Zerrudo explained how living heritage transforms from being a memory of the past to an identity in the present to finally a continuity in the future. It is enduring, evolving, exemplifying and emitting because of which the idea of authenticity cannot be applied to it. In this context, the 2005 Convention on the Protection and Promotion of The Diversity of Cultural Expressions was explained as an offshoot of the 2003 Convention. This Convention addresses the cultural and creative industries as well as the creative cities movement by UNESCO. The 2003 Convention overlaps the 1972 Convention and the 2005 Convention in the areas of the cultural landscape, ICH attributes, traditional systems, cultural expressions and contemporary practices.

The participants discussed the question of authenticity in ICH and how it cannot be applied to the Convention. One of the more important topics of discussion was documentation. Dr Zerrudo advised the participants to start the process of documentation by thinking about the purpose of the exercise before using any particular toolkit or guide to conduct the documentation. He explained the case of how conventions are made to guide nation-states but, on the ground, it is also important to be able to form a particular way of approaching the safeguarding situation as per the context in question. The safeguarding process has to respect the community and their creativity and dignify the site and the community instead of marginalising them. Finally, the topic of Disneyfication of heritage sites was discussed wherein cultural sites lost their original value and became centres of entertainment.

**DAY 4:** <https://youtu.be/sMmE0Bc71-4>

### **Session 6: ‘ICH and heritage-sensitive sustainable development’**

**By Dr Harriet Deacon**, Visiting Research Fellow, Centre for Dance Research, Coventry University, UK

Dr Harriet Deacon, an Honorary Research Fellow at the University of Cape Town (South Africa) and her colleague Anandita Patra from [banglanatak dot com](http://banglanatak.com) shared their experience of working on the HIPAMS (Heritage-sensitive Intellectual Property and Marketing Strategy) in India. The HIPAMS project was a community-driven marketing project that arose from the debate on how does ICH relate to sustainable development. The project used technology as a key tool and aimed to give the craft community “*more control over the use of digital technologies*”. The major challenge was about the access to connectivity, technology and the issue of the digital divide within the community. The project identified young tech-savvy community members and developed the concept of collective marketing through them.

Dr Deacon talked about how ICH has been looked at as a resource that is harvested by and for the cultural and creative industries. At the same time, the communities also need to earn money out of that ICH. Additionally, there is also the issue of third-party enterprises, often commercial, who also want to make money out of this ICH. So, while there is a scope for ICH to function as a resource,

there is a concern over “*how this kind of market interaction feeds back into the artist communities in terms of sustaining long-term innovation and growth and also in terms of livelihoods*”. The HIPAMS project hence looked at this interaction and how to maximise its benefits and minimise its risks.

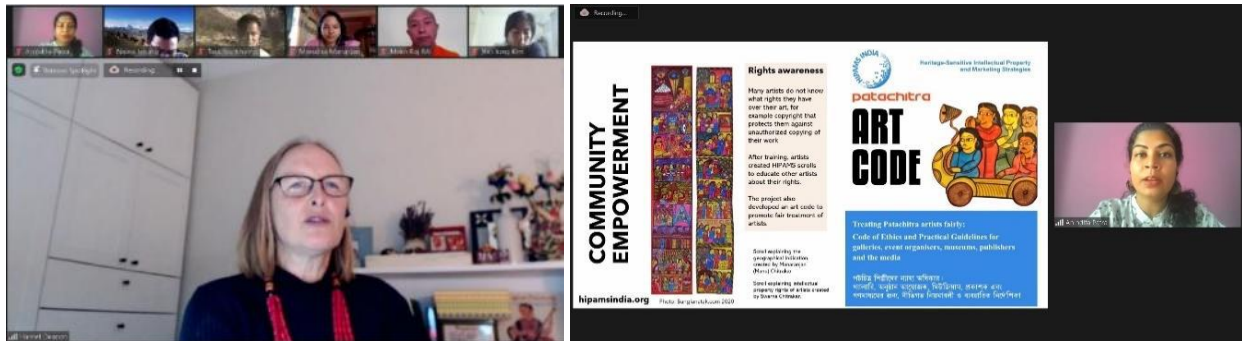


Figure 8 Dr Harriet Deacon and her colleague Anandita Patra from *banglanatak.com* discuss the HIPAMS model.

The project was a partnership between three different disciplines – legal, marketing and heritage – focusing on three different communities of eastern India. The team worked as consultants to help solve the various issues that the communities were facing like misappropriation, asserting their rights in the market, expanding their market, etc. The project went through four phases that were implemented - diagnosis, strategy development, implementation and monitoring and evaluation. The workshops, strategies and their implementation were done with the community’s active participation throughout the process. The goal of this collaboration was to develop a model that was feasible and practical for them to implement and sustain independently in the long run.

The project hence proposed the ‘Roots and Fruits’ model wherein “*the roots are what you inherit from the previous generation and the fruits are what you make*”. The discussion around this model was about how the things that are produced continue the tradition in the way we want it to be continued. The use of digital marketing and digital storytelling to show how the roots are linked to the fruits was adapted and owned by the communities and so the artists became the centre of the project. One of the major outputs of this project was the HIPAMS toolkit that gives detailed insight into the different heritage, marketing and legal tools an organisation or an individual can use while using this framework.

One of the major points of the discussion revolved around the sensitivity towards heritage. Especially during the process of community empowerment and market engagement, the HIPAMS team had to be mindful to not over-commercialise the heritage. The Roots and Fruits model helped decide which part of the tradition was the value to be maintained and which was open to innovation. Dr Deacon’s colleague Ms Anandita Patra from *banglanatak dot com* explained that while the HIPAMS team helped suggest strategies for some of the issues the communities were facing, it was the communities who took the ultimate decision of executing the strategy as they felt

right. Ms Patra also explained the creation of the Pattachitra Art Code that enlisted the artists' rights which helped the communities while negotiating with various types of audiences.

## **Session 7: 'ICH and Gender'**

**By Dr Helga Janse**, Researcher, National Research Institute for Cultural Properties, Japan

Dr Helga Janse, a JSPS International Research Fellow conducting research at the Tokyo National Research Institute for Cultural Properties discussed the issue of gender dynamics within the 2003 Convention. She was studying the float festivals of Japan in which large wheeled carts or floats are paraded around Japan often with music and other performances taking place on the top. Deities are summoned to temporarily inhabit these floats during these festivals which makes the floats sacred in a way. The festival is male-dominated and mandates the customary exclusion of women. This exclusion is seen in other traditional practices as well. *"The logic behind this customary exclusion of women is the underlying idea of blood pollution. So, blood from childbirth and menstruation is considered to be polluted and unclean and as such female bodies are also ascribed an innate uncleanness. So, the sacred must be protected from the pollution."* Today, explained Janse, some of the roles like that of musicians and pulling the ropes to move the floats have opened to women. Her research looked at how and why such changes occur.

She gave the example of the famous Birka warrior skeleton that the archaeologists discovered in Sweden whose discovery caused quite a stir and established how the discourse of heritage has been gendered. Furthermore, heritage has also been overtly gendered which can be through lack of access and participation. In her PhD research, Dr Janse looked at festivals as miniature societies which reflected the attitudes, social structures and movements within the larger society.

Gender being a sensitive issue is often easier to avoid than to address because *"here we have a potential conflict of interest between the freedom from discrimination and protection of tradition"*. The 2003 Convention includes what Dr Janse called a set of 'goodness criteria'. According to this, the ICH must be compatible with international human rights instruments, requirements of mutual respect among communities, groups and individuals, and requirements of sustainable development. In theory, discriminatory practices should not be included in the list of the Convention however, in practice there is no clarity as to what is acceptable and what is not. The 2013 UNESCO evaluation of the Convention found it problematic to integrate gender equality into the mechanism of the Convention calling it the 'elephant in the room' that nobody wanted to address. This 'goodness criteria' pushes the 2003 Convention to treat cultural heritage as something only positive as compared to the 1972 Convention which addresses the so-called negative or difficult heritage as well.

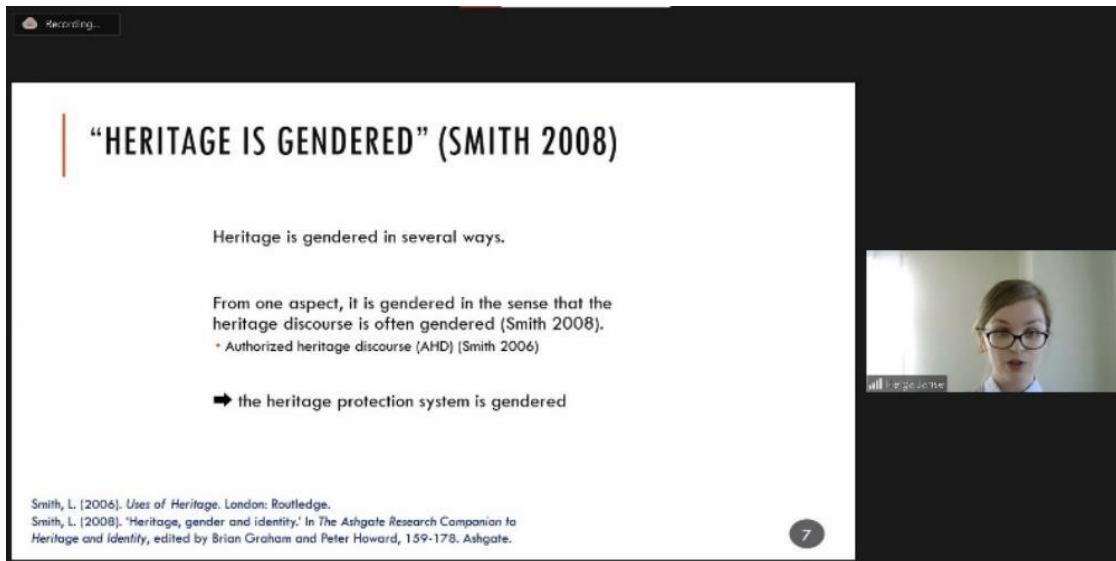


Figure 9 Helga Janse talks about 'gendered' heritage.

Dr Janse listed some advantages and disadvantages of mandating gender and inclusion in the ICH description. An official description can be used as proof of argument for continuing the discrimination to preserve the authenticity of the tradition. At the same time, it also helps the collection of data that enable gender analysis which can further help address gender and mitigate existing discrimination. The issue of gender and human rights can be addressed through two different approaches – universalism which promotes equal rights across cultures and cultural relativism which looks at the cultural context before establishing equal rights. These two opposing approaches have been the subject of discussion while revising nomination criteria for the representative list. The discussion that followed raised important questions on the power dynamics between gender and religion, tradition and culture, the extent of gender boundaries and the position of the third gender in this Convention.

DAY 5: <https://youtu.be/t6RnO-0eghU>

## Session 8: 'ICH and Inventorying'

By Ms Ananya Bhattacharya, Director, [banglanatak.com](http://banglanatak.com), India

The eighth session was conducted by Ms Bhattacharya from [banglanatak dot com](http://banglanatak.com). She emphasised the importance of community participation, consent and collaboration in the process of ICH documentation, inventorying and safeguarding. She established the importance of human rights in the ICH Convention and how the practice must be in tandem with the social practices of contemporary times. She talked about the foundational principles of safeguarding heritage as mentioned in the Convention. The first one, she explained, was the importance of mutual respect and community-attested value as a basic premise to ICH safeguarding along with the importance of community participation as being of utmost importance in documentation exercises.



Figure 10 Ms Ananya Bhattacharya's session on 'ICH and Inventorying'.

Apart from participation, Ms Bhattacharya also stressed the need for the community's free, prior and informed consent while inventorying the ICH practice. She addressed the importance of the community's access to instruments, objects, cultural and natural spaces or memories that they need for expressing their intangible heritage. She also talked about the community's right to secrecy and privacy. Giving the example of kalbelia dancers from Rajasthan, India, she explains how the knowledge needs to be documented but access to that knowledge needs to be constrained as per the community's wishes. Another important principle of safeguarding was that of the recognition and fair benefits. The richness of our heritage is taken for granted as we do not seem to give the tradition bearers their due credit. Hence, it is important to recognise the knowledge and efforts of these communities correctly, not use their knowledge out of context and not benefit from their misrepresentation. This can be achieved by fairly sharing the benefits of the safeguarding practice and transmission.

The pivot of inventorying ICH is community participation. Ms Bhattacharya advised that one must *"build trust with the community, make them aware of your purpose, understand what they would like to achieve out of it"*. As academicians, researchers and NGOs, we are facilitators. And so, *"our role"* explained Ms Bhattacharya, *"should not be becoming the voice of the community. Our role should be enabling the voice of the community and that is the principle with which we should do inventory and safeguarding."*

Mapping and inventorying ICH is crucial and beneficial for several reasons such as establishing the viability of the element, building community relationships and networks for safeguarding, raising awareness within and outside of the practising community, reinforcing a sense of identity and continuity amongst the practitioners, and building a healthy knowledge system for and attitude

towards the element, especially among the youth. It has also proved to be a very powerful tool in reviving an ICH element. To implement mapping and inventorying, methods like oral interviews through storytelling, diagrammatic mapping of resources and stakeholders, and seasonality mapping (which looks at the flow of the practice throughout the year) have been used. She also explained the 'Roots and Fruits' model in the context of Bengal Pattachitra's mapping and documentation.

After documentation and inventorying, Ms Bhattacharya talked about different components to execute safeguarding. To that end, heritage education was the first tool she mentioned. Education has proven to be most effective when imparted by the heritage practitioners themselves. Technology has also played a very important role in supporting skill transmission by providing easy accessibility to heritage resources. The next component was skill repertoire and innovation. This has been important to keep the ICH relevant in contemporary markets and, at the same time, retain the heritage value of the practice. Finally, the last component was the empowerment of the community. The source of this empowerment has been taking claim of their heritage, practising it and being able to generate an income out of this practice. The execution of these tasks could help ICH achieve the various sustainable development goals.

### **Session 9: 'ICH and Sustainable Development: tips on how to develop a strategy'**

**By Dr Ioannis Poullos**, Associate Professor, Centre for Heritage Management, Ahmedabad University

The ninth session was by Dr Ioannis Poullos from Ahmedabad University on 'ICH and Sustainable Development: tips on how to develop a strategy'. Dr Poullos took the case study of the town of Koroni in Greece to emphasise the importance of cultural mapping and creating a management plan to develop and safeguard the local heritage through sustainable development with a focus on economic opportunities and the use of cultural resources.

Dr Poullos first explained the common stereotypes on sustainable development that needed to be challenged. His first example was on how one of the methodologies to connect ICH and SDGs is to document ICH first and then think about a strategy to safeguard it. This could be challenged by looking at sustainable development strategies and identifying areas where ICH could contribute to it. Another common concept he challenged was the top-down approach to recognising and safeguarding ICH. He also pointed out the tensions between safeguarding and business development where often one is neglected over the other.



## C. TOWARDS A NEW STRATEGY



### Targeted actions on sustainable development

#### (1) International conference on '*Historical memory and Economic development*'

With the support of: Greek Parliament, and Embassies of Italy and France

Figure 11 Ioannis Poullos discussing the case of Koroni, Greece.

Dr Poullos then introduced the case study, i.e., the town of Koroni in Greece. Koroni has had multiple layers of culture owing to its vast history under multiple empires. Hence, when asked about the protecting heritage, the people of the town would turn to the Byzantine castle which they are very proud of. This highlighted the importance of the views that the local communities hold of the place which could help create a management structure for the safeguarding efforts.

Dr Poullos explained that for efficiency in safeguarding, a management structure must be in place. This plan has to be flexible to adjust to circumstances and embrace the concept of sustainable development as that of being interdisciplinary in nature. In the case of Koroni, a team was assembled comprising of individuals from various backgrounds. The project started as a local initiative to map the established strategy. The strategic model of development was based on the traditional model of 'sun and sea' tourism which negatively affected the harbour but at the same time kept the remaining city's traditional character intact. Mapping the established strategy offered a starting point.

A team comprising of an international consulting company, a social enterprise, post-graduate students from various backgrounds and the advisory team from the local organisation called Maniatakeion Foundation crafted the business plan for Koroni. The resultant business plan offered a high-quality life to its residents and unique experiences to the visitors based on the town's distinctive and especially cultural identity. The main objective was for Koroni to maintain its natural and cultural heritage with small-scale interventions and soft infrastructure. Hence, strategic themes were identified like protection and promotion of natural and cultural heritage, upgrade in the quality of life for the locals, etc. Corresponding action areas were listed down like

urban planning, and social services. New infrastructure, etc. and actions were suggested that linked the social, cultural and economic development of the town.

One of the ways of bringing these components together was the inscription of the Mediterranean diet in the representative list of ICH. This inscription not only brought in the UNESCO branding and international collaboration from other Mediterranean countries but also had the potential to increase community awareness, brought in and helped build synergies with the local companies. However, in the post-inscription phase, it has been observed that this branding is yet to be taken full advantage of. It is also important to continue the evaluation of the developed strategy at regular intervals to check its effectiveness and make necessary changes.

Dr Poullos stressed the importance of marketing as a tool for business development which is crucial to maintaining the long-term vision of the safeguarding projects. He criticised UNESCO for not using marketing as a tool to achieve long-term development. He said, *“Sustainable development cannot be achieved in the long term unless there is an economic benefit... and we have to build the right strategies in order to achieve this long-term economic sustainable development otherwise we waste resources and we will go back to having inventories of traditions that are dying out.”* Sustainable economic development is not about rhetoric but action. It is not abstract but based on carefully devised strategies, vision, mission and synergies.

**DAY 6:** <https://youtu.be/pRyVzDv7kb8>

## **Session 10: ‘ICH and Urban-Rural Sustainability’**

**By Ms Anna Yau,** Project Manager, The University of Hong Kong, Hong Kong

Ms Anna Yau elaborated upon urban-rural sustainability through the case study of the Lai Chi Wo Cultural Landscape Project by the HSBC Rural Sustainability Programme at HKU as an example of successful practice in rural revival and urban-rural integration. The project covered various aspects related to ICH like environmental sustainability, climate change, business entrepreneurship and livelihood.

The Lai Chi Wo project aimed at revitalising the rural-urban integrations by revitalising the cultural landscape and at the same time, reviving the living traditions within the landscape as well. The project aimed to *“enable the community to continue the original uses of the place such as farmland, house, rivers, continue the relationship between people and nature, continue their cultural expressions and also continue their caring of all these tangible and intangible components.”* To bring the site back to life, Yau and her team applied the living heritage approach which focuses on the continuities, the different characters and dimensions of heritage. Hence, it is not safeguarding a place by conserving it and freezing it in time but it creates a process of continuous creation and recreation by the community even after the official project ends.



Figure 12 Ms Anna Yau discusses the case of Lai Chi Wo.

Ms Yau believes that while the result of the project is important, the process of achieving that result is equally important. The process started with inventorying the traditional lifestyle, the utilization of natural resources, and the living traditions of the village. It was found that the process of safeguarding tangible heritage helped to build natural, cultural and social capitals. Keeping these three interrelated capitals in mind, the team developed six core dimensions of sustainability assessment: participatory governance, precautions and adaptations, cross-spatial integration, socio-ecological systems integration, livelihood sufficiency, and inter-generational equity.

The living heritage approach allows for changes to be adopted as per the societal, community and economic requirements. At the same time, the approach stresses the involvement of the core community. This was implemented at Lai Chi Wo through the co-management process where a group of people with a network of resources co-manage the space as needed. This capacity-building exercise prompted the older and the younger generation's active participation in the revitalisation process. This process of safeguarding has been an exchange between the local community and the project team as the team also participates in the various activities, rituals and traditions of the community. It has been a process of learning from each other where, for example, the project team teaches the community the use of modern tools in exchange for knowledge of native herbs and plants.

These activities and exchanges led to the foundation of the Academy for Sustainable Communities. This academy includes a structured curriculum on local ecology, cultural landscape, sustainable agriculture and community partnerships. The courses are available to the residents of Hong Kong as well as foreigners. Additionally, there is also the field leaders training program which trains the locals to carry out various activities to impart this knowledge to the upcoming generations.

The team introduced multiple activities to ensure the continuity of this project through the establishment of a community economy like establishing a local kitchen to support agricultural production and traditional food products, the 'Rural in Action Start-up Schemes' that provides seed funding to start-up businesses. Some of the start-ups Yau showcased heavily depend on traditional knowledge and the use of naturally available resources which have been successfully repurposed for a contemporary clientele. Another initiative to raise awareness and disseminate knowledge has been through the annual village festival. *"This project demonstrates a very important interweaving of natural and cultural heritage and setting a new urban-rural sustainability agenda."*

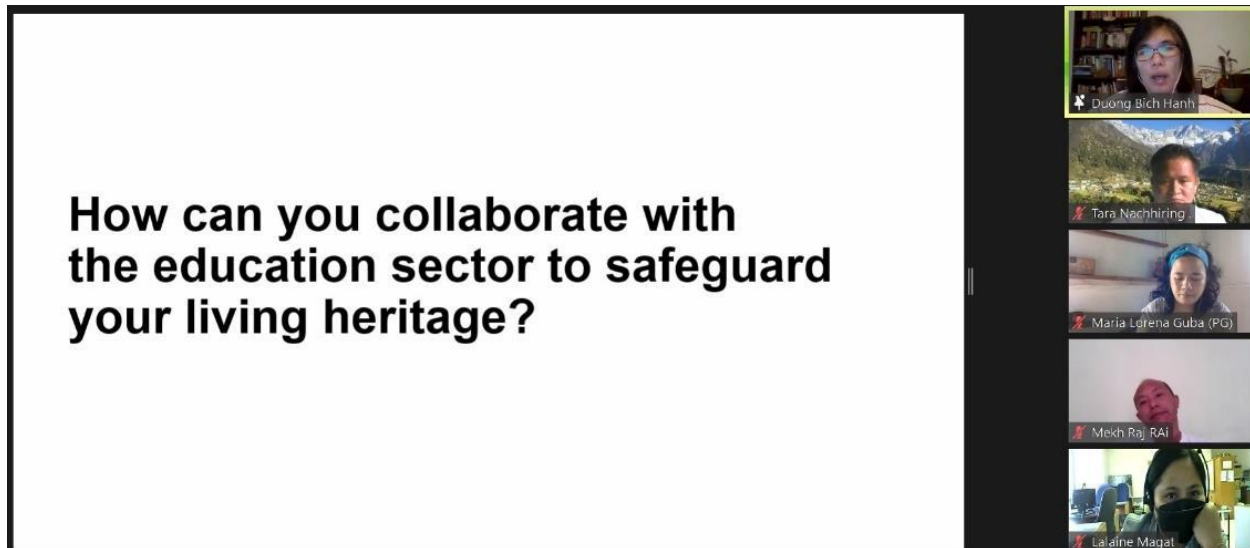
## **Session 11: 'ICH and Education'**

**By Dr Duong Bich Hanh**, Program Specialist and Chief of Culture Unit UNESCO Office in Bangkok

Dr Hanh, Program Specialist and Chief of Cultural Unit at UNESCO Bangkok introduced ICH as a tool to impart education and the UNESCO Bangkok's survey on 'Teaching and learning with and about intangible cultural heritage in Asia and the Pacific'. Within the 2003 Convention, capacity building has been a very important topic and has prompted workshops on various topics like inventory, safeguarding, preparing nominations, etc. and new topics like gender and sustainable development are being constantly added.

Education has featured in the 2003 Convention as a tool for safeguarding. For example, transmission through formal and non-formal education has been considered a safeguarding measure and recognition, respect and enhancement of ICH through education. Education is also one of the seventeen goals for sustainable development and the key agenda of this goal is to ensure inclusive and equitable, quality education and promote lifelong learning opportunities for all. Moreover, it also promotes culture, peace and non-violence, appreciation of cultural diversity and culture's contribution to sustainable development.

According to Dr Hanh, *"the key is really how we to make their (educational agendas) life easier by bringing culture into their agenda as well as for them to help us continue to safeguard and protect all these world heritage – tangible heritage, intangible cultural heritage as well as to promote the roles of arts and creativity in school."* UNESCO in partnership with ICHCAP initiated a program on bringing living heritage to the classroom. Under this program, a series of animated videos were created for different audiences to explain how each group of stakeholders (teachers, parents, students, heritage practitioners, etc.) can contribute to safeguarding ICH by introducing it in the classroom. This approach on one hand contributes to improving the quality and relevance of education as mandated for the State Parties and on the other hand, it continues to safeguard ICH through formal and non-formal education as mandated by the 2003 Convention.



*Figure 13 Dr Duong Bich Hanh's session on 'ICH and Education'.*

ICH and education can be combined in two ways – by teaching about ICH and by teaching with ICH. The former introduces ICH as a subject of instruction while the latter uses it as a pedagogic tool. This approach also tries to balance the connection between school knowledge and community knowledge and bring the students closer to the reality they live in. Dr Hanh presented the survey conducted by UNESCO and ICHCAP to understand the extent of the use of ICH in schools and the various entry points used for it. The survey showed that ICH, as per the respondent teachers, can be used in all subjects. Extracurricular activities emerged to be a popular platform for integrating ICH and 80% of the respondents believed that using ICH can be beneficial for students.

Through the pilot project, six practical steps have been developed for teachers to guide them to bring ICH into school. Apart from that, there are also practical tools, teachers' guides, references and case studies available to facilitators and community members to practice this approach. The communities have also played an active role in demonstrating their knowledge directly to the students and also by providing training to the teachers. The survey has shown that lack of time and knowledge have been the main barriers to implementing this approach. However, this teaching methodology allows the learning to be contextualised, more engaging and practical for students. It allows teachers from different subjects to collaborate and teach ICH more holistically. Furthermore, it also allows the students to explore their own identity and culture, understand ICH in connection with sustainable development and encourage intergenerational dialogue. This can also be implemented through non-formal channels of education like museums, community centres, temples, vocational learning centres, etc. In the larger picture, this approach can contribute to the creative economy and encourage intergenerational transmission.

**DAY 7:** <https://youtu.be/-ZOCAwu5TGE>

## **Session 12: 'ICH and the Pandemic'**

**A Panel Discussion with Professor Ashoke Chatterjee**, Advisor, Centre for Heritage Management, Ahmedabad University,

**Dr Marilena Alivizatou**, Honorary Lecturer, UCL Institute of Archaeology, UK,

**Mr Ashish Kothari**, Environmentalist, Founder of Kalpavriksh, India, and

**Juliette Hopkins**, Programme specialist, Intangible Cultural Heritage Section Division for Creativity, UNESCO, France.

A panel discussion was held on the effect of the pandemic and other crises on intangible cultural heritage. The discussion took place between the moderator, Mr Professor Ashoke Chatterjee who is the advisor to the Centre for Heritage Management, Ahmedabad University along with the panellists, Dr Marilena Alivizatou - Honorary Lecturer at the University College London, Mr Ashish Kothari - Founder-Member of Kalpavriksha and Ms Juliette Hopkins - Programme Specialist at the Intangible Cultural Heritage Section Division for Creativity in UNESCO. The speakers gave various examples of resilience amongst heritage practising communities.

Professor Ashoke Chatterjee observed that in times of crises such as during the COVID-19 pandemic when priorities have been concerned, culture has been pushed back and *“we (the cultural sector) are considered as perhaps what might be described as a soft investment, not as a critical investment”*. However, this pandemic, according to Professor Chatterjee, has forced people to think outside the normal support systems provided by the economy and rely on creative and cultural industries. This experience has also showcased that *“the true measure of progress is human well-being”* and not statistics or infrastructure. Moreover, it has brought opportunities to the cultural sector to offer something in the form of this well-being that is not a choice but a priority. Professor Chatterjee’s advice was to start with *“some sense of whether we are learning any lessons that we can now take as documented experiences to the level of policymaking in our societies. We change at the local community level where people are using our cultural resources as a source for progress, for well-being and not just for survival but survival at a decent level.”*

Dr Marilena Alivizatou shared her insights into the previous sessions of the workshop. She shared Dr Hanh’s thoughts on how the idea of ICH has moved from heritage preservation to the broader field of sustainable development and how the two ideas can support each other. The key idea here was to look at ICH as a tool or a resource. She also shared Dr Deacon’s presentation on HIPAMS tools for sustainable economic development and raised concerns regarding the problematic implications of introducing western economic development tools in a very different local context. Referring to Dr Janse’s presentation on gender, Dr Alivizatou also remarked on the multiple contradictions between validating gender stereotypes and norms in heritage and at the same time, promoting empowerment and equality and the idea of preserving and at the same time renewing

gender roles. She further stressed the importance of technology, community participation and the need to develop habits of coexistence through three projects that she briefly introduces.



Figure 14 Dr Marilena Alivizatou, Mr Ashish Kothari and Professor Ashoke Chatterjee discuss 'ICH and the Pandemic'.

Building further on this topic of coexistence, Mr Ashish Kothari shared his experience of witnessing community resilience and expression of solidarity during the pandemic. He shared examples from India which featured in a collection of 65 different stories across India that talk about community resilience against the pandemic. Some of the key lessons from these stories of resilience were the importance of rebuilding and a sense of solidarity amongst communities while dealing with internal inequalities like patriarchy, racism, etc., challenging capitalism through collective rights to the common resources, direct democracy, challenging economic globalisation through localised self-reliance and exchanges for basic needs and dignified livelihoods, the importance of knowledge traditions, etc. He linked these various initiatives based on integrating politics, economics, society, culture and environment to create what he called the flower of transformation. The resultant core values would then become a tool of resilience against different types of crises.

Ms Juliette Hopkins from the UNESCO head office in Paris talked about the online survey on living heritage experiences and the pandemic. The survey looked at how ICH has been affected by the crisis and how it has played a role in the lives of the communities to support resilience and recovery. The survey showed that not only did the pandemic affect the socio-cultural and spiritual lives of the community but also very strongly the economic lives, especially of those communities who depended on ICH for their livelihood. However, the dynamic and adaptive nature of living heritage allowed it to be transformed and take up new meaning, especially through social media and digital technology platforms. Furthermore, the time spent at home also encouraged intergenerational transmission as depicted by the responses from the younger generations. On the individual level, respondents to the survey spoke about how engaging with their ICH, for example,

traditional belief systems, music, traditional food, etc. brought them psychological and spiritual comfort and a sense of support. ICH was also used as a channel of social solidarity and cohesion on the collective level through shared practices. This is a reminder that *“public health is not just about preventing the transmission of disease but also about enhancing people’s quality of life and in this way, we can see how intangible cultural heritage had an important therapeutic and restorative dimension in the pandemic.”*

Ms Hopkins also elaborates on the role of living heritage in communicating about COVID-19 to promote behaviour change and advocate for public health in more accessible and relatable ways for communities. Another important theme emerging from this survey was the revival of certain types of traditional activities like food production and healthcare. ICH hence played a role to find more sustainable and resilient solutions to questions like sustainable agriculture.

One of the starting points of discussion was the concentration of resources including those like technology being concentrated on the top rather than the bottom where the communities reside and how cultural heritage can contribute toward a more equal and inclusive system for the future. Furthermore, when talking about finding security and comfort in the past knowledge, it must be acknowledged that sometimes this past has also been unjust. Does the pandemic then tell us about what needs to change in this heritage or what heritage we need to create for the next generation? In many cases, this memory of the past (positive or negative) becomes an important source of strength to make a change. In this process, the youth are playing a pivotal role in developing hybrid systems of development that do not discard the past nor accept the modern. The question then is how do we bring the necessary resources to the community level that can empower people with the knowledge of their past and their present and allow them to share this with the others who are going through the same anxieties, concerns and aspirations? Finally, the underlying theme that emerged was the fact that crisis has been a permanent feature of our lives and *“to be able to manage heritage within this kind of turbulence is not a choice, it’s something that we are going to have to live with”* and that *“the future for the resilience of our cultural heritage lies in communities and the younger generation”*.

**DAY 8:** <https://youtu.be/pQ83-Q2ggL4>

### **Valedictory Session**

The valedictory addresses were led by Dr Hanh who congratulated the participants on developing the thoughtful project proposals. She gave an important piece of advice by saying that though documentation and inventorying are crucial processes in understanding the viability of the ICH element, they are the beginning of the process of safeguarding and that the documentation is successful if it leads to a more meaningful action that involves the community because until we have that anchor in the community, we cannot be so certain that when we leave, our project will continue to live on. Furthermore, it is important to create an enabling environment that can



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ensure that after the professionals leave the field, the ICH will live on, whether that is through policy level or by engaging with local institutions and communities. She also stressed the Sustainable Development Goals and the need to address these through the project proposals in a realistic manner. She also raised the points of keeping the community at the centre of the projects and finding strategic potential partners to participate in these projects.

Professor Chatterjee addressed the participants regarding understanding the impact of the crises like the pandemic and climate change on the communities they were addressing through their project proposals and perhaps how these communities can be supported in such times. He also spoke about how these projects can be made relevant to the community by empowering them through the use of technology, capacity building and community participation in social and governance systems at the ground level. By assisting the communities to fulfil their needs through these projects, we will be able to perhaps *“underline for the international community as well as for our own authorities, our own governments and partners how critical culture is to the resilience of human beings and of communities and societies”* to stand up to the multiple crises and changes in the present and the future. Dr Park from ICHCAP summarised the various themes covered in the workshop. He drew the participants’ attention to the World ICH Forum organised by ICHCAP and the Youth Summit held on the second day of the Forum and invited the participants to be a part of the official launch of the Youth Forum scheduled in 2022.



Figure 15 Valedictory session on the last day of the workshop.

**Participants' Expo (<https://youtu.be/QGn9ZDTI-TQ>) and Closing Ceremony (<https://youtu.be/IYi4EkqMg8A>) :**

The expo started with opening remarks from Mr Gi Hyung Keum, the Director-General of ICHCAP. He encouraged the participants to share their ideas on the online platform with a community of researchers, academicians, community members as well as organisations and become a part of the ICH network. He ended on an encouraging note of hoping to be able to conduct this workshop physically in 2022.

The expo ended with closing remarks from Dr Duong Bich Hanh, Dr Weonmo Park and Dr Neel Kamal Chapagain. Dr Hanh shared her insightful feedback on multiple points. She congratulated the participants on their projects and encouraged them to think beyond inventorying and documenting to develop projects that emphasise the importance of sustainable practice and transmission. She encouraged the participants to work with the communities and ensure an inclusive approach that supports community-led initiatives. She also congratulated the participants on highlighting the broader landscape in which the ICH element exists and ensuring that the concerns of this host ecosystem are also addressed. She emphasised the fact that ICH does not exist in silos and is linked to tangible elements in the larger ecosystem. She thus encouraged the participants to use different resources that contribute to the sustainable safeguarding and development of the ICH. Lastly, she reiterated the objective of networking and hoped that the collaboration formed during this workshop continues to grow in the future.

Dr Park, the Director of the Office of Cooperation and Networking at ICHCAP congratulated the participants on their presentations and expressed his hope that the participants apply their learnings to bring a brighter future for the communities. He also introduced the participants to the first MOOC being organised by ICHCAP and UNESCO on Living Heritage and Sustainability and encouraged them to participate in the course.

Finally, Dr Chapagain congratulated the participants on behalf of Dr Devanath Tirupati, the Senior Dean of Academics and Dean of Amrut Mody School of Management, Ahmedabad University. He also emphasised the strength of networking and peer learning that the participants displayed. He mentioned a potential publication of the projects submitted by the participants through the channels like that of ICHCAP. He also highlighted the benefits of having an interdisciplinary audience that greatly contributed to the workshop and the nature of project ideas. The importance of critical thinking was highlighted and how workshops like this can nudge participants to think of ICH from perspectives like gender and society. He also flagged the possible ethical concerns that the participants might have as researchers and stressed the inclusion of communities and their consent in such matters. Finally, he acknowledged the practical potential of the project ideas and offered intellectual support and the benefit of ICH networks in the Asia-Pacific region for the potential execution of these ideas.

## ANNEXURE 4 – Participants’ Project Idea Submissions

### 1. The Mask-Making Culture of Majuli in Respect of Sattriya Culture

By Kajal Sharma & Kalyani Borah, India

**Objective:** To systematic documentation of the element and enhance awareness of potential sustainable development the element holds.

#### BACKGROUND:

The largest river island in the world- Majuli- which etymologically means the land between two parallel rivers. The island is bounded by three major rivers: Kherkutia Suti, Subansiri and the Brahmaputra (Bhaskar et al., 2010). This largest river island is home to the pristine cultural heritage of Assam and the Vaishnavite shrines, popularly known as **Satra** initiated by reformist saint Srimanta Sankardeva and his disciple Mahadeva in the 16th century who established about 70 Vaishnavite monasteries. As such, the island has been a principal place of pilgrimage for the last 400 years (Sarma and Phukan, 2004). Island has been nominated by the Indian Government for World Heritage site in the ‘Cultural landscape category’ in 2004, 2006, 2011, and 2014 Island which is spread over 800 km is not only a hotspot for the natural landscape, and cultural heritage but also is rich in intangible cultural heritage which is spread among different ethnic groups that live there.

There are many different domains of intangible cultural heritage which can be identified on the Island, from oral tradition to traditional craftsmanship and social practices in these communities. One of the important elements of their culture is **Mask making**.

The history of the use of masks in Sattriya culture goes back to the time of Sri Sankradeva who introduced this practice as an element which helps in theatre practices - **Ankiya Nat**, where masks are used to depict mythological characters and to portray the storytelling of different characters. Though the performance of Mask Theatre is continuing today, the lack of required depth and density of such presentations are not up to the mark (Ananya Barua,2020). The said performances are present in semi-trained and sometimes without the primary root elements. The orchestra played in the background plays a vital role. (Primary sources in verse of oral)

Based on the usability, the masks are classified into three subcategories: **Mukh-Mukha** covers the face or head. **Bor-Mukha** covers the entire body or sometimes the upper body and is not at all flexible; there are no movable parts. **Lutukori-Mukha** covers the full body with flexible body parts representing hands, and beaks (Ananya Barua,2020). Some of the prominent character representation that needs Mukhas or masks are Brahma, Hansa, Ganesha, Gaduda, Jatayu, ten headed Ravana, Kumbhkarna, Taraka, Maricha, Subahu, Putana, Chakravat, Kaliya Naag, Bakasura,

Aghasura, Dhenukasura, Batsasura, Hanuman, Jimbaran, , Baraha, Narasimha etc. Modernization and availability of alternative decors replacing the masks and a few more elements, result in the loss of this ethnic craftsmanship among communities and now it is just restricted to two or three satras namely Khatpar Satra and Natun Samaguri Satra. Different satras present in Majuli practice different Cultural activities which need to be documented.

**SIGNIFICANCE OF ELEMENT:** Masks or Mukhā are an integral part of Assam, specifically Majuli, where this intangible element is connected to different elements of Intangible cultural heritage like songs (Borgeet), dance (Sattriya and its various forms), Theatre or Bhaona (Ankiya Nat) and many other forms which documentation needs to be updated. The objective of the proposal is to document the Mask culture of Majuli with a special focus on Sustainable development goals where it is hoped that Sustainable development goals of livelihood, quality education and gender equality can be connected with this element which consequently will help these ethnic communities. This also aims to involve all the ethnic groups irrespective of their existing population.

### **METHODOLOGY/ ACTION PLAN**

1. The initial and foremost idea is to collect information and local opinions through a questionnaire. (Has been initiated through digital equipment, contacted a few stakeholders)
2. Approached concerned authority of the domain i.e., ACS Himadri Borah.
3. After the reopening of schools and colleges, workshops on mask-making methods can be organised (For schools). Seminars can be presented on how this mask-making culture can be profit-making as well as encouraging career options by holding its authenticity intact. (For colleges). Ethnic communities will also be encouraged to create their educational channels which can act as a source for transmitting this living heritage.
4. To initiate a gallery initially and an eco-museum in the future. This can be developed around community centres or on the periphery of Satras.
5. While documenting the whole series of productions, the archives produced will need preservation that eventually creates employment.
6. The tourism sector has been activated long ago, although due to a lack of proper commuters often travellers hesitate to visit. Development and standardization in cultural integrity would make the way for visitors to the hotspot that people decorated.

### **Indicators of Success**

1. Large-scale participation of youth in mask making.
2. Availability of archival records for academic research.
3. Increase in tourist mobility.
4. Eradication of perception that signifies mask making as a mere thing rather than a cultural

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heritage element.

5. The frequent inclusion of Sattriya culture in co-curricular activities of schools and colleges.
6. Women Participation.
7. The proliferation of mask-making simultaneously would also encourage other craft production in the area.

### **Stakeholder Communities**

1. Sattras, especially Uttar Kamalabari and Samuguri
2. Several Individuals living on the periphery.

### **Potential partners**

1. Other Sattras
2. Majuli University of culture
3. Mahapurush Srimanta Shankar deva Vishwavidyalaya, Nagaon
4. Schools
5. Majuli sustainable tourism development project.
6. Social Media influencers (vloggers)
7. Kshetra space for Architecture.
8. Missing autonomous council
9. Assam state biodiversity board
10. Bamboo industries
11. Jadav Payeng, the forest Man
12. Dr Bhupen Hazarika Centre for performing arts, Dibrugarh University.

### **Estimated timeline**

1. To engage and build the trust with the community will take up to 1 or 2 years this will include school visits (**this process will be initiated through personal visits and documentation**)
2. Contacting stakeholders and presenting proposals regarding the inclusion of all the communities living there might have critiques so this will be taking approx. 1months might get extended
3. Considering all the approaches taken to achieve the short-term objective will be taking 2-3 months.
4. If this continues in a year the proposal will be at a stage to take forward to support the initiative of the Indian government to amplify Majuli as a world heritage.

### **Links to video references:**

1. <https://youtu.be/vpViK853rmY>

2. <https://youtu.be/6h5YJjkM9fc>
3. <https://youtu.be/76c9iSgAEJ4>
4. <https://youtu.be/1wMnXXD21Xk>
5. <https://youtu.be/5IU5ITtexYw>

## References



Majuli Traditional Masks kept at the home of Hem Chandra Goswami - Majuli Island - Assam - India



Hem Chandra Goswami Mask Making specialist  
Majuli - Majuli Island - Assam - India



The traditional masks of Samaguri Satra on display ~  
Majuli ~ Assam ~ India

## Questionnaire

নাম:-

গাওঁ:-

বয়স:-

(১) আপুনন এই নিল্ল কলা ককনিয়াৰ পৰা আৰম্ভ কনৰছে?

(২) মুখা তিয়াৰ কছৰাছি আপুনন কাছৰাবাৰ সহায় লয় কন সকছলা নখনন ননছেই কছৰ ?

(৩) আছপানাৰ পনৰয়ালৰ সকছলা সদস্যই এই কলাি পাককি কননক ? নবছিককক মনহলা সকলৰ অৱদান ককছনকুৱা ? (৪) আছপানাৰ গাওঁি ককৱল আপুননছয় কন আৰুআন বয়নিছয় এই নিল্ল কায্য কছৰ ?

(৫) বিত মানি ইয়াৰ বয়ৱহানৰিাি ককাছনাধৰণৰ পনৰৱিত ন কদখা পাইছে কন?

(৬) আপুনন মূখা সমূহৰ নবক্ৰী কছৰছন? য্নদ কছৰ ককছন ধৰণৰ বানগেযা অনুকৰণ কছৰ?

৭) এই নিল্ল কলাৰ সনবছিষ নলনপবদ্ধকৰণি আছপানাৰ নক মন্তব্য?

(৮) মুখা নিল্লৰবিত মানৰ নয্ অনাব্িকৰণ আপুনন সন্তুষ্ট কন? আপুনন অনুভৱ কছৰ কন এই কলা নবশ্ববযাপী েননিয়া কয়্গাযা ৰাছখ! (৯) আছপানাৰ মছি মূখা নিল্ল কলাই মােুলীৰ আনথতক, সামানেক, আৰুসাংস্ক্ নিক েীৱনি িভানৰি কছৰছন?

(১০) য্নদ নিুন িেই বা অনয সাংস্থাই আছপানাছলাক মুখ িাধানয কনৰ এই সাংস্ক্ নিক আৰুসুকীয়া পনৰচয় নদবকল নকুমান নিুন িদছেপ লব নবচাছৰ আপুনন সন্মনি নদব কন ?

ধনযবাদ

Name:

Village:

Age:

1. Since when are you related to the mask-making culture?
2. Do you need extra hands while making the masks?
3. Is your family related to the making culture? What is the role of women in the making culture?
4. According to you, How many families depend on their livelihood the mask making?
5. In the past have you seen any changes in the uses of these masks?
6. Do you sell these masks? If yes, what are the methods of selling you adopt?
7. What is your opinion on thorough documentation of the mask-making culture?
8. Are you satisfied with the current popularity of the masks? Do you think the culture deserves worldwide recognition?

9. Does the mask-making culture contribute to the socio-economic and cultural life of the Majuli?
10. If the new generation and other organisations initiate dynamic methods to gain more recognition worldwide, Will you support them?



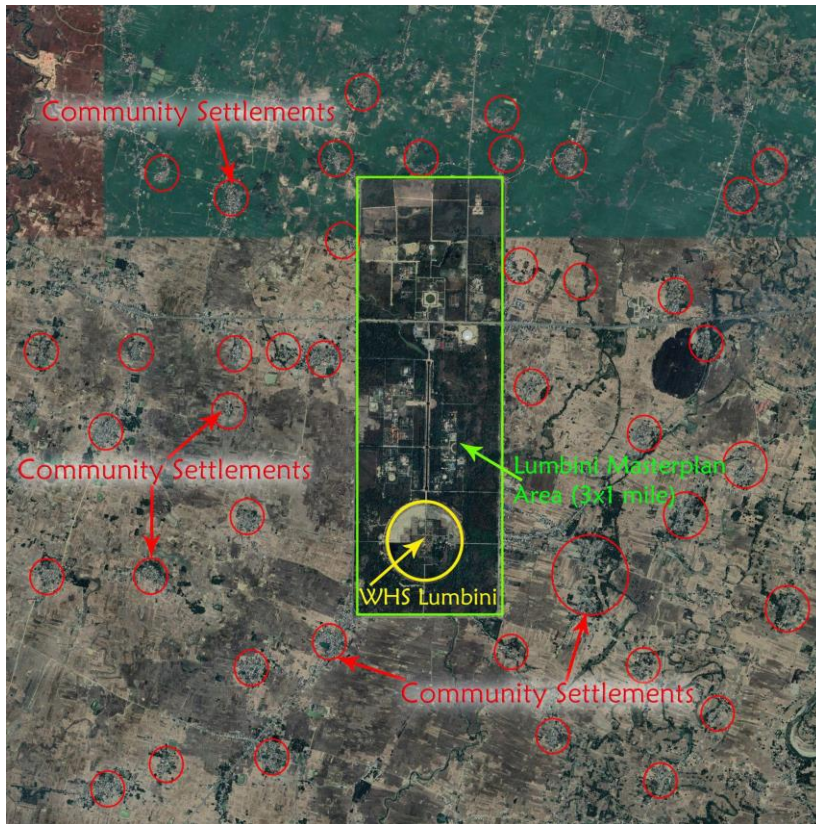
## 2. Grass Craft Weaving In Lumbini, Nepal

By Chandra Prakash Pathak, Nepal and Ruth DCosta, India

### BACKGROUND



Grass craft making is an important part of life for the communities living around the UNESCO World Heritage Site, Lumbini, Nepal. The community has been involved in making the crafts for a long time and it has a significant cultural value. The community is involved mainly in agriculture and their economic condition is limited despite having a World Heritage Property. The importance of the World Heritage Property has a significant role to play in the socio-economic development of the community. More than 1.5 million tourists are visiting the Site every year (before the pandemic).



There is a great opportunity for Tourists to go to the nearby communities to see their arts and cultures which are currently left unexplored. The community has many indigenous knowledge and skills and one of them is grass craft making. Though there is world-class development going on inside the Lumbini Masterplan area, the community settlements around the Masterplan are facing many problems, one of which is economic opportunities. The tourism benefits offered by the World Heritage Site are being used by the people coming from other parts of the country, hence the indigenous people are being

left behind. The local agrarian community doesn't have enough capital and awareness to take advantage of the tourism industry.

It has been found that the tourists visiting the WHS are being attracted to the grass craft-making process and the products and a few community members are making grass crafts suitable for the tourists that will enable them to improve their economic conditions.

### **SIGNIFICANCE OF THE ELEMENT**

This ICH element has a very important cultural value in the community From birth to death, in every ritual, festival, and agricultural work grass craft is used by the community members. Also, the craft is eco-friendly, unbreakable, and can last for many years due to the strength of the grass used. Along with the traditional crafts now modern crafts are being made to fulfil the requirements of foreign customers who like to buy a souvenir from Lumbini. As the world is facing huge problems with plastic waste, this craft can be a solution to those problems The World Heritage Site can also use the craft as an



alternative to plastic packaging. Especially women of the community are involved in making the craft while men are also involved in harvesting the grass.

### **ENVIRONMENTAL ASPECT**

The element is highly related to the daily lifestyle of the community and it tends to promote nature conservation and a clean environment because the crafts are made from nature-based and locally available raw materials. The grasses are grown on the river banks and waste land where the grasses create a micro-ecosystem. The grasses become a shelter for many birds and animals hence it is very important to protect the grasses for the environment and also for the community.



Because of the population growth, the land encroachment is increasing hence the places where the grasses were growing are disappearing hence it is becoming hard to find grass. The community is somehow trying to protect the grass so that they can use it for craft making. Also due to climate change, the availability of grass is decreasing.

### **OBJECTIVES**

The objective of this proposal is to bring the different stakeholders of the community to one platform so that the ICH element can be documented and inventoried and the community is empowered enough so that they can continue this tradition with knowledge transfer to the next generation. When completed it can be a great achievement for the community and also for the World Heritage Site of Lumbini. By implementing this proposal, the community will move further to achieve sustainable development.



After implementing the plan, the practice of making the craft and its products can become a

sustainable tourism product. The main concern of the artisans is the branding and marketing of the products so that the products made can be easily sold. Hence, with this project, a proper branding and marketing solution can be provided to the community.

## **PROPOSED ACTIVITIES**

### **1. Create a Crafts Hub**

The Craft Hub would be a place to bring practitioners together, and develop synergies with museums, NGOs etc. From this Hub, skill enhancement and skill transfer to the local community members can be executed. Also, awareness and promotional activities, as well as extracurricular activities in the school curriculum, can be performed through this Hub as a long-term plan. Various activities such as workshops, camps and field trips can be conducted when the Hub becomes fully functional.

### **2. Make a Digital Platform**

A digital platform would be created to make the ICH element known to the broader world, and the visitors of the World Heritage Site Lumbini. Through that platform, a marketplace can also be developed shortly through which anyone can place online orders.

### **3. Create synergies with tourism stakeholders**

The tourism stakeholders of Lumbini would be brought together so that synergy is created when promoting the Intangible Cultural Heritage.

## **METHODOLOGY / IMPLEMENTATION OF THE ACTION PLAN**

1. With proper coordination with the Local Government, Provincial Government, Tourism Department and the Museum authorities, the skill enhancement and crafts/products promotion strategies would be identified and implemented.
2. Young girls from the community would be identified and appointed to take the charge of driving the craft-making business.
3. Branding and marketing strategies would be implemented so that the crafts/products can be marketed as the product of Lumbini - the birthplace of the Buddha.
4. Owing to the seasonal nature of the availability of the natural resource viz., grass, the use of modern agricultural and storage practices has to be implemented.

5. By engaging the new generation in Research, Documentation and Innovative thinking, problems faced by artists & craft sellers would be solved.

### STAKEHOLDER COMMUNITIES



The stakeholder community is the community living around the World Heritage Site of the Lumbini Master Plan. There are various ethnic groups such as Madhesi, Tharu, Muslims who are the practitioners of the grass craft making. These all ethnic groups are using the grass craft in their rituals and cultures. Within the community the women are the artisans of the grass craft hence they are the main stakeholders.



## INDICATORS OF SUCCESS

1. As the community is located near the UNESCO World Heritage Site, Lumbini - the birthplace of Lord Buddha, it attracts a large number of tourists annually. (1.6 million in 2018, before the pandemic) In addition, a museum in the village vicinity is an opportunity to make a concerted effort to showcase the HANDCRAFTED PRODUCTS.

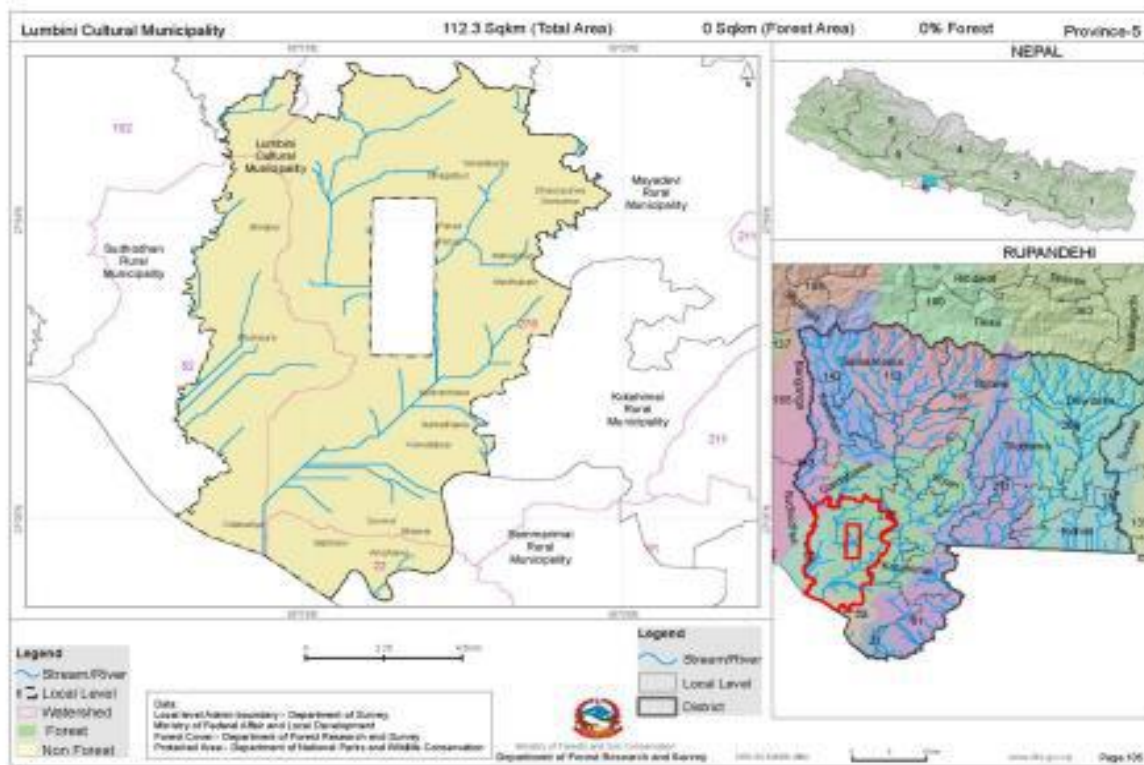
With the help of the Local Government, an exclusive "HANDICRAFT HUB" can be set up within the Heritage Site, which will promote both the skills and the finished product at the local, national and international level with interactive sessions and workshops.

By this, we hope to bring about increased economic activities for the village community and subsequent economic development of the surrounding villages as well.

2. Skill Development of the artisans and changing the way they perceive their craft with innovations generate employment opportunities for the locals.

3. Various Government schemes and programs are being provided for rural/local communities. If those schemes are linked to the ICH elements then the ICH of the community can also be preserved and the desired output can also be achieved.

## POTENTIAL PARTNERS/COLLABORATORS



1. **Lumbini LEADS** (Lumbini Leadership for Empowered Aware & Developed Society) is a government registered NGO working in the community to uplift the economic condition of the community through culture, tourism and media. Lumbini LEADS will lead the plan and bring all the other stakeholders to one place so that the plan can be implemented properly. (<https://www.facebook.com/LumbiniLeads>)

2. **Lumbini Sanskritik Municipality** is the local government which is the local governing body of the community surrounding the WHS Lumbini. Because it is declared as the **Cultural Municipality**, one of the major targets of the Municipality is to promote and preserve different cultures within the area and use the culture for the sustainable development of the community. Hence the Municipality can be a major partner to implement this plan. ([www.lumbinisanskritikmun.gov.np](http://www.lumbinisanskritikmun.gov.np))

3. The **Lumbini Development Trust (LDT)** is the authority to manage the World Heritage Site and the Lumbini Masterplan Area. The promotion of surrounding culture, arts and crafts would bring a positive effect for the WHS and tourism industry. Hence, **LDT** can be one of the partners in implementing this plan. ([www.lumbinidevtrust.gov.np](http://www.lumbinidevtrust.gov.np))

4. The **Lumbini Museum**, located inside the Lumbini Master Plan area, is planning to link the local community with the museum to make it a lively museum. Hence the Lumbini Museum can also be a partner in implementing this plan. (<https://lumbinimuseum.org/>)

5. **The UNESCO Office in Kathmandu** can be one of the collaborators to guide and support the implementation of this plan. (<https://en.unesco.org/fieldoffice/kathmandu>)

6. **Lumbini Buddhist University** located in Lumbini can be one of the collaborators which can help in conducting research and development. (<https://lbu.edu.np/>)

7. **Nepal Tourism Board** can be one of the collaborators which can help in branding and promotion of the grass craft in national as well as international markets. (<https://ntb.gov.np/>)

8. The **Lumbini Provincial Government** can also be one of the collaborators in implementing this plan. (<https://morud.lumbini.gov.np/>)

9. The **Lumbini Hotel Association, Federation of Handicraft Associations of Nepal**, Hotels and Resorts, Schools, Youth Clubs, Farmer Groups, Local Businesses, culture and art advocates can also be the important collaborators for implementing this plan.

## COVID19 PANDEMIC

The Pandemic has brought about an economic crisis in the world, and severely impacted the livelihood of Artisans and Craftsmen alike. Post the 2nd wave, the Pandemic has given a fresh

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line of thought in commencing activities as the world opens up to a New World Order. This has created newer opportunities for artistic creativity and marketing. Such as

1. Creative online activities.
2. STAY AT HOME cultural fests.
3. Sponsorship from International Organisations/companies/Institutions by arranging Ecological/Agricultural programmes for the local community..
4. NGO/Government supported Community Fund to help sustain the community.

### **EFFORT FOR SUSTAINABLE DEVELOPMENT**

1. Help to develop Marketing Strategies for Entrepreneurs.
2. Enhancing Visibility of this Element of ICH via Internet & Social Media.
3. Support Innovative Community Action and make space for creative experimentation.
4. Advocate for the livelihood of the artists and fair remuneration.
5. Prevent the ICH element from becoming over-commercialized so that the culture and nature do not feel any risk.

### **ESTIMATED TIMELINE**

With the lifting of pandemic travel restrictions worldwide, envisaging larger tourist footfalls at the heritage site in Lumbini, will in turn give greater exposure to the ICH element.

YEAR 2022 will be a viable year for the Plan to fall in place!



# ICH for Sustainability

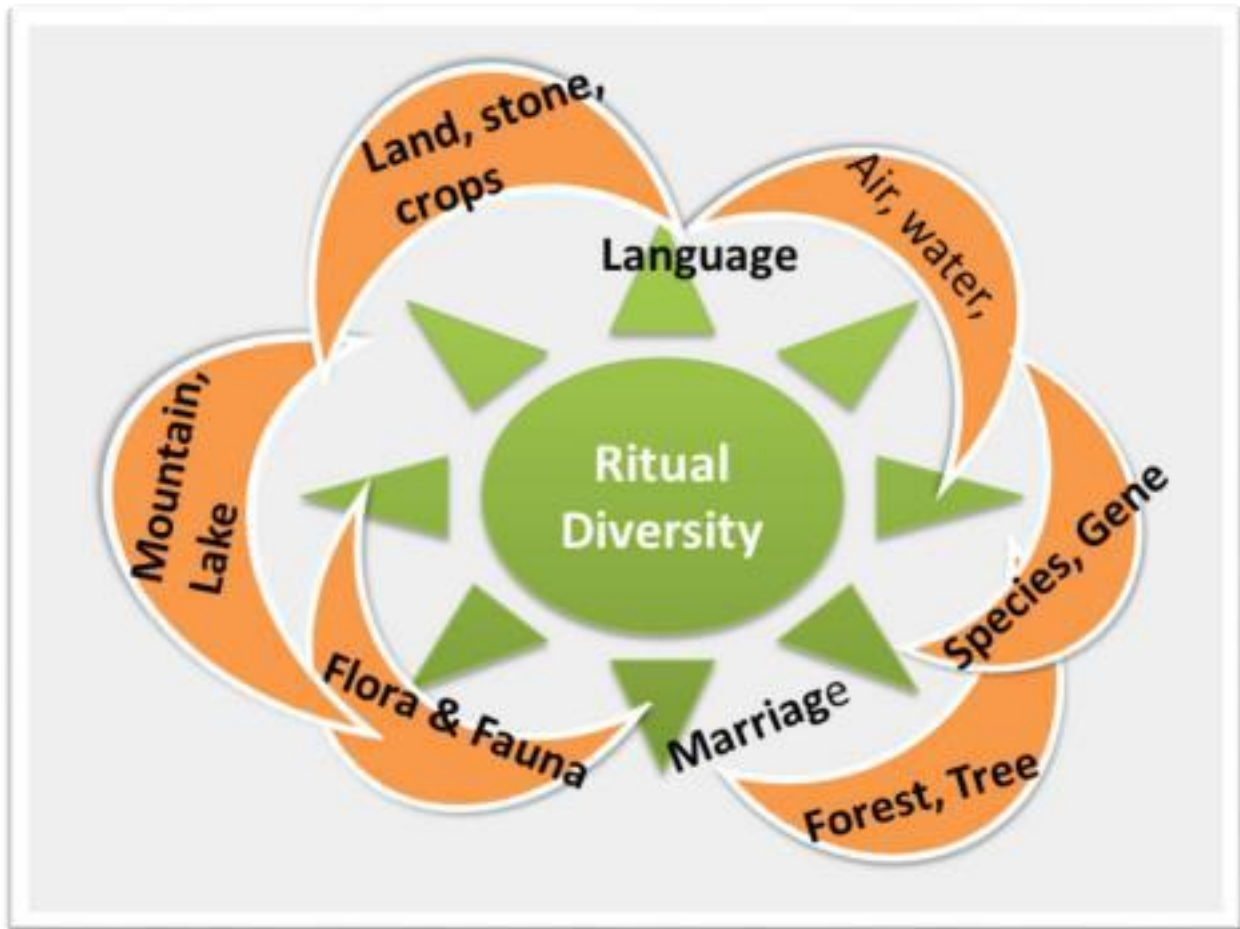


*"When you support **handmade**, you are not just supporting a person, small business, family, or economy: You are purchasing a small part of an artist's heart."*

### 3. Ritual Diversity Mapping in Landscape, Nepal – Province One

ICH, Opportunity, Ethics, Biodiversity Conservation and Sustainable Development

*By Priyanka Singh from India (Ms), Mekh Raj Rai from Nepal (Mr), Naina Jerung from Nepal (Mr), Tara Nachiring from Nepal (Mr), Kamal Kumar Rai from Nepal (Mr)*



#### Introduction

The province covers an area of 25,905 km<sup>2</sup>. It occupies about 17.5% of the country's total area. The census 2011, around 4.5 million people live in the province, with a population density of 175.6 per square kilometer and the 43.07% Nepali official language and Limbu and Maithili languages recognized as official, recently.

The province is the home to the highest concentration of ethnic communities in the country means to say it has diverse social structured and stratification. It has shown the ancient historical Kirant

indigenous civilization still existence the diverse and distinct language are not yet officially recognized and legally protected. Such indigenous language are the foundation of the ritual of the society and its footprints associated with lands, ecosystems, waters, air, climate, weather, stones, forests, tree, agricultural crops, livestock, fowl, pigs, wild life, wilds species, rivers, lakes, ponds, waters sources, edible frogs, fishes, rivulets, caves, mountains, hills, Himalayas, Jungles, species and genetic resources in traditions. In history and political, the rulers were divided into three Kirant area e.g., Majh (middle) ullo (left) and pollo (right) Kirant in title Mukhiya, Rai and Subba. The more than 26 distinct indigenous languages diversity in the Rai entitled the linguistic diversity are the important assets of the province and Nation associated with the ritual diversity in the context of the landscape program.



The province one bears the three geographical regions i.e., low-land altitude 20means of sea level, mid-hills highlands of the Himalayas where highest point is 8848 (8849) means of sea level and different types of values, river basins are the important and unique features of the province falls in the Sacred Himalayans Landscape, whereas the In the north, summers are cool and winters severe. The province has beautiful mountains, hills, river, valley, customs, customary systems, sacred, culture, religious and spiritual significance lacks, forests, and other famous places. It possesses many more beautiful places which are possibility for tourism development and promotion. This province is well ahead in terms of agriculture development, water resources, forestry, industry and tourism. Similarly, this province is far advanced in literacy and overall human development.

Nepal is one of the unique countries in the world and Nepal has amazing traditional ritual in practices like Kumari pratha, chaupadi pratha, Deukee pratha, bal bibaha, child marriage, polyandry marriage system, polygamy system where different practices are still on existence (Third Eye Foundation, 2012). The 2011 census identified 81.6% of the population are Hindu, 9% Buddhism was practiced 4.2% practice Islam and 3.6% of the population are the indigenous Kirant religion and less than 1.0% Christianity, officially 106 (Annex 1) distinct casts live in the province 1.

Kirant peoples mainly consists of Rai and Limbu people in the province 1, Kirant indigenous peoples are decedents of the Kirati's who first formed the kingdom in the Kathmandu Valley ruled over 100 years with 32 kings with spiritual. The Kirati indigenous people are well known for their courage and bravery and are often recruited into British armies abroad like the more famous Gurkhas. The oral religious text is called "Mundhum". The oral religious text Mundhum depends on 32 Kirant indigenous languages distinct are in practiced. The distinct indigenous languages are the assets of the ritual diversity deeply rooted in various sectors in the programme. The Mundhum centric trail has been initiated for tourism promotion in province 1 that connects a various ancient historical palaces, areas and lands of Kiratas. The initiative is officially interlinked with the province tourism ministry and vice-versa in central of Nepal.

### **Objectives**

1. To identify the potential inventories and map of the footprints of ritual diversity, practices and its linkages with Mother Earth and Nature, flora and fauna and biodiversity
2. To find out the risks, challenges, gaps and opportunities for creativities and for connectivity
3. To investigate the appropriate way to address the issues in participatory approach

### **Method and tools**

The ethical issues will be identified in prior and frame out before inventory. Different human rights related tools and instruments can be used to frame out the Ethical issues, such as identify the customary systems, law, institutions, taking account the principle and mechanism of Free Prior and Inform Consent, procedure of full and effective articipation, rights of self-determination of indigenous peoples, women, elders, youth and local communities and their organisations on the process. Nepal constitution, acts, regulations and programs in national, province and local, CBD Article 8(j) and its provisions, guidelines, 10c, tourism and biodiversity guideline, Article 26, Cartagena Protocol on Biosafety and ABS Nagoya protocol, ILO 169, UNDRIP, ICH convention, IPBES, WIPO, national IPR regime, oral and traditional community protocols and Nepal Indigenous Plan of Action on Traditional Knowledge on CBD Article 8(j) can be used.

The mechanism and is ensuring the participation of all the right and stakeholder engagement in the process. The ritual diversity is orally deveined in distinct traditional society in the mapping. It

is designed the bottom-up multi-stakeholders including rights holders participatory approach. The detail literature reviews, consultation with local leaders, indigenous peoples and local communities, traditional healers, ritual, religious groups, individuals, farmers, youth, women, user groups, governmental line agencies, rural municipalities, municipalities, political leaders, NGOs/INGOs, other bilateral-multi lateral agencies, academicians, university, UNESCO Nepal, Nepal tourism boards, professionals to carry the field based mapping and inventories and enlist the possible donors, banks and other agencies to link the possibilities to explore.

Also, it will frame out the methods and tools to conducts deep consultation with legal, human rights, indigenous peoples and their networks, organisations including ethical exports to protect the ritual and its values, indigeneity, origin and promotion. Similarly, it will prepare a mechanism to taking account the consent of women and elders, indigenous peoples in respect to the human rights standard of indigenous peoples for the inventories and mapping of the ritual and other consciences. The focus group discussions, key informant identification, structured and semi-structured questionnaires will frame for qualitative and quantitative data.

Ecological transects will be followed by eagle eye participatory survey, observation, symbolic studies, find out the diverse values, identify and analysis, ecosystems, traditions, practices, innovations, knowledge, skills, tools, technologies, foods, livelihoods, health, impacts and way forward including environmental, local biodiversity, forests, flora, fauna, farming, agro biodiversity, ecosystems, socio-cultural and economic impacts assessment including risks, challenges, inclusion and opportunities in particular inventories. The systems can vary in accordance with the elevation and micro-climate in the landscape.

The Munthum trail initiative can consider the connectivity while doing the ecological transects walk in participatory mapping. The connectivity of the Munthom trail could be the inventorying junction of the project. The purposed mapping project will be broader and will beyond to explore the diverse opportunities linking with landscape approaches. The ritual diversity centric module bears a multi-dynamic concept in a holistic mechanism to achieve different disciplines.

Federation of Kirant Indigenous Associations of Nepal, Nepal Federation of Indigenous Nationalities (NEFIN), YFIN (Youth Federation of Indigenous Nationalities), NIWF (Nepal Indigenous Women Forum), NIWF (Nepal Indigenous Women Federation), FECOFUN (Federation of Community Forest User Groups), Dalit Federation of Nepal and other ethnic organisation of the province are the main associations play a vital role on the program.

Federation of Kirant Associations Nepal will take major role and responsibilities for ethic and coordination in the landscape approach.

**Tentative Budget and Possible Donors**

Budgets	2022	2023	2024	2025	2026	Possible Donor	Remarks
USD							
25000						Local and provincial government, University, research grants, NGO, ICIMOD, province level FNCCI, business, UNESCO and individual and voluntary	Mapping
35000						Nepal tourism board, tourism agencies, Banks, national and Regional, international Collaborators, FAO, UNDP, ILO, IUCN, WWF, Universities, HONG-KONG ICH, ICH Korea and others	Procure, implementation
40000						“ ”	Production
30000						“ ”	Production Network
40000						Divergence indigenous and local communities	Sustainability
170000							

The purposed program activities are the multi-year and long-term vision; therefore, it also need a structured and broad financial mechanism from different sources. The landscape module has a long-term vision and a holistic mission in democratic approach.

**Outcomes**

1. The possible and potential inventories will be identified and officially allocated them. 2. More than 100 distinct rituals and its diversity will be mapped.
3. The qualitative and quantitative document with detail photographs and a video graph will produce
4. The risks, challenges and opportunities will be enlisted in the documentary
5. The Ethical issues will be identified in prior and frame out before inventory 6. Long term mechanism for educational, research, collaboration, revitalization, restoration, conservation and protection of biodiversity, ecosystems and ritual, ICH in the landscape and promotion in divergence
7. Ritual centric different possibilities and potential opportunities such as Formal and non-formal education, academic curriculum, university research, Ethic, digitization, tourisms, agro forestry, agro-biodiversity, edible frogs hunting tourism, ritual farming, harvesting, food system, health – cultural tourism, bee keeping, wild foods, wild species in the landscape and collaboration.
8. Different enterprises and entrepreneurship will design and will initiate for indigenous and local

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communities for livelihoods, ICH survival, education and mechanism for conservation of local biodiversity and ritual in respect to traditions and ethic in the landscape

9. Localize, mitigate, promote, protect and to achieve STGs in harmony with Mother Nature and Earth

### Multi Year Time Frame

Activities	2022	2023	2024	2025	2026
Inventory, Ritual Diversity Map, Ethics, gaps, risks, challenges analysis, opportunities, stakeholders and mechanism of collaboration and collaborators identification phase					
Opportunities amplification, implementation modulation, enterprises and entrepreneurship phase					
continue and networking					
Continue, Monitoring and evaluation phase					
Local Institutionalization and adaptation phase					

### Annual Program schedule

Activities	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec
Literature collection and Review												
Ethical Code of Conduct												
Local Consultation and data collection												
District coordination and Consultation												
Provincial Consultation												
Inventory identification												
Ritual events information												
Ecological Transect walk												
Focus group discussion, interview documentation												
Gap and Opportunity analysis												
Workshops												
Progress reports												
Final report												

## Reference

1. Nepal Census 2011,
2. The Third Eye Foundation, 2012 Ritual of Nepal <http://www.volunteerssummernepal.org/ritual-of-nepal>
3. Census 2011, religions and philosophy of Nepal

## Annex 1

Language Data of Province - 1 Nepal, Convert in Ethnic Community

Sr. No	Language	Population	Source
01	Nepali	19533396	Language Commission 2075 Yearly Report
02	Maithali	507275	
03	Limbu	331685	
04	Tharu	177789	
05	Tamang	177613	
06	Magar	146252	
07	Bantawa	130958	
08	Urdu	125625	
09	Rajabanshi	121291	
10	Rai	120791	
11	Newar	77589	
12	chamling	75961	
13	Sherpa	67307	
14	Santhali	48921	



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15	Gurung	35460	
16	Kulung	32670	
17	Uranbu/Urau	29053	
18	Thulung	20016	
19	Dhimal	18807	
20	Tajapuriya	18560	
21	Angika	18553	
22	Sampang	18011	
23	Bhujel	17488	
24	YaKkha	17426	
25	Bhojapuri	17422	
26	Sunuwar	14973	
27	Khaling	14141	
28	wangala	14103	
29	Nakhuleko/Unknowi ng	13297	
30	Unknowing	12838	
31	Hindi	12573	
32	wambule	12177	
33	Rajasthani	11781	
34	Bahing	11112	
35	Nachhiring	9854	
36	Yamphu/Yamphe	9152	
37	Danuwar	9005	

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38	Dumi	7507	
39	Majhi	7270	

40	Puma	6641	
41	Dungmali	6225	
42	Aathapariya	5490	
43	Magadhi	4501	
44	Mewahang	4484	
45	Meche	3947	
46	Chhintang	3712	
47	Lohorong	3633	
48	Ganagaai	3280	
49	Lapchaa	2911	
50	Koche	2078	
51	Chhiling	2034	
52	Jerung	1658	
53	Awadhi	1527	
54	Tilung	1403	
55	Thami	1367	
56	Koyi/koyu	1244	
57	Kishan	1176	
58	Waling/walung	1133	
59	Saskrit	1096	
60	Sangketik	989	

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61	Dotyali	933	
62	Bote	791	
63	Hariyanchi	774	
64	Kumal	771	
65	Hyalso	704	
66	Lhomi	634	
67	Sindhi	411	
68	Musalaman	410	
69	Khas	408	
70	Saam	401	
71	Ghale	367	
72	Phangduwali	290	
73	Maalpaade	240	
74	Khariya	232	
75	Kurmali	220	
76	Angregi/English	215	
77	Asaami	203	
78	Belhaare	187	
79	Thakali	165	

80	Chepang	135	
81	Tibbati	131	
82	Lingkhim	121	
83	Byaasi	106	

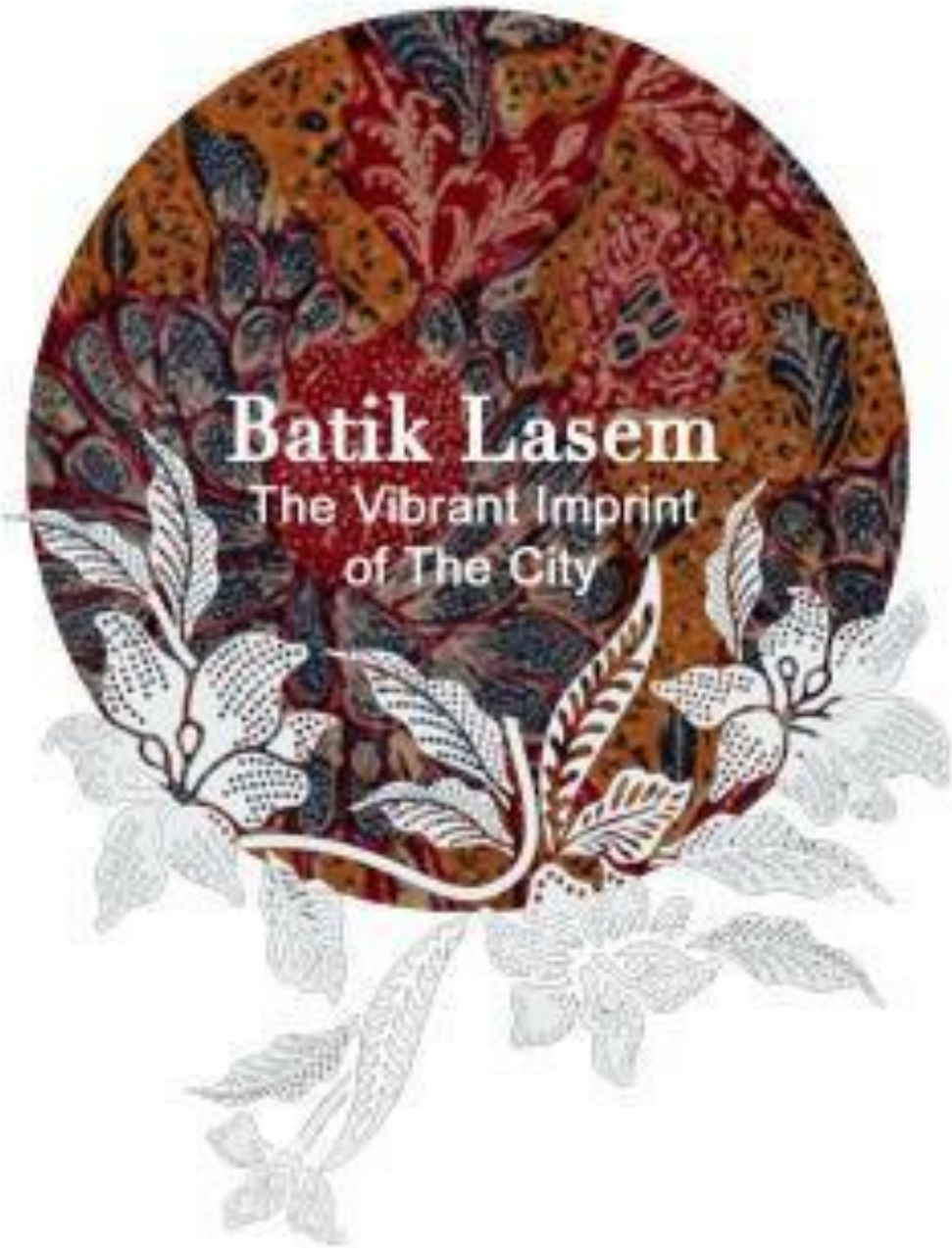
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84	Sadhani	103	
85	Kagate	91	
86	Panjaabi	67	
87	Jirel	63	
88	Baram	63	
89	Haayu	63	
90	Oriya	61	
91	Banjika	56	
92	Achhaami	45	
93	Chhantyaal	32	
94	Pahari	29	
95	Kuki	29	
96	Darai	27	
97	Jongkhaa	21	
98	Raaji	19	
99	Chiniya	7	
100	Mijo	6	
101	Sukunda	5	
102	Naagaamese	5	
103	Dura	1	
104	Kaike	1	
105	Khamchi	1	
106	Arabi	1	

Collected by: Naina Setalchu Jerung (Mr)

### 4. BATIK LASEM: The Vibrant Imprint of The City

By Angela Upitya and Feysa Poetry, Indonesia



## Introduction

Lasem, a city in Central Java Indonesia, has a long history of world trade. This has led to the mixing of different cultures throughout the centuries from both racial and religious, leaving behind a striking tapestry of tangible and intangible artifacts. This includes the unique Three Kingdoms Batik, a rich architectural landscape, and Peranakan familial oral history. This Batik Lasem as intangible heritage element is a particularly compelling point of interest in the need of preservation.

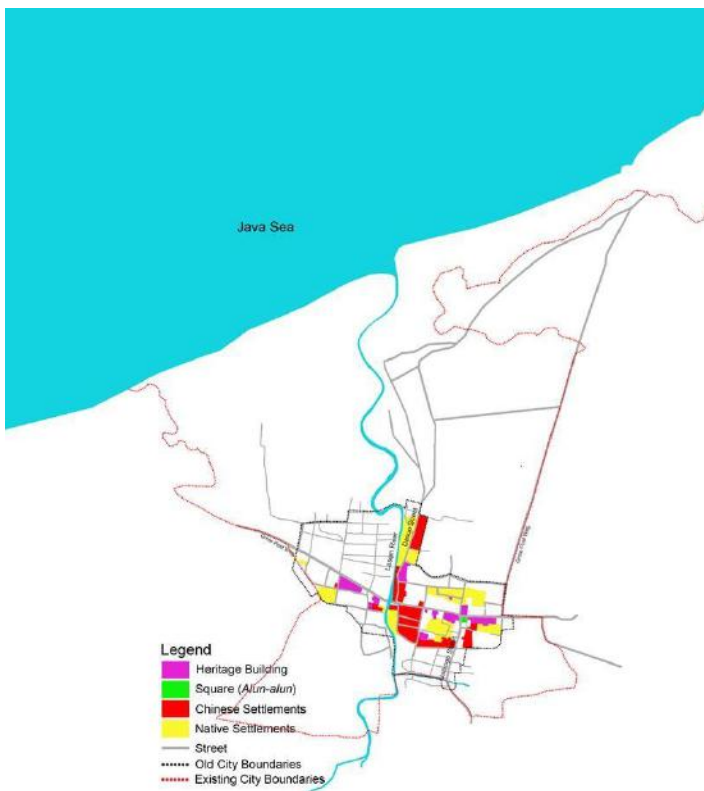
In recent years, tourism to Lasem has increased, but when the COVID-19 pandemic hit, a good portion of the tourism was transferred online. Echoing worldwide examples such as online museum tours, virtual tours of the city have attracted a significant number of participants. Taking this into account, the idea to safeguarding one of the vibrant imprints of the city, Batik Lasem, is a fascinating departure point for this project. There is already a strong presence of grassroots community conservation efforts involving local residents, heritage groups, and government bodies. Engaging with these groups, we aim to initiate efforts of collective cultural mapping. By understanding the city's intangible heritage through collective memory, new archival material emerges and gives life to the city's existing heritage.



## Site Context of Lasem

Lasem is located on the northern coast of Java Island, Indonesia.

Also known as Little Tiongkok, Lasem is one of three coastal towns in Java populated by Chinese immigrants back from the early 14th century to the 15th. According to the travel notes of NJ Krom (1920), Chinese settlements in Lasem even dated back to 1294, making it attainable for its oldest temple— Klenteng Cu An Kiong – to be also the first of its kind ever to be built in Nusantara. With centuries- old historic built environment made of rich acculturation of Chinese, Javanese, and Dutch— creating a city structure and architecture like none other – it is with no surprise that Lasem Old Town has been promoted as a heritage tourism destination and, along with it, has also gained popularity among tourists.



## Significance and Sustainability of Batik Lasem

Lasem as multicultural city has a lot of acculturated tangible elements that makes the built fabric of the city exist. The walled house which dominates the city urban fabric, is a result from Chinese and Javanese mixing culture that can be seen on the spatial configuration and architectural elements. The Batik of Lasem or the Three Nation/Kingdom Batik from Lasem, is the results of how Chinese trader wants to integrate their culture with the Javanese nobles and European colonies. The distinct feature of this batik is the three colours of red from Lasem as Chinese representation, the brown soja from Javanese noble culture, and the indigo from the coast Pekalongan. The batik making practice and its history attached to Lasem has always been compelling to be looking forward to. While the built fabric seems to be neglected and deteriorated due to the fall of batik industry and the aging population is increasing, but their story in each batik house and each practice still remains and needs to be continued to the next generations.

As Batik Lasem contribute in making a cultural landscape of Lasem city, the recent generation are trying to revive the local wisdom of their heritage while also evolve the practice of batik making, from traditional to environmentally friendly process.





## Objective of the Proposal

In safeguarding the tangible and intangible heritage of Lasem through Batik industry, some principles from the Sustainable development Goals (SDGs) can be put as the rationale, as:

Conservation of Lasem's deteriorating built fabric (SDG 11)

Environment, economic, and cultural sustainability of Batik Lasem (SDG 12)

Continuity of Batik industry within generations (SDG 12)

Local community empowerment through multiple stakeholders collaborations (SDG 17)

We are proposing a tool to document and interpret the intangibility of Batik Lasem, practice, from the batik making process, the history of batik development, the journey of batik materials and distribution, the specialization of each batik house (patterns, dyes, and techniques), and how the batik itself can shape the built fabric of Lasem City.

These narrations will create a collective maps and network of themed walking routes sourced from local heritage, culture groups, and residents. The outcome can be interpreted into story book, manuals for school, artwork, or even contemporary approach of batik Lasem-making process.

By using underutilized technology such as Augmented Reality, we are aiming to curate engaging content ranging from narrated oral history from local families, reconstructed heritage buildings, and interactive artwork. We hope through this project we are able to combine existing community heritage efforts into a cohesive unit where tourists and even locals can safely experience Lasem in new, exciting ways.



## Methodology / Implementation of the Action Plan

With big move to connect different heritage/culture groups, this contemporary approach needs a precise and comprehensive plan with multi stakeholders (the local community in collaboration with heritage foundation, local government and higher institutions) and firm community engagement with several method such as:

### Collective cultural mapping

From collective mapping with the Lasem community, we will able to understand and identify which part of the city is important depends on their collective perceptions. Particularly, as each batik house, batik owner and batik maker have a distinctive batik practice, this method can be a new archival material and the process can be something to be celebrate.



### Stakeholder mapping

Directory of the stakeholders become a must to be able to put the suitable role for each stakeholder.

The collection of outputs from this mapping method will be an input to create a concept of more public friendly information, based on the story telling from the locals of Lasem, collaborate with the represented designers. Some of available options are:

- collective map
- story book as informal education product for children
- theme AR or VR walks
- contemporary approach to new batik design of Lasem

This approach will become a good way to fully engage with the local community, register and document the actors such as the small-mid enterprises and the locals of Lasem as cultural archive and later we will be able to allocate the suitable theme and storyline of Lasem narrative products

### Project Elaboration and Phasing

The project is a continuous collective effort from internal and external collaborators. Based on the scale of priority, it will be phased into four.

The first is to document or archive the existing resources to transmit the knowledge gathered. Only then, the intangible heritage can be ethically marketed and be visited by tourists. This phasing is done to ensure that when Lasem is opening its door, the values are already grounded resulting in nothing else than local empowerment.

#### PHASE I

Documenting & Archiving: In this phase, the focused will be on gathering existing resources from practitioners, batik business owners, batik workers, and even academia. The next step is to digitize it, publish it in one online platform, and make it accessible for everyone. The products of this phase would be:

- cultural map
- digital repository

#### PHASE II

Knowledge Transmission: After all necessary knowledge is gathered and accessible, it is only sensible to transmit it to the future generation of Lasem—the one who will hold the relay baton of Batik Lasem continuity. The targetted audience is divided into two: kids in school age and early adults. The first needs to be given the awareness of Batik Lasem as their identity. The later needs to be well-informed that batik industry can be a promising opportunity for their career. The products of this phase would be:

- kid's story book
- school curriculum
- youth batik festival



### PHASE III

#### Heritage Sensitive Marketing

After the local actors are ready with their roles, Batik Lasem can be marketed in a heritage sensitive way. The goal is to capture a wider audience for Lasem's heritage and spreading awareness, especially to younger audience. In order to achieve this, working with external collaborators are vital. Influencers and representative artists (designers, illustrators, animators, photographers, and videographers) can come together to produce enjoyable contents, combined with the newest technology, to promote Batik Lasem or Lasem itself. Several ideas that can be produced in this phase are:

AR embedment in batik products hang tag

Virtual tour to Lasem

### PHASE IV

#### Heritage Tourism

In this last phase, the goal is to bring people to Lasem to share this intangible heritage through tourism while also empowering its local economy. The ultimate dream is to create Lasem as a living museum of Batik. If this is to be realized, then the built fabric of Lasem can be well activated—preventing it from even further deterioration. Having this as the last phase also minimizes the risk of overcommercialization and gentrification. Several ideas that can be produced in this phase are:

Batik-themed walking tour

Architecture-themed walking tour

Art installations around the city



## Target Audience

### Internal

For the first two phases, the audience will most likely be the people of Lasem, specifically:

- Local community
- Schools
- Kids & youth
- Heritage practitioners

### External

Meanwhile, for the last two phases, the audience will be people outside of Lasem, specifically:

- Tourist
- Heritage enthusiasts

## Collaborators

### Internal

To bring out all phases of the project, it is crucial to involve all the internal stakeholders of Lasem, such as:

- Local community
  - Kesengsem Lasem for the online platform and engage the community
- Local heritage groups
  - Lasem Heritage Foundation to provide the source for the story and engage the locals
- Batik business owners and workers
- Cultural organisations
- Academia
  - Partner university such as ITB and Urdclabo from UNS

### Internal

To bring out all phases of the project, it is crucial to involve all the internal stakeholders of Lasem, such as:

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- Local heritage groups
  - Lasem Heritage Foundation to provide the source for the story and engage the locals
- Batik business owners and workers
- Cultural organisations
- Academia
  - Partner university such as ITB and Urdclabo from UNS

### **External**

However, to realize the last two phases and make them more impactful, outside collaborators are needed. The ones that are thought of are:

- Influencers
- Representative artists
  - illustrators
  - animators
  - graphic designers
  - photo/videographers
  - application designers
- Tour operator

### **Indicator of Success**

The firm collective mapping will be the early indicator of success and act as giant steps for concepting and product making.

### **Estimated timeline**

The duration of this proposal will be expected at least a year, separated in:

Phase 1      3 months

Phase 2      3 months

Phase 3      2 months

Phase 4      2 months

### **Status of the Proposal**

This proposal still in early stage of identification the suitable stakeholder for field survey and community engagement.

## 5. Safeguarding intangible cultural heritage of the Tea community of Assam, India with special reference to *Jhumur* folk dance and songs

By Mridusmita Bhuyan, India



Image Source: [www.sentinelassam.com](http://www.sentinelassam.com)

### 1. Background and History

Assam, situated in the north eastern region of India is a land of diverse communities and their significant cultural heritage that perfectly blends with each other and creates one of the most beautiful states of India. It is one of the leading tea producing states of the country. The tea produced in Assam is proved to be one of the finest in the global market. Tea plantation here dates back to the colonial period, and today it is one of the prominent sectors that has been an integral part of the economic development of India. The community involved in this tea industry is the prime contributor which shapes the present tea industry and gives recognition as the proud producer of Assam tea in the world. It is the sacrifice and hard toil of the workers who have been involved in this since a long past.

Back in 1823, tea bushes were discovered in Assam, the beautiful state in the North east corner of India. British official Sir Robert Bruce is known as the introducer of tea plants growing silently in the state. However, it was being used by the indigenous people for its medicinal properties. The actual discovery of these tea plants was laid by two locals, Besa Gam, a chief in a Singpho village in upper Assam and Maniram Dewan who later turned to be the first commercial tea cultivator in Assam and a great patriot who sacrificed his life for the motherland. Until the discovery of tea in Assam, China was the sole exporter of tea to the world. Due to the great opium wars in the mid-19<sup>th</sup> century, there was an obstacle in exporting and the British were looking for an alternative to meet their need. When Maniram Dewan and Besa Gam pointed towards the tea that has been grown by the Singphos since a long time it catches the attention of the govt. It was confirmed that the leaves belong to the *camellia sinensis* family and differ from the Chinese variety. Further leaves of this magic plant were named as *Assamica* and became an exclusive property of Assam and one of the finest

varieties of tea that the world is still fascinated about.

Soon after the establishment of the tea industry in 1830's, the major issue raised was the shortage of labour. During the early phase the planters employed skilled Chinese labourers at a very import cost. Hence the British government employed the local indigenous people of Assam in the estates. Until 1859, the indigenous groups were the prime source of labour for the industry. Nevertheless, this was not a solution to the shortage of labour force and increasing numbers of estates and the demand for supply of the production. At this stage, the local people were practicing a self-sufficient economy and not much inclined to work in the tea gardens.

This led to the British planters and the colonial government to depend on the system of migration of cheap labour flow from the other colonial states. In 1853, the first attempt to import was initiated and by 1826, nearly 2200 labourers were brought.<sup>1</sup> The colonial government employed agents namely *Arkati and Sardari* to collect workers from different places of India.<sup>2</sup> The migrated labours are called as coolies. Initially, the immigration was focused on the groups of families so that planters could utilize all of the family members and also could ensure the labour force till the next generation.

This migrated community had their respective historical background as they were recruited from multiple cultural, linguistic and ethnic backgrounds from other colonial provinces of British India. Ninety percent of them originated from east, south-east and central India including Jharkhand, Orissa, Bengal, Bihar, Madhya Pradesh, Present Chhattisgarh, Andhra Pradesh and Uttar Pradesh. These groups of people are the Munda & gonds from Bihar, Santals, Tantis & Bhumij from Bengal & Bihar, Oraons from Bihar & Orissa, Goalas from Bengal, Bihar, Orissa, Madhya Pradesh & Uttar Pradesh and Bogas from Tamil Nadu etc. Kurmis, Murias, Ghasis, Chamars, Dasadhs, Rautias, Bhogtas, Turi, Bauris Kols, Kharias are some other groups.

In the present-day context, these heterogeneous groups are mainly living in the districts of upper Assam and North Brahmaputra valley where maximum of these tea gardens can be found. i.e. Tinsukia, Sivasagar, Golaghat, Jorhat, Sonitpur, Biswanath, Kokrajhar, Udalguri, Charaideo, Nagaon etc. There is a considerable population of the community in the Barak Valley region in Cachar, Karimganj and Hailakandi. Currently, there are a total 803 tea gardens in Assam amongst the highest no. of gardens are situated in Dibrugarh district

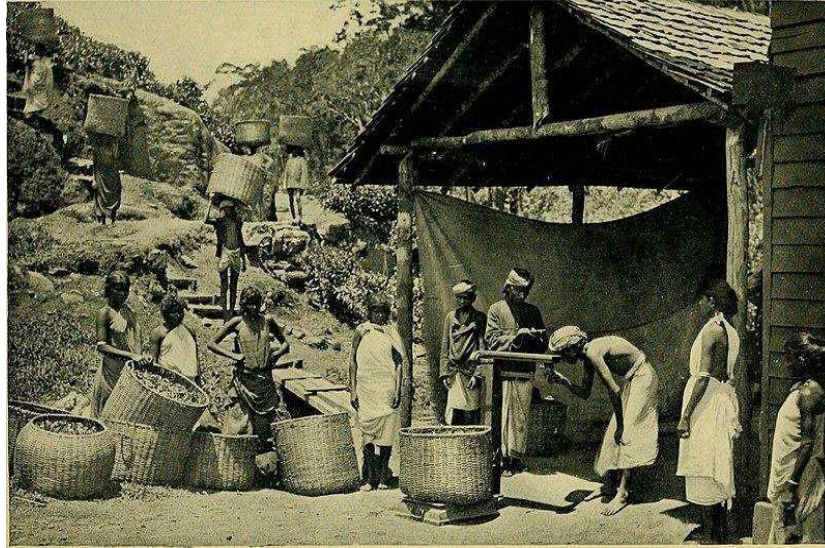
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1 Borah Poresh, Colonial State, Hegemony, History and The Identity of Tea Tribes in Assam, international journal of scientific & technology research volume 8, issue 12, December 2019

2 Das, N. K., Making of Tea Tribes in Assam: Colonial Exploitation and Assertion of Adivasi Rights, Journal of Adivasi and Indigenous Studies, Vol. III, No. 1., 2016



with a total no. of 176 gardens.<sup>3</sup>



*Migrated workers at work in an early tea garden in colonial Assam. Image Source: Wikipedia*

A majority of the tea garden workers are living in residential areas called lines inside the tea gardens and others can be found in adjoining garden areas across the tea growing region. A small portion of the Adivasi population can be found in lower Assam as well. The culture of the mentioned tea community however slightly differs from one another at some point as they have a varied cultural background and origin.

An ethno-linguistic minority, the population of the community is primarily rural in nature and estimated to be around 6.5 million (65 lakhs) or 18% of Assam's total population. A sizeable section of the community living mainly in the village areas other than tea gardens call themselves "Adivasi" and known by the term **Adivasi** in Assam.

## **2. Identified elements of Intangible cultural heritage in these communities:**

The tea community, like any other ethnic groups are the bearers of multiple elements of tangible and intangible cultural heritage, for instance performing arts, folk traditions etc. Their culture and heritage have been through a period of more than hundred years and continues to blend perfectly with the native Assamese culture. At the same time, their distinct customs and traditions highlight the unique way of life they have been practicing. Along with many other indigenous communities living in Assam, the tea communities and their culture strengthens the concept of greater Assam. The most significant of all these phenomena is the culture that emerged due to the long continued socio-cultural exchange, interactions and assimilations between the British planters, the indigenous Assamese society and the tea tribes. Some elements of Intangible heritage of these tea communities are mentioned below:

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<sup>3</sup> <https://ttwd.assam.gov.in/frontimpotentdata/list-of-tea-garden-at-assam> accessed on 09/11/2021

- a) **Language:** Presently, they speak a Language with some Assamese influence into it. This multi tribe, multi caste and multilingual society slowly started embracing their different ethno- cultural background while interacting among themselves hence started to adopt a new but an admixture of their own aboriginal dialect, Assamese, Hindi and Bengali. This came to be known as *chah bagisar axomiya*. Basically, the multiple languages they speak have their background in Sora, Odia, Sadri, Kurmali, Santali, Gondi, Kharia, Mundari etc. These people are composed of three different distinct linguistic elements such as the Kolarian speaking (Ho, Munda, Santhal, Kharia, etc.) group, Dravidian speaking (Oraon, Khond, Gond, Malpaharia, etc.) and the Group speaking Oriya, Bengali and Hindi. The Assamese influence acts as a lingua franca.
- b) **Religion:** The majority of the population of the community follows Hinduism and Sarnaism while recent conversion into Christianity comprises about 15% of the population
- c) **Festivals:** Major festivals are celebrated are Fagua, Karam puja, Sohrai, Mage Parab, Baha parab, Tusu Puja, Sarhul, Nowakhai, Lakhi puja, Manasa Puja, Durga puja, Diwali etc. However, Good Friday, Easter and Christmas are observed among the followers of Christianity.
- d) **Dance:** Jhumur, Kurukh dance etc. There are multiple dance forms that would be covered in this project.
- e) **Music:** Folk songs and ritual prayers etc. Jhumur songs are one of the most important elements in the folk music tradition.
- f) **Musical instruments:** The community uses types of folk instruments such as Madal, manjira, dhol and flute etc in the traditional Jhumur songs and dance.
- g) **Body art:** A traditional tattoo practice called Khada practiced in the community.
- h) **Food:** Traditional dishes the community has been practicing since a long past.

### **Significance of the chosen ICH element**

The community residing in multiple tea gardens and the ex-tea garden communities are the bearers of different ICH elements as mentioned above. This proposal intends to highlight one among these, the performing art practice called **Jhumur** of these tea communities. Primarily, Jhumur is performed during Karam, Tushu Puja festivals and other festivities. Karam and Tushu are two main festivals celebrated by the community. Based on the observed differences in the folk songs, musical instruments used and the occasion for performance Jhumur can be

broadly categorized into six variations; Jhumur, Bhimseria, Damkaash, Lathi khel, Lasuwa and Arati nas.<sup>4</sup>



*Group performing jhumur dance*

The Jhumur dance is performed to the rhythmic accompaniment of Madal, taal and flute. The male members wear traditional dress and keep the rhythmic beats to the drum hung on shoulder, the drum is accompanied by a cymbal player and a flutist. The dance part is particularly done by the girls, holding each other's waists they make a row and moves the legs forward and backward to beats of the drum and the songs. The Jhumur songs narrate joys and sorrows of everyday life and narrate the stories of their past. During Tushu puja, which occurs around the Durga puja festival, Jhumur is performed after a week-long rituals of worshipping goddess Tusu. In the month of May, during the Holi or Fagua festival the tea community rejoices the Lathi khela, where the performers hold two sticks and hit each other's sticks in synchronization to the drum beats. The troop visits house to house and perform the lathi khela dance, and a token of love and gesture receives in return of their merriment. During the rituals of Karam puja, they worship the Karam Raja. It is a week-long festival, every day they perform Jagran or nightly dance and song rituals. While worshipping the *Karam tree* with great merriment, a narrator called Kohni narrates the story of Karam and perform the rituals. After the puja, the jhumur dance starts, continues throughout the night till dawn. Followed by the immersion of the Karam tree in the nearby river, the Jhumur changes its form and turns into Bhimsaria with noticeable differences in drum beats and the songs. There is also a celebration of Gaaram puja during the Phagun and Chaitra month, the community worship a native spirit in order to protect their livestock and children from the evil. The devotees perform a Gaaram dance and acts as possessed by some energy. After the rituals, the

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<sup>4</sup> Khataniar, Prasanna." Impact of Modernization and Local Socio-Cultural Element on the Tea Worker Community of Assam." Journal of Xi'an University of Architecture & Technology, Issn No: 1006-7930

community performs lathi khela dance.

The Jhumur that is danced during weddings and births and for pure joy is called Damkaash, in which the songs differ from the Jhumur proper. During Durga puja and Kali puja, Arati naas is performed. It is in the time when lasuwa dance is performed too. This too is Jhumur but dances to the beats of a *Madal* or a two headed hand drum.

Tradition and livelihood of tea garden workers and tea tribes from whom jhumur folk songs come have a rich and dynamic existence of rituals, language, songs, dances, religion and customs. In this way, the jhumur folk culture can be perceived as a composite culture, and so is the delightful folk music that has evolved around it.

#### a) Jhumur dance costumes and ornaments

The Jhumur dance is particularly done by the girls, holding each other's waists as they make a row and dances by moving the legs forward and backward to beats of the drum and the songs. They wear a simple yet colourful saree till slightly below the knee or ankle length. The beautiful saree consists of broad red-coloured borders with minimal motifs. The men wear white traditional Kurta (upper garment) and dhoti as lower garment. Generally, girls adorn themselves with flowers in their buns and simple bead jewelleryes.

#### b) Jhumur Songs

Jhumur folk songs highlight people's love, life, desires, sufferings, and hardships which are often remembered as songs of varied themes that incorporate the story of resistance about the community's labour and rationality of exploitation and oppression which exist in the lives of these tea plantation workers. Stories of migration, memory and work nature are narrated through some of these Jhumur songs. Ethnographers record the tales of women laborers in the tea gardens plucking leaves and singing jhumur songs to uplift their work spirit and make them smile.

The journey of these tea garden workers and their origin to a colonial administration are kept alive through Jhumur songs in a seamless manner which are relevant till today. In these songs we can trace a story of their migration with great hopes for better lives which was drawn in their eyes by the British planters. The song *Ranchi che bhejali kuli* (From Ranchi the coolie was sent) is documented by folk activist Kali Dasgupta in 1960's<sup>5</sup>, which narrates the journey of the plantation labour who migrated to Assam under colonial rule and cannot rest but pluck leaves. It gives a glimpse of the helplessness that the worker feels. The song also narrates a picture of a woman coolie/kuli who ties her bun and plucks the tea leaves for long hours

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<sup>5</sup> Kali Dasgupta was a renowned cultural activist who worked for highlighting and challenging socio-economic disparities in Indian society and struggled against the feudal and political oppression of people. Dasgupta's work brought Assam's folk music, especially jhumur music to the forefront and gave it a recognition as resistance music.

under hot sun. If we see through the present-day scenario, lives of the tea garden communities are not very much different, as the songs still find resonance with the work life of the plantation worker to some extent.

c) Representation of the tea community and Jhumur

These Jhumur songs came to the limelight from time to time and created appearances in popular culture, books and novels etc. In the Assamese book *Seuji pator kahini* in 1958, author Brinchi Kumar Baruah narrates the administration and exploitation of the garden workers. Another representation of the tea garden of Assam is found in the novel *Ejak Manuh Aru Ekhon Aranya* by Umakanta Sarmah. Sarmah writes the overall environment of the tea gardens including the importing of the labourers.

In the movie *Sameli Memsaab* the storyline represents a love story of a British tea plantation manager and a garden worker. The movie brings the historical dynamics of and forces that have come to characterise female labour in tea plantations to the forefront and received a huge applaud. It won the prestigious national award back in 1975. The much appreciated and popular song with a touch of jhumur in this film is the *Asom deshor bagisare suwali/Jhumur tumur nachi koru dhemali* where the protagonist Sameli is shown in her Adivasi jhumur dance simultaneously her adapting to the Assamese culture while through the song she confesses that she knows how to do a moves of Bihu dance. There are researchers, activists and cultural workers who have highlighted the tea tribes and their lives in different ways. Notable at the moment is the recently conferred with 4<sup>th</sup> highest civilian award of India, Padma Shri awardee Jhumur Samrat Dulal Manki who have been promoting Jhumur songs and get national level recognition.

### 3. Proposal to safeguard the tradition of Jhumur of the tea communities of Assam

The proposal intends to bring light to the community which is involved in the making process of one of the highest consumed beverages, that is tea. The tea communities of Assam have a distinct cultural background with elements of Intangible Cultural Heritage that needs to be documented and promoted in the global scenario. In this regard, there is a scope of sustainable development in these communities that would be identified and analysed through this project.

### 4. Prime objective

- To document the elements of Intangible Cultural Heritage in the tea community living in the tea gardens of Assam with special reference to the age-old tradition of Jhumur.
- Create awareness about the importance of the ICH of the targeted community, i.e., community involved in the tea industry of the state, and promote their cultural heritage in the larger picture.
- Recognize the issues of concerns in present scenario, changes in the traditional Jhumur

songs and dance

- Identify the areas of potential sustainable development in this case

## 5. Methodology

The study includes qualitative and analytical research methods. It will be carried out mainly on the primary sources while secondary sources would be consulted as per the necessity of the study. The methodology will be following the guidelines of UNESCO convention for the safeguarding of the intangible cultural heritage 2003.

**Primary sources:** Participation observation, interviews

**Secondary sources:** Books and journals, official records, proceedings, reprint of published papers, web-based materials, pdf files (e-reprints)

6. **Concerned community and consent:** A sample population of 100 to 150 would be covered in tea garden communities and ex-tea garden communities of middle and upper assam. To achieve the desired result community representatives would be consulted for better understanding of facts regarding the study area. Few members of the targeted community have been interviewed till present and granted their consent and support for the study.

## 7. Partners:

Potential partners for this study could be the organisations closely working with the tea communities, NGO's, district administrations and state governments.

## 8. Estimated timeline:

To complete the field survey and analysis and to understand the study area, a minimum period of seven (6) months and a maximum of eight (8) months would be required.

## 9. Expected outcome

The desired result of this study is to find out feasible ways of safeguarding the folk tradition of Jhumur of the tea communities of Assam. It will also lay emphasis on understanding the aspects where it differs from the other Jhumur practitioner communities of eastern India. The proposal also intends achieve the following outcomes:

- a. Create an online database/record of rare Jhumur songs that are on the verge of extinction and make it accessible to the public
- b. Locate the authentic Jhumur practitioners and document their art
- c. Establish a way of sustainable development of the artists and the community, that will equally promote their art and support them in terms of safeguarding the artform.

### **10. How could we focus on sustainable development of the targeted community?**

The tea industry in Assam has a historical background of nearly 172 years. Presently, there are lots of emerging tea growers focusing on this tea business apart from the existing age-old tea gardens established by the British colonial government. A huge no. of the garden community is involved in multiple duties i.e., plucking, factory works etc. However, there is a scope of basic development that still lies in the lives of tea garden workers. The Adivasi tea tribe of the state is gradually assimilating the Assamese traditions and customs. A section of them is converting to Christianity. At this juncture, we need to ensure the timely safeguarding of the ancestral customs and traditions that the community carries within them. There are multiple such aspects which have already vanished or started fading away as a result of rapid modernization. i.e., tattoo art, traditional practice of wall decorations, religious practices etc.

We can observe influences of modernization in these Jhumur songs and dances as well. There is scope of potential development in this context,

- We could provide a chance to the young Jhumur artists to collaborate with the authentic practitioners of their community in order to enhance their skill in the right manner.
- We could create documentaries in collaboration with established production houses to make the authentic forms of this performing art popular.
- There is a scope for the instrument makers and artists associated with this art if we could organise time to time workshops and learning sessions in online and offline platforms. This could financially benefit the artists.
- We could also focus on the educational and all-round upliftment of the targeted tea garden children through formal and non-formal education and guide them to rise in their respective fields.
- The tea plucking labours which are primarily females of the community, could concentrate on alternative works during off season. We could provide them with skill-based education by collaborating with concerned organisations or Skill India project of the government.

### **11. Conclusion**

To conclude, it can be said that through the above-mentioned action plan, the study would be able to achieve its desired goal within the framework of UNESCO convention for the safeguarding of the intangible cultural heritage. Assam has been enriched by the different elements of the tea and the tea community through a significant assimilation of socio-cultural elements among the tea communities and the Assamese society. Due to rapid modernization and other factors, changes can be observed in the ethno-cultural scenario of the state. In the traditional Jhumur too, noticeable changes can be seen. At this stage, it is important to understand the uniqueness of the traditional values and cultural practices of the community.

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and safeguard as well as promote those in the global scenario.





## 6. Facilitating Workshops With Community Of Practice Of *Pamagpande* (Blacksmithing) In Apalit, Pampanga

By Mark Louie L. Lague (Philippines)

### Introduction

The *pamagpande* (blacksmithing) tradition of Apalit, Pampanga has been one of the prominent cottage industries in the town since the colonial period, according to sources. Certain oral accounts imply that this practice may have originated from the metallurgical practice of 16<sup>th</sup> century cannon maker, Panday Pira, who resided in the town after fleeing a battle from Manila, the country's capital.

Earliest ethnographic research however can be traced to the efforts of the students of H. Otley Beyer, the American anthropologist who introduced the discipline in the country, in 1913. The ethnographic manuscript spoke about how involved most of the population of the town, specifically in the *población* (town's economic center) polity, San Vicente, was in the practice.<sup>1</sup> Although men are usually involved in the actual making of the *palang* (blade) due to the extensive physical demand of the process, women and children also participate in the industry by assisting in dividing the charcoal into smaller pieces, distributing the products, and even completing the articles in the *palang*. The early-20<sup>th</sup> century manuscript also stated that the demand for the *palang* used to reach a point that operations had to start from 4 o' clock in the morning and end at around 8 o' clock in the evening. Hence, it can be argued that it was once a communal activity that is intertwined with the lives of many in the town, partly—presumably largely— because of how it was able to support livelihood then.

The liveliness of the practice was primarily due to the predominance of agriculture in the province and the region where the town belongs. In fact, Panda Pira was said to have shifted from creating weapons for the war to agricultural tools when he transferred to Apalit. However, due to the changes in society through the succeeding decades—most especially those related to urbanization, industrialization, and the allure of other lucrative professions— and the influx of cheaper alternatives mostly from foreign countries, the practice of *pamagpande* has gradually diminished. At present, the town is left with only two *pandayan* (forge) actively being used by four practitioners in the town. The only master blacksmith left is at his 70's already, and have already suffered mild stroke, aside from other ailments. Amid this economic and personal condition, he continues to perform *pamagpande* at least once a week.

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<sup>1</sup> Casimiro Romero, "Metal Working in the Town of Apalit," pg. 5, accessed from National Library of the Philippines Digital Collections, <https://nlpdl.nlp.gov.ph/OB01/NLPOBMN0022002066/datejpg.htm>.


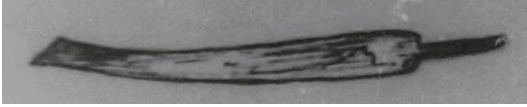
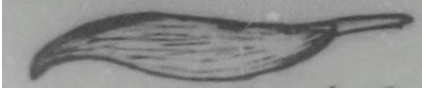

The project hence is, in the long run, aimed at ensuring the viability of the practice of *pamagpande* in the town of Apalit. This is a challenging, yet interesting case given how closely intertwined the tradition is with its economics—possibly since the products are primarily utilitarian in nature; given how labor intensive it is—where it takes several decades before someone get to be considered a *mestru* (lead blacksmith); and given how through the decline of the number of its practitioners, the tradition that was once shared between a community has gradually turned more into individualized creative practices. The component of the project that will be detailed out in this document dwells on preliminary steps, focusing on the assessment of the AS-IS condition of the tradition via-a-vis various aspects of its economic, cultural, and political environments through community workshops, as means to evaluate the potential of the tradition to persist sustainably and to instill responsible ownership of the tradition within the community.

Preliminary research through archival literature and fieldwork have been performed to attain a suitable high-level understanding of the practice to be able to craft a workshop plan that is localized enough to a degree that is productive to the aim of the project.

### Product Line

The practice of *pamagpande* primarily produces blades of various sizes, shapes, and uses. The following are the designs that have been mapped already through preliminary research efforts:

<p><i>Pambalat</i>, which has a rectangular-edged blade and curved base used to make <i>chicharron</i> (local deep-fried porkskin and fat)</p>	
<p><i>Kabasi</i>, which has a huge-sized rectangular blade used for cutting meats</p>	

<p><i>Panabud</i>, which is used for cutting shrubs and small trees and cogons</p>	
<p><i>Tulipas</i>, which was derived from thebacucu bush</p>	
<p><i>Bacucu</i>, which is a weapon of acommon laborer</p>	
<p><i>Bakam/buldura</i>, which has a base of what would be stylized and attachedto a wood planer</p>	
<p><i>Letu</i>, which has a rounded tip used to remove the skin of pigs</p>	<p>photographs or illustrations to be added oncemapped during the workshops</p>
<p><i>Lait/alabas</i>, which has a scythe-like blade, used to cut off grass</p>	
<p><i>Kampit</i>, which is a large knife used for general purposes</p>	
<p><i>Bolo</i>, which is used to clear thicket</p>	
<p><i>Panabud</i>, which is used for chopping wood</p>	
<p><i>Sudsud</i>, which is a plowshare</p>	
<p><i>Talibung</i>, which is a scabbard</p>	

<i>Sundang</i> , which is a dagger
<i>Lepia</i> , which is a mould board
<i>Lantaka</i> and <i>kabungul</i> , which are small cannons and culverins
<i>Lahit</i>
<i>Tampiku</i>
Hatchets
Axes
Chisels

The demand for the various designs of the *palang* depends on its uses, some in relation to the agricultural cycle. For instance, during the early 20<sup>th</sup> century, the *lait/alabas* are created more during October and November before the harvesting season starts.<sup>1</sup>

### Process of Production

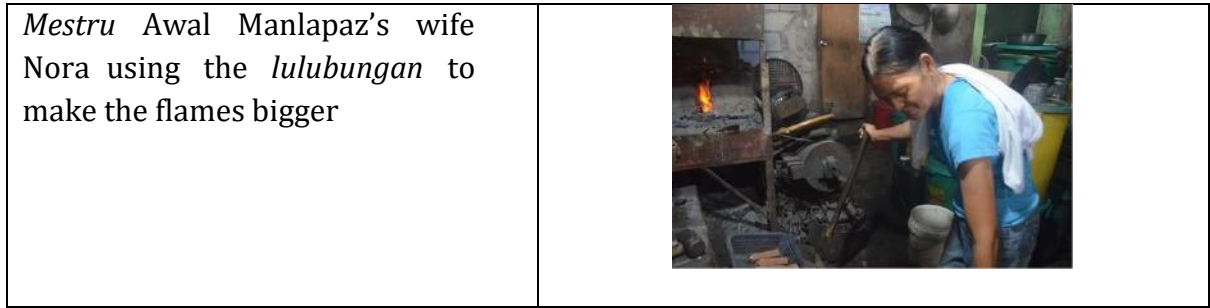
Although the shapes and sizes of *palang* produced in the process vary, there is a standard set of steps that the *panday* (blacksmith) performs to produce them. This process is also followed with custom designed *palang*.

There are often two figures working on a *palang*, which are often created by batch. These two figures are the *mestru* (the lead blacksmith who primarily performs the maneuver of the blade when shaping) and the *matsakanti* (the assisting blacksmith who performs supporting activities). It takes a certain skill level of a *mestru* to know how to create a *palang* from a simple sketch from a client.

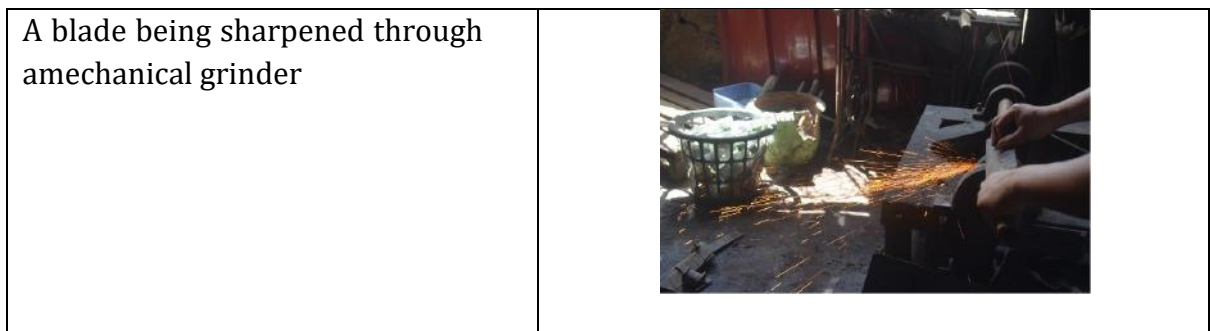
Scrap metal (*muelle*) from junk shops undergo *pamagtabas* (forming of the initial shape of the metal) based on the desired shape. This is done by softening the metal through heating it in the *pugon* (furnace) to achieve a level of *baya* (the state of the metal being hot). The metal is then removed by the *mestru* from the *pugon* using *sipit* (steel tongs) and is placed on the *palyan* (anvil). It is then cut based on the desired dimensions using the *taladera* (pick-like tool). The *mestru* places the sharp tip of the *taladera* on the specific point in the

<sup>1</sup> Casimiro Romero, “Metal Working in the Town of Apalit,” pg. 6, accessed from National Library of the Philippines Digital Collections, <https://nlpdl.nlp.gov.ph/OB01/NLPOBMN0022002066/datejpg.htm>.

metal where it should be cut, while the *matsakanti* hits it with a *masu* (big hammer). This cuts the blade following the desired length. These are created by batches. Each batch of cut metal is later placed back to the *pugon* to be reheated. The metal must be heated from time to time to make it softer, and more pliable to shaping. The *matsakanti* is also in charge of using the *lulubungan* (blower), which he needs to pull back and forth to produce wind that makes the flames bigger.



The *mestru* and the *matsakanti* then further shapes the cut metal, with the *mestru* holding the metal using the *sipit*, and placing the *taladera* at points that should be cut to attain the desired shape. The *matsakanti* then hits it using a *masu*. After this, the shaped metal is placed back to the *pugon*. After shaping the batch, they start flattening the blade. From reheating, the *mestru* takes the shaped blade and flattens it through the alternating blows of the *mestru* and *matsakanti* using the *martilyu* (regular-sized hammer) and *masu*, respectively. The flattened metal then undergoes *pasbu*, where it is dipped in diesel to allow it to harden. This causes steam of diesel-smelling gas, which can be harmful to one's health. Then, the hardened metal blades undergo *katam* (sharpening) through the use of the mechanical grinder to add *taram* (sharpness) to the blade.



For handheld *palang*, the sharpened blade is attached to the *pulu* (wooden handle) at the side where the *bikling* (a round shaped metal tube) was inserted in. The *pulu* and the *bikling* require separate processes to create. For the *bikling*, metal tubes are cut using a *lagaring bakal* (metal saw). The cut ring is then placed in the shaper and is hit using a *martilyu* to attain the desired shape. For the *pulu*, wooden blocks are cut and shaped to the desired shape and length. The blade side of the *pulu* is slightly cut at its sides. The *bikling* is then placed at that side of the *pulu* and is hit using a *martilyu* to push it into the tip of the *pulu*.

The slight cut will facilitate the removal of the *lahit* (excess wood) surrounding the *bikling*. A hole in the middle of the *bikling* is made using a drill. This is where the blade is inserted.



The entire process differs in duration depending on the size and shape of the blade. Approximately, around a hundred *palang* can be produced in a week. Considering the steps in creating them, the practice of *pamagpande* requires an ample amount of space because of the need for good ventilation.

### Workshop Design

As mentioned previously, the workshops are designed to assess the AS-IS condition of the practice of *pamagpande* vis-à-vis its various environments. This is performed by providing the platform for the *panday* and their immediate communities to discuss this intangible cultural heritage property and its various environments more deliberately amongst themselves, which may not have happened before yet, probably because they find themselves too immersed in it to the point that the practice seems self-evident. The output of these workshops would allow the participants to be informed of the condition of the practice, and this is envisioned to consequently lead them to come up with a position and a decision as to the community's future directions pertaining to the tradition.

The intended audience of the workshops are the four *panday*; representatives from their respective families; and representatives from the local government unit, specifically from its Municipal Planning and Development Office (MPDO) and the office of the councilor leading the Municipal Committee on Tourism. Oddly, there is no permanent tourism department in the local government unit of Apalit; instead, tourism work is merely assigned to a committee led by a councilor, who is elected every three years. Given this, the workshops would best be scheduled after the upcoming elections in May 2022 to ensure that the project gets to maximize the continuity of the term of the councilor assigned to tourism.

Given the dwindling demand for *palang*, it is easy to assume that the competition between the two *pandayan* is steep. Implicitly, through the workshop, the *panday* and their families

get to interact with each other in the hopes of fostering some form of a communal familiarity, if not bond, among them. As only the *mestru panday* was interviewed for the preliminary research for this document, it is imperative that the proponent interviews the other *panday* too to not only cover additional technical details in the practice, but also to glean at the social relations within the ecology, most especially the dynamics between the four *panday*. This will equip the proponent, who will also be the facilitator of the workshops, with the knowledge of the dynamics between them so that he can be sensitive about where the insights shared by the *panday* and their families would be coming from.

Structure-wise, there will be three workshops, ideally performed in one day. If it is not possible, they can be performed on different dates, but should be done in order. The first two workshops set the practice within the context of its environments: cultural for the first one, and politico-economic for the second one. The third workshop is intended to allow the participants to envision a future of the practice to give them the platform to contribute to this ideation, allowing them to feel greater ownership of the practice. This workshop is also practical given that these ‘dreams’ can be contrasted with what has been previously discussed in the two other workshops, which may result to ideas on how to move forward.

### **Workshop 1: Expanded Roots and Fruits Tool**

**Materials needed:** whiteboard, markers, metacards

In this session, the intent is to analyze the practice of *pamagpande* in relation to its cultural environment. Specifically, the project finds it crucial that the community establishes within itself (1) what local values they perceive to be where the practice is grounded in, and (2) what other cultural traditions and knowledges are associated with it. According to the speaker Ms Ananya Bhattacharya, the Roots and Fruits Tool can “help communities to visualize the relationships between heritage products ... and the roots of the traditions they depend on.”<sup>1</sup> Given this, this workshop will take off from these concepts of roots and fruits of the practice, but will also expand them to cover cultural properties associated with the practice. The first part focuses on the former, while the second part focuses on the latter.

#### *Part 1: Values, Skills, and Knowledge within the Practice*

In this part, three prompts will be asked, one at a time, where in the participants would be requested to write down their answers on metacards for 5 minutes. Each participant would then be given the time to show their answer and expound on it a little more. The metacard will then be posted in the board, arranged based on what answer is related to another. Once

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<sup>1</sup> Ms Ananya Bhattacharya, “ICH Inventorying and Safeguarding,” *Intangible Cultural Heritage & Sustainable Development 2021 International Workshop*, 6 October 2021.

all participants have presented their answers already, the facilitator will summarize the answers based on the organisation of metacards posted on the board. Each part deals with various aspects of the practice: the product, the maker, and the entirety of the practice itself. It is imperative to gather local concepts and terminologies that appear to be important as the participants share their answers. The following are the prompts, with the possible discussions that may be invoked by the responses from the participants also listed:

- What characteristics make a good *palang* (product)?

<b><i>What discussions can it invoke?</i></b>	<b><i>Where can this be used?</i></b>
Different kinds of <i>palang</i> and their various purposes  Various process that would ensure such characteristics	More comprehensive inventory of products and processes
Uses of the different kinds of <i>palang</i>	Mapping of other cultural traditions associated to the practice, which can be a jump-off point to the second part of this workshop
Comparisons with other product alternatives	Analysis of how the products can be used for competitive advantage  Conceptualization of new products to pursue competitive advantage

- What skills and characteristics make a good *panday* (maker)?

<b><i>What discussions can it invoke?</i></b>	<b><i>Where can this be used?</i></b>
Skillsets and learning methods	Training/apprenticeship program, lessons for technical schools, and other pedagogical plans

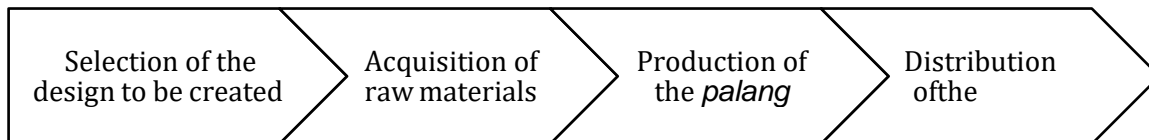
- What are core aspects or attributes of the practice of *pamagpande*?



<i>What discussions can it invoke?</i>	<i>Where can this be used?</i>
Other products and services that can be pursued by the <i>panday</i> that may require the same skills, materials, and knowledge	Conceptualization of new products to pursue competitive advantage

*Part 2: Cultural Properties Associated with the Practice*

In this part, the cultural ecology where the practice of *pamagpande* resides will be mapped through connecting it with other cultural properties (other practices of making, beliefs or systems of knowledge, artistic/creative expression, social practices, cultural events, and festivals, etc.). Given that the practice of *pamagpande* is a step-by-step process, it may be best to approach it as such. The diagram below shows the general broken-down procedures of the practice which may guide the discussion. The associated cultural properties that were mentioned by the participants shall be drawn alongside this diagram in the whiteboard to connect it with the practice visually. These properties may also be connected with other associated properties, creating a web of cultural properties in the board.



It may be challenging for the participants to identify these given the abstractness of the term ‘culture.’ What can be done if this happens is to share examples based on the proponent’s observations from his earlier research. For instance, the local knowledge of agricultural and crop cycles has historically allowed the *panday* to predict demand for specific designs of the *palang*. Given the labor intensiveness of the process and the risk it involves, many *panday* also pray for guidance to the Divine prior starting the workday. One may also share that the *palang* are often distributed through festivals both within the town or even elsewhere, and that they are used with other practices of making, such as culinary dishes, which the province is also very known for.

Once cultural properties are identified, it is best that the connection between them and the practice of *pamagpande* can be expounded. This activity deepens the positionality of the practice within the town’s culture and identity, which will help in asserting the significance of the practice, which deserves to be safeguarded as a community.

**Workshop 2: Porter’s Five Forces for the Creative Industry**

**Materials needed:** whiteboard, markers

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In management studies, the Porter’s Five Forces model is used to analyze the competitive forces that shape the industry, with specific focus on the business/economic—and to some degree political—environment. These forces are as follows: Threat of Entry, Threat of Substitutes, Bargaining Power of Buyers, Bargaining Power of Suppliers, Intensity of Rivalry. The goal here is to examine what specific forces do not help in facilitating a healthier *pamagpande* industry. Given that the goal is not to intensify the monopoly/oligopoly of the current *panday*, the concept of ‘healthy’ industry lies on how *pamagpande* can be more collectively practiced in the community. The workshop will be in a plenary discussion format, with the following guide questions—some of which may partially be answered by the responses in the previous workshop:

<b>Porter’s Five Forces</b>	<b>Guide Question</b>	<b>Possible Responses</b>
Threat of Entry	How difficult is it to start another <i>pandayan</i> ?	Acquisition or creation of <i>pugon</i> is not necessarily expensive, but the blower may cost a bit. The heavy iron tools, such as anvil, <i>masu</i> and <i>martilyu</i> may also cost some money.
	How difficult is it to learn <i>pamagpande</i> ?	It takes decades to reach a level of skill that is attributed to the <i>mestru panday</i> . The path of apprenticeship is also not that well-rewarded.
	How difficult is it to source rawmaterials needed for <i>pamagpande</i> ?	Scrap metals can easily be bought from junk shops at the border ofthe town.
	How difficult is it to find clients who would commission or purchase products?	It might be difficult to gather information on this, given that the <i>panday</i> may opt to be keep the information to themselves given that it is their business still.

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	Are there support rendered by the government to allow new entrantsto the practice?	No initial information.
Intensity of Rivalry	What are the differences amongthe <i>palang</i> produced by the <i>panday</i> ?	The <i>mestru panday</i> can produce custom design <i>palang</i> more easily.
Threat of Substitutes	What are the uses of the currently existing designs of the <i>palang</i> ?  What are the existing substitutes for these products that still achieves the uses they promise to accomplish? How cheaper are they?	The responses here may help in coming up with a comprehensive inventory of the designs.
Bargaining Power ofBuyers	How strongly can the buyer control the price of the products?	For larger sales, the buyers may be able to request for discounts. The prices of the stock at hand are usually fixed.
	Can buyers easily switch <i>panday</i> ?	Yes, given that the process is the same.
	Are there government-mandated laws relating to price control ofthese products?	No initial information.
Bargaining Power ofSuppliers	How strongly can the supplier control the price of the raw materials?	No initial information.

	How many possible suppliers of raw materials exist?	No initial information.
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It should be noted that there are specific questions here that may touch on sensitive topics among *panday*, considering that they themselves can be considered competitors to each other. The project does not necessarily envision a one socialist structure within the industry of the town, but instead, it hopes to find the more appropriate structure to put in place as the workshops progress. In addition, fortunately, copyright has not been an issue within the community yet, based on the proponent’s preliminary research.

### Workshop 3: Visioning for the Practice

**Materials needed:** bondpapers, markers, crayons, pencils, erasers

This workshop takes off from a topic from strategic management, wherein organisations are asked to envision a BHAG or a “Big Hairy Audacious Goal.” For this workshop, each participant will be given a bond paper where, in fifteen minutes, they can draw or write about their vision of the practice of *pamagpande* in Apalit in the next twenty years. The instruction given to the participants should be general to ensure that they can exercise their creativity and imagination more. Through this exercise, the participants would be more involved in the process of ideating, if not shaping, the future of the practice of *pamagpande*. This may also help in encouraging commitment among the *panday* to work together for some common goal even if they themselves can be considered competitor to each other. The output shall be shared within the group and will be consolidated and summarized by the facilitator.

### Possible Trajectories for Safeguarding the Practice of *Pamagpande*

The following are the possible trajectories that the project can explore after the workshop have been conducted:

- **Strengthening the relationship between *pamagpande* and the culinary practice that is strong in the province.** To augment the demand for the products produced through the practice, it might be necessary to expand the market that they tap. Considering that the province has a strong association with food and since food preparation is an important industry therein, leveraging on how the products of the practice can help this associated industry/cultural practice may help. This should involve the expertise of industrial designers in the production of *palang* designs that specifically cater to kitchen procedures that are not efficiently addressed yet by conventional knives. Partnerships with food preservation companies, which the province is also known for, may also be explored to further expand the practice’s

market.

- **Research on an Incubation Program for New *Panday* and *Pandayan*.** Given the long period of equipping individuals with knowledge and skills in *pamagpande*, it is vital that the government or other entities may support them temporarily. What kind and amount of support this requires a careful study that in the end aims at the sustainability of the practice itself, so that one day, the industry would not need external help anymore.
- **Partnerships with educational institutions to ensure familiarity with the practice, and even allow acquisition of skills related to the practice.** At present, the basic education program of the country allows for the utilization of local language and culture as the materials being taught to elementary and junior and senior high school students. At this point, exposure to the practice will ensure the generation's familiarity with the existence of such practice, and probably correct misconceptions about the practice. There is a technical high school in town as well, which may consider integrating in their curriculum the basics, if not the intricacies, of *pamagpande*. Lastly, the provincial state university recently had the ground-breaking of a branch in the town. As it offers bachelor's degree related to business and tourism, the practice of *pamagpande* can be considered as a case study in their projects.

## **7. Brahmin Community; Vanishing Science behind their Intangible Practices**

By Shwetha Achar Ramakrishna, India

### **Brahmin Community**

Brahmin/Brahmana are a class (varna) in Hinduism majorly located in Indian Subcontinent. They are specialized as intellectuals, priests, gurus-teachers, doctors, protectors of the heritage or sacred learnings across generations.

### **Background**

The Brahmin community in India preaches one of the ideal sustainable living choice- stitched and portrayed as religious practices. Once these rituals are decoded; analyse the science behind these rituals, we understand the basic necessity of the practice/costumes which is basically a good lifestyle choice for a sustainable environment.

The community celebrates each element of the nature; Pancha BhootagaLu- Akasha, Vayu, Agni, Jala, & Prithvi- Sky, Air, Fire, Water and Earth respectively. The core ideology of these practices is to develop an understanding of the surrounding, gratitude the nature, use them wisely and respect them for the positive energy that these elements give the human race.

Some examples such as use of banana leaf for dining, use of cow dung spread on the floor to keep the floor breathing, use of rice and soil mixture to decorate the entrance of the house with intricate designs specific to each Dina (day) is all to attract positive energy and power, and the materials used are biodegradable which does not harm the environment. These materials come from environment and go back to the soil without any distress. Interaction with flora and fauna, using their wastes as well has been a major part of the living culture of this community.

Youth of the community expresses that they don't know the reason behind these practices and hence they seem to have lost the interest to follow them. The project aims to bring back the understanding, spread it across borders as a sustainable living choice, help the community's younger generation to appreciate and become agents who educate these aspects as living culture rather than religious practices.

### **Celebration and worship**

Celebrating the elements of nature through festivals. The Panchanga - Brahmin calendar shall be studied to inventor the process of celebrating each festival along with the process; science shall also be discussed in detail.

For example: Ugadi- a festival to welcome the new year- earth's journey around the sun, the planetary movements are observed and worshiped. Sankranti- Festival to celebrate the first

harvest.

Mahayala Amavasye- a day to worships our ancestors. A special day dedicated to express our gratitude to all the previous generations who have contributed to our life, from whom we have got the tangible and intangible cultural heritage.

Nagara Panchami- a festival to worship the bonding of brother and sister where the sister draws lovely pair of serpents on brother's back and worships the same with warm water, warm milk, haldi and kunkum. The significance behind this is to stimulate the area around the spinal cord for the well-being of male child. Girl children would always practice stimulating their cord by tying their hair like a tangled pair of serpents, and leaving it on their back, but this day girls help male children of the family to take care of their spinal cord.



Each of these festivals have a specific menu prepared by locally sourced ingredients for the biological and mental well-being filled with appropriate nutrition and benefits.

### **Food culture and dining etiquette**

The community has specific menu for each celebration and daily routine as well. When we see a platter of Brahmin Community food culture, they follow certain rules in serving the dishes. For example, salt is served first on the top left corner- like a personalised salt corner to help the person who is dining to add enough salt if required, instead of sharing a salt and pepper shaker with the fellow who is dining with them.

Paysa/kheer- a sweet pudding is served on the right-hand bottom corner and typical consumed as the first dish while starting a meal. This is observed to boost the insulin that gives instant energy to the person. ICH elements of food culture, habits, recipes, dining etiquette shall be inventoried giving reasons to follow them in the future.



**Science behind celebration of human development from infant-teen-young adult-mid age and old age would be documented.**



### **Other areas of research**

#### **Attire**

Reason to have saree for women and dhoti shalya for men as a daily attire was to expose the navel area to absorb solar energy and help the body to function as meant to be.

Aspects like these would be inventoried and disseminated in workshops and edutaining programmes.

#### **Construction Culture, Language, Folk art and performances**

Local, biologically diverse yet sustainable materials were used by the community to construct houses with a plan to incorporate flora and fauna in the backyards.



## Objective

To document science behind the community's lifestyle; as these rituals are passed on as intangible heritage, the core meaning that they hold are being diluted.

To disseminate reasons and causes of these life skills and living culture by inventorying past practices, current situation and analyse a way forward to apply and adapt the same in the future- By conducting edutaining (combining education and entertainment) online and offline activities that manifest the existence of them, led by the youth of the community- aiming to reach pan India and across the borders. (Youth heritage/cultural leaders will be identified from the community. These youth leaders will be trained to look at ways to conduct workshops inclusive of local institutions, museums, and the community itself.

The research shall make an inventory of the living culture and unfold the reasons of the practices and find ways for adapting in the modern and globalised society

## Methodology

Each of these elements shall be closely looked at by interviewing archiving the elder generation, gurus and followers of the community. The snowballing method will be used to collect data. Interviews, photo archives, stories archives, analysing the science behind these things will be done stage wise.

Every professional in the community- for example: chef, priest, teacher, performer, scientist are being interviewed to collect data relevant to the research.

Primary Data: Interviews, discussions, open ended discussions, questionnaires, and forms will be arranged to gather data. So far, questionnaire has been circulated to know if the community is interested in safeguarding their heritage. Results show that they are very observant to safeguard and learn meanings of the same.

Secondary Data: Articles, books, archives, publications shall be referred. Action Plan:

- Regular workshops will be organised inclusive of the community.
- Book will be authored by the proposer/presenter of this proposal documenting the science behind the vanishing intangible practices.
  - the book shall be reader specific and focused on the younger generation.
- Community engagement programs shall be planned and executed with help of museum objects.
- Literature, folk art, and cuisine workshops shall be organised with the help of community.

## **Stakeholder Community**

Vaishnava, Shivaith and Iyyer Communities spread across the Indian Subcontinent, focusing mainly on the Southern Indian States.

Main stakeholders of the action plan will be the younger generations, irrespective of any community since the main focus is to document a sustainable lifestyle that not only promotes good health of human beings but also keeps the environment healthy.

## **Indicators of Success/Justification to select this as research area**

The community celebrates each element of the nature; Pancha BhootagaLu-

Akasha, Vayu, Agni, Jala, & Prithvi- Sky, Air, Fire, Water and Earth respectively. The core ideology of these practices is to develop an understanding of the surrounding, gratitude the nature, use them wisely and respect them for the positive energy that these elements give the human race.

Some examples such as use of banana leaf for dining, use of cow dung spread on the floor to keep the floor breathing, use of rice and soil mixture to decorate the entrance of the house with intricate designs specific to each Dina (day) is all to attract positive energy and power, and the materials used are biodegradable which does not harm the environment. These materials come from environment and go back to the soil without any distress. Interaction with flora and fauna, using their wastes as well has been a major part of the living culture of this community.

Youth of the community expresses that they don't know the reason behind these practices and hence they seem to have lost the interest to follow them. The project aims to bring back the understanding, spread it across borders as a sustainable living choice, help the community's younger generation to appreciate and become agents who educate these aspects as living culture rather than religious practices.

## **Potential Partners/Collaborators**

- ReReethi Foundation
- Curating for Culture
- Meera Exhibitors
- Heritage Foundation
- Madhva Brahmin Community

## **Estimated Timeline**

The timeline that is required to research, document and execute the safeguarding measures are as follows:

Research & Documentation: 18 months

## **Execution**

Document science behind the community's lifestyle. To disseminate reasons and causes of these life skills and living culture- inventorying past practices, current situation to apply and adapt same in the future. Conduct edutaining (combining education and entertainment) online and offline activities that manifest the existence of them, led by the youth of the community- aiming to reach pan India and across the borders. (Youth heritage leaders will be identified from the community who shall be trained to understand and science these rituals hold as the community preaches one of the best sustainable living choice- stitched and portrayed as religious practices Paddati/Sampradaya) These youth leaders will be trained to look at ways to conduct workshops inclusive of local institutions and the community itself.

- Workshops: 12 months of workshops, post 18 months of research and documentation
- book release: 19<sup>th</sup> month
- Edutaining programs: community engagement programs: 20<sup>th</sup> month to 35<sup>th</sup> month
- Identifying Youth Heritage Leaders: literature, folk art, and cuisine workshops shall be organised with the help of community: 20<sup>th</sup> to 35<sup>th</sup> month

## **Video Clipping Explaining the Truth behind Caste System in India:**

[https://www.youtube.com/watch?v=WrLtG-iM\\_e0](https://www.youtube.com/watch?v=WrLtG-iM_e0)

## 8. Sikwate: Grandmother's Legacy

By Maria Lorena P. Guba and Liana Melissa E. de la Rosa, Philippines

### Background of the Study

The cacao industry has a long history in the Philippines. From the time it was introduced to the Filipinos in 1670, until it developed as a commercial plant around 1950 and until today, cacao has remained one of the booming industries in the Philippines.

Cacao is not only a fruit, whose seeds can be eaten when they are ripe. As a significant plant in the Philippines, cacao's seeds or cacao beans can be made into other delectable products like *sikwate* (hot chocolate), pastries and other chocolate products. The *sikwate* is a staple in Philippine breakfast that comes with dried fish and fried or plain rice, and mangoes. The *sikwate* is poured into the rice like soup. It is a good drink when rainy season comes, especially during December after the Simbang Gabi. It goes well with other native delicacies like *pandesal*, *puto*, *bibingka*, etc. It is not only *sikwate* that is produced from cacao beans but also other subsistence products. It had been studied that the cacao as a plant can be useful not just for food but for other purposes.

Due to climate change, the production of cacao had posed a problem. The downside is if the production lessens, the cultural aspect that goes with the production will also fade away. Saving cacao will preserve a lot of intangible cultural heritage that goes with it - the indigenous process of planting, cooking the cacao beans, making *sikwate*, and the stories that go with the making of the products, and many more.

By taking a decisive action for the cacao's sustainable development, it will not only help abet the flora from being endangered but also preserve the cultural aspects that go with it. Though the cacao industry in Cebu is flourishing, it still needs protection from the stakeholders and those interested only in making profits, disregarding the protection of the plantation.

Without the help of the people safeguarding this Intangible Cultural Heritage (ICH), it will be hard to pass it on to the next generation. Protecting and conserving ICH nowadays has become easier since everyone owns a smartphone; however, due to the same technological advances the young generation is no longer inclined to get involved in indigenous processes.

Tablea ['tab-le-ya] is a Filipino local dark chocolate produced from cacao beans- like beans. A drink made from such a cacao creation is called *sikwate* or *tsokolate*. The *Tablea* is the cornerstone and inspiration for everyone and everything, a source of pride for a continuous pursuit for tradition, for innovation, and for excellence.

The researchers in an effort to preserve cultural anchors, will try to retrieve the processes and stories associated with the element. In this way, it will be easy to pass it on to the next

generation, stakeholders and partners for the promotion of the ICH. A retrieval is necessary in order to get detailed information of the said ICH. It will also help make better narratives for the videos that will be made for future marketing. The promotion will help to conserve and preserve the flora and the ICH itself.

### **Significance of the element**

1. This element had a long historical significance to the Filipinos since it was introduced in the country by the Spaniards in the 17th century through the Acapulco-Manila Galleon trade. Since then, the Philippines had been planting cacao in the backyard. And it had been a staple in Filipino breakfast – this *sikwate*, made from cacao.
2. Since cacao grew and flourished in the Philippines, it helped the people economically by their producing products out of the beans. With mass production, it also provided jobs.
3. The ripe cacao beans if eaten by themselves are delicious. But when processed into *tablea* for *sikwate* or other products, they give a different delicious taste.
4. The cacao is the main source of chocolate products like cakes, drinks, and candies.
5. This element should not be seen as something that is only good for food, but also for the health benefits it gives to the people. Long before the other studies shown today, our culture bearers were able to use *tablea* and *sikwate*, to heal stomach ache and other kinds of body aches. That it actually healed them had no scientific explanation then.

### **Broad Objective:**

To document ICH and promote awareness and appreciation for the sustainable development of the cacao industry.

### **Specific Objectives:**

1. To retrieve the traditional, inherited practices and beliefs associated with planting and cooking from cacao beans.
2. To record and illustrate the different indigenous processes of creating cacao products including the cultural aspect.
3. To formulate solutions for the sustainable development of the cacao industry.

### **Methodology:**

1. Retrieval of the inherited, traditional processes and practices in the Cacao industry.

2. Formulating viable solutions for wider utilization of these processes
3. Promotion through education by including it in the curriculum, and using print and social media or internet.

a. **Retrieval.** The retrieval of data, stories, and processes associated with the study on the cacao industry can be done through phone calls and video calls during this pandemic. Since people are asked to stay at home, going out in search of data is discouraged. Another way of getting data is reading articles published about the cacao industry as a secondary source.

b. **Promotion.** To safeguard this priceless patrimony for the next generations to enjoy, publishing and promoting the data gathered would be the best move. These printed materials could be made interesting supplemented by video recording. Promotion can also be done through story telling sessions, or making short videos to be disseminated in schools. With the advent of the pandemic last year, a virtual tour of Choa's cacao industry had materialised to reach a bigger audience who could not travel to and be in Cebu.

Another way to promote this ICH, is to include some of the processes and stories in the curriculum in school. Like, for the Hotel and Restaurant Management (HRM) and Home Economics (HE) students, they can be taught the traditional way of preparing the *sikwate* and cooking the cacao beans. At the same time, the agriculture students can be taught the traditional proper way to grow cacao since it is a perennial plant, and it grows in the tropical region. Those taking Nutrition and Dietetics course can also help promote cacao as part of individual diets. In language classes where the trend now is to use authentic texts in student exercise, articles or stories on cacao can also be included in the lesson. As for the elementary students, the stories associated with cacao, can be best presented through storytelling or dramatization in order for them to be able to know the significance.

### Stakeholder communities

- The communities will benefit from this study as cacao mass production will provide job opportunities. At the same time, they can innovate or come up with new products for those who are willing to experiment.
- The young generation will learn Choa's grandmother's process of making *sikwate* **and other cacao products.**
- The teacher can promote the importance of cacao, its fruits, and leaves which are good wrappers for fish *paksiw*.

- Researchers may also be willing to explore more about the cacao's magic on diet and medicinal purposes.

## Discussion

One of the problems being faced by the intangible cultural heritage (ICH) nowadays is the absence of receivers of the ICH. Due to technological advances, acculturation to a more superior culture and generation gap, many of the young generation ignore the significance of the ICH in their lives. This results in their lack of self-identity and difficulty connecting with their past.

At present, more often than not, it is rare to find culture bearers of intangible cultural heritage who are willing to pass the ICH to their a.) children, b.) the community, c. innovate but still keep intact the indigenous process, and still be d.) sustainable.

The story of Raquel Choa is an inspiring story that will help the listener and reader realize that what had been done in the past is indeed connected to the present and future. The informal lessons people get from their grandparents and the people in their environment will bring them success if only they recognized and learned from these.

## The Grandmother

Nanay Nila (Leonila), as fondly called by her grandchildren, was not just a simple housewife in Balamban back in her days. She could do farming, raise extensively crops in small farm, can cook to make different *kakanins*, sew clothes, and wash clothes. Name it, she could do it! She was married to Tatay Dino who inherited a 3-hectare land from his parents.

With the farm in their own hands, Nanay Nila and Tatay Dino tilled the farm while raising their grandchildren. They taught them everything that they should learn – from planting, to harvesting, and making products out of the crops that they harvested.

Nanay Nila took charge of rearing Raquel and her siblings when they were still young. They brought the children to the mountains together with them and Nanay Nila's younger sister, whom was of the same age as Raquel, and two other toddlers. They were taking care of seven children in their farmhouse.

She was not the typical grandmother who would treat her grandchildren like babies and would do all the work. Instead, she taught them how to plant, harvest, and make products out of the crops they harvested. She taught them the daily chores at the same time telling them the stories and the processes of making *tablea* and *sikwate*. She learned from her sister-in-law, Mama Biray, whom she fondly looked up to as her mother after her own mother died from malaria when she was still small. Mama Biray the wife of Nanay Nila's eldest brother, who took care of them when their mother died.

## Raquel and Grandmother

*“My grandmother did not only give me a tablea drink; she taught me how to prepare one. I thought preparation meant simply placing tablea in a clay pot with water, making it to boil, and stirring the mixture with a wooden whisk to create froth. She meant more than that.”*

The beauty of the intangible cultural heritage (ICH) is looking deeply into the process as the culture bearer passed it on to the next generation, be it in an informal or formal education. It is very important to focus on and emphasise the process of how the ICH is done because, it is where the exquisiteness and uniqueness of ICH lies.

Raquel as one of the grandchildren who grew up under Nanay Nila and Tatay Dino’s care. As a favorite *apo* (grandchild), Nanay Nila would always ask her to do different kinds of chores. It didn’t matter if it was heavy or light work. Gender-based work was not a problem for Raquel and her family. Everyone was asked to do different kinds of chores. Raquel, when asked why her Nanay Nila would always ask her to do the chores, would answer that maybe it was because she was very responsible and would finish the chore ahead of time. That made her Nanay Nila’s prized assistant in all chores.

Raquel grew up in the mountains of Balamban, one of the towns in the province of Cebu, along with her two siblings and cousins. Raquel mentioned that Nanay Nila would let them pick ripe fruits, vegetables, and other crops, after which they will turn them into candies or other *kakanin* to be bartered or sold the next day at school or the market. Whatever crop is harvested for the day will be made into a sustainable product like coconut candies, *budbud*, *tablea*, *bukayo*, etc. she said that they could barter the products for paper or pencil, or if there were interested teachers who wanted to buy the products, they sold them for money to buy gas, oil, salt, and other necessities in the market on their way back to the mountain after classes.

One of the distinct intangible cultures that was passed on by Nanay Nila to Raquel is making the cacao to *tablea* and to *sikwate*. Through informal education, Raquel was able to learn different ways to survive the life in the mountain with indigenous knowledge. She emphasised that they were taught through stories of cacao, like the story of The Legend of Maria Cacao. This was the motivation for Raquel, her siblings, and her cousins because they were not just working but they are learning stories out of the crops they were harvesting. The informal instruction of making *sikwate* made Raquel, her siblings, and cousins learn more the process of the making one.

The step-by-step process of making *tablea* was passed on by Nanay Nila to Raquel. It was not passed on to her children, since some got married at an early age. When Raquel, aged 9, stayed with her maternal grandparents, she learned to make *tablea*, and their significance to their community at that time.



The culture bearer Raquel recalled during an interview that, usually on a Sunday when there was ripe cacao ready for harvesting, they were asked to gather, and 1.) pickripe cacao, 2.) cut it into half, 3.) get the cacao beans and suck them (because the whitesweet lean meat around the seed of the cacao can be eaten), sit around a big metal *banyera* or a wide-mouthed metal basin. After sucking them and eating white lean, they are 4.) to throw the beans into the *banyera*; 5.) scatter the collected beans in the *banyera* and dry them under the sun. It will take time to dry if the weather is cold, but during summer it will only take a week to dry the cacao beans. The cacao beans should be left dry, if rain comes, they are put inside the house. Once the cacao beans are dried, they are taken from the *banyera* and and place in a net bag. 6.) then, they are fried in a pan inopen fire for roasting; 7.) when the bean's skin pop-off, it is time to peel them off; 8/) nextthey are put in a big mortar and pound it with a pestle. 9.) The cacao bean will melt as it is pounded faster to avoid thickening, 10.) once the beans melt they will be taken out from the mortar by a spoon and molded into balls or circles and spread on a banana leaf to cool off. The banana leaf before was used by culture bearers as a cooling machine of their melted cacao beans. 11.) once cooled, the melted cacao beans will thicken and gethard. Once cooled and hard, then it will be taken off from the banana leaf and wrapped ready for barter, for giving as a gift, or selling. According to this cultural bearer this kind of process should be followed religiously step-by-step process to produce a good *tablea* for *sikwate*.

“My grandmother said everything starts with the beans. It is crucial that the cocoa beans are carefully selected, cleaned, and sorted. Once they are ready, the beans are roasted to perfection with controlled heat and specific amount of time. the smell and taste of the tablea largely depends on this important process.

Following the roasting is another crucial stage - the roasted cocoa nibs are pounded very carefully to produce what we call cocoa liquor or cocoa mass. Cacao lovers fondly call it unsweetened chocolate. The cocoa mass is then shaped into plumps, its form resting on the creative mind and artistic hands that mold them.”

Along with this long process of securing and making *tablea* for *sikwate* is a story of The Legend of Maria Cacao, that was usually told by Nanay Nila while they were picking cacao fruits, and doing all the cutting and sucking of the seeds. The story goes this way.

## **The Legend of Maria Cacao**

*Long ago a fairy lived in a forest. Her name was Maria Cacao. She was the Queen of the forest. She lived in a magical tree that fireflies lit in the night. Her place was full of cacao trees.*

*During harvest, Maria Cacao loaded the cacao pods into her magical ship where it traveled through the river. The river overflowed whenever her ship, invisible to humans, passed by. That's when the villagers knew that Maria Cacao was on a voyage to sell her produce. Then, her voyage continued to the open seas.*

*Her ship turned to gold every time she docked. Her beauty enchanted everyone. Two men guarded her all the time. One at her left, the other at her right. Many people bought her cacao beans.*

*From her journey, she would take with her precious wares and metals from foreign lands. A big feast awaited her return in her palace.*

The magical tree that is mentioned above in the story is cacao, which is a tropical tree that bears pods. It was introduced to the Philippines in 1670, in one of the galleon trades that was from Mexico.

The stories told by Nanay Nila, like this Legend of Maria Cacao, became the motivation of Raquel, her siblings and cousins when harvesting fruits, vegetables and other crops in their farm. They liked listening to the stories and the values that are told in the stories by their grandmother. This was in the era without television.

Aside from learning how to do the *tablea* for making *sikwate*, they were also taught the significance of the *tablea* and *sikwate* in their everyday life. According to Raquel, the *tablea* was a staple and emergency food during and after the war. She said her Nanay Nila would emphasise the importance of the *tablea* and to have stocks of *tablea* ready for whatever happens. *Tablea* can easily be carried anywhere when wrapped properly. It can easily be cooked and anyone can have *sikwate* wherever they are. It is also a food when one is starving. Another benefit from *tablea* is as a medicinal cure for *bughat*, not feeling well and other kinds of body aches. An individual experiencing uneasy feeling can just take a sip of *sikwate* and feel fine. It is also considered as a ritual drink. A glass of *sikwate* is put on the altar for offering, instead of coffee. That leads to the conclusion that *tablea* that can be made into *sikwate* is more important and plays a more significant role in the people's lives than coffee.

### **Raquel as a mother**

Growing up with her grandparents gave her different insights and values in life through the stories that were told her. She did the same thing to her children. Teaching them in an informal

manner, she made sure that her children understood the significance and the values that she had conveyed to them. Raquel said, “it became a system in our lives that each one should carry out a chore, that one was taught to do.” Her children would never complain about all the chores given to them. She even added that “it was already a way of life to us, we can never measure my passing on to my children what I have learned from Nanay Nila. My children learned from it because they saw me and heard my stories. It is very informal.”

At the same time, as her children was growing up, she also told them about The Legend of Maria Cacao, and the importance of cacao to their lives. This was before she realized that there is gold in cacao, and that she will be successful in sustaining it.

One of the things she showed her children was how *tablea* is prepared in their own home, and how it is cooked into *sikwate* as part of their daily breakfast.

*“I must have gotten these traits from my grandmother. Like me, she was always full of passion in everything she did, but also found joy in giving surprises once in a while. It was from her that I learned the many surprises about tablea... how seemingly simple it is yet complex at the same time. It is unbelievable how one needs to undergo a litany of steps to capture the best sikwate has to offer.”*

### **Hannah, Raquel’s Daughter**

Raquel has eight (8) children and all her children learned and experienced making *tablea* and making *sikwate*. They know the indigenous process, the process of Nanay Nila, the process Raquel learned to follow while growing up.

Hannah is one of the children of Raquel still following the indigenous way of making *tablea* and *sikwate*, along with her other five siblings. For her, her mom Raquel did not actually give them a formal lesson on how to plant and harvest cacao and make *tablea* and *sikwate*. “My mom would tell us stories about her childhood and how life was back then. She would highlight many resources we have here in the Philippines especially Cacao.” Hannah said. She and her siblings find it very interesting to learn, because they feel like their mom is guiding and molding them holistically.

Through the storytelling of Mom Raquel, Hannah learned to value cacao, not just for *tablea* for *sikwate* but cacao for its health benefits. Hannah mentioned that she is willing to pass on what she learned from her mom to other people and to the next generation. Maybe by just storytelling or reading, it will help sustain and develop the cacao industry in the, *tablea* and *sikwate*.

### **Raquel and *Tablea***

When asked why of all the fruits, vegetables, and crops in their farm she focused only on cacao.

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Her breathtaking answer told us that it became her dream and passion to make local be recognized globally. That how she grew up with her grandmother will be remembered in her chosen business.

She said, at first she didn't know the significance of the *tablea*, and that it can be turned into chocolates. It was later on in her life, when she realized that maybe she entered this kind of business because it's about the little girl who could not afford to buy chocolate in the *sari sari* store and was not able to bite into an attractively package chocolate candy while growing up. But what motivate her the most is the story of The Legend of Maria Cacao.

Currently, aside from making *sikwate*, she also innovated by making chocolate cakes and other delicacies that only she can innovate, by including short texts for each menu.

*“With these plumps, the gastronomic concoctions are simply endless... from luscious chocolate drinks to sumptuous chocolate cakes, each sip and bite is one delicious experience.”*

### **Potential partners and collaborators**

For sustainable development, the cacao industry, with the *sikwate*, could collaborate with GOS and NGOS, to wit,

Department of Education (DepEd)

- For inclusion in the appropriate subjects in the elementary and secondary curriculum.
- Stories and processes associated with cacao can be discussed for their historical significance and importance in the economy.
- Students can be taught hands-on on the different ways of making products of cacao
- Demonstrate products of cacao. The indigenous way of processing cacao and differentiating it from the current ways.

Commission on Higher Education (CHED)

- To include in the curriculum of courses like Home Economics, HRM, Nutrition and Dietetics, and Agriculture, and language classes that use authentic texts as exercises

National Commission for Culture and the Arts (NCCA)

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- For the preservation and conservation of the ICH. It can be included in the Philippine Registry of Cultural Property for easy access in the future.

### Department of Trade and Industry

- For better regulation on globally competitive and innovative cacao industry.
- For economic growth

### Department of Tourism

- For better promotion not just in the Philippines but in the whole world to see, taste and recognize excellent Filipino products.
- A cultural manifestation series program can be held to demonstrate the making of cacao products.

## 9. Intangible Cultural Heritage of the Martial Arts Community in Cianjur (Maenpo), West Java, Indonesia

By Wibisono Tegar Guna Putra, Philippines

### Name of the element in English or French

Maenpo Cianjur

### Name of the element in the language and script of the community concerned, if applicable

Maenpo Cianjur

### Background

Maenpo is one of the Intangible Cultural Heritage originating from Cianjur, a small town in West Java, Indonesia. Maenpo by definition, to date, has several versions. First, it comes from 2 words which are a mixture of the local language “*Maen*” (to play) and Po (迫), which in Chinese means force, to push, and coercion, some interpret as hitting, according to a popular technique used in this game. Another version relates this to the resulting daze effect, so that the word “Po” in Maenpo, is associated with “*poho*” or forgetting in the local language. Dazing effect in maenpo, is often associated with how fun this game is, making players lose track of time, or something else that relates it to events in the game, where the opponent who loses doesn't feel hurt, doesn't even feel defeated. Maenpo, although said to be a game at the beginning of its existence, today, maenpo is better known as one of the martial arts from Cianjur.



*Demonstration of the movement (Jurus) of Maenpo Gan Abad, one of the schools in Maenpo Cianjur (Resources: Pencak Silat Inheritance Institute / Garis Paksi)*

Maenpo as an intangible cultural heritage, is included in the broad framework of *pencak silat*, which has already been registered in the UNESCO intangible cultural heritage (Nomination file No. 01391). Efforts to classify maenpo as part of *pencak silat* as an intangible cultural heritage that seeks to formulate traditional martial arts as a national treasure, from another perspective, are seen as reducing the diversity of the variety of movements and values that are very diverse in Indonesia. In fact, today, in various popular media, *pencak silat* is oftenly seen as a sport. This view is not entirely wrong, in the beginning, according to manuscript sources, maenpo is a derivation of various traditional martial arts schools from various regions that are used for survival needs that emphasise physical exercise. When he arrived in Cianjur and came into contact with the culture that was already present, the maenpo underwent a transformation, both in terms of movement and philosophy. Maenpo is no longer viewed in a narrow perspective.

When this martial art was present in Cianjur during the Dutch East Indies colonial period, this tradition was circulated among limited circles (noble society). Through the pattern of distribution - in the noble society which at that time was a ruling and leisure class - this tradition and comparing it with the context of the times at that time, the need for martial arts was no longer limited to survival matters with physical exercise. Maenpo transformed into a game to spend their free time, some developed this martial art into a dance which became known as "ibingan penca" or *penca* dance.

This transformation also occurs in the philosophical aspect. Some maenpo gurus are also affiliated with various Sufistic spiritual movements known as *tariqa*. Maenpo as a form of self-defense which initially emphasised physical contact for survival, became a universal teaching of peace, harmony, and goodness with nature, humans, and God.

After Indonesia's independence in 1945, and the change in the national political and government system -from a locality-based monarchy to a democracy-mainpo was widespread. This condition is present, along with the political modernization movement in post-independence Indonesia, where *de jure* power is no longer centered on the owner of the *menak* social status (noble in Sundanese). In its development, anyone and from any circles can learn and inherit this teaching from generation to generation, without being tied to the social structure of nobility in the past. Likewise with the presence of centers for the spread of new cultures. The growth of big cities such as Bandung and Jakarta, has also influenced the pattern of the spread of these martial arts, even reaching foreign countries. Observing the mixing and complex cultural contacts of maenpo, it can be concluded that there are several dimensions of maenpo. First, the self-defense dimension; second, art; third, spirituality; and fourth, science.

### **ICH Safeguarding Problems**

1. Historically, the shift of the center of power from Cianjur to Bandung during the colonial period influenced the shifting of cultural centers in the West Java region. No exception with the shift in the spread of maenpo from Cianjur to several other areas in West Java. At first glance, there is nothing

problematic about the presence of this phenomenon. However, if you look closely, in the Cianjur area itself, some school in Maenpo are becoming rare to find. Even if there are, some heirs are also aggressively transferring their knowledge to their students who are outside Cianjur, such as Bandung and Jakarta.

2. Teaching methods are dominated by verbal transmission of knowledge and values, with the exception of visually visible movements. However, along with the presence of the covid-19 pandemic that hit Indonesia, the existing teaching methods also encountered obstacles. Restrictions on physical interaction make the inheritance of moves even more limited.

3. Some of the teachers who inherit the maenpo tradition in West Java are getting older, which, if related to the problem in point 2, is urgently needed to materialize values and teaching methods.

4. There is no canonization of manuscripts related to this maenpo, due to very limited text sources.

5. The rise of new martial arts from various countries which are considered more representative of the needs and lifestyles of the younger generation in Indonesia today.

6. Lack of monetization strategies

### **Objectives of the proposal**

1. To Inventory ICH related to maenpo from the past to today

2. to revitalize Maenpo as part of the living heritage in West Java, Indonesia

### **Methodology / implementation of the action plan**

**First**, a mapping will be carried out by collecting as much information as possible related to:

a) Classical literature from the Dutch East Indies colonial era, the era when the early maenpo maestros lived and developed this teaching.

b) Genealogy and teaching sources. One of the distinctive aspects of the local martial arts tradition in Indonesia is remembering the ancestors, which in this context are the teachers who have inherited this teaching from generation to generation.

c) Recording of various movements of body movements in Maenpo Cianjur

d) Documentation of the speeches of the remaining teachers and heirs of the pencak school in the West Java region

e) Stakeholder mapping in several cities and age ranges in West Java, to obtain specific data about the culture of the younger generation. The goal is to understand how consumption patterns



and lifestyles will be linked to the pattern of preserving maenpo to the next generation in Indonesia.



*Recording of various movements of body movements in Maenpo Cianjur*

**Second**, data implementation

- a) Translation and adaptation of the manuscript into Indonesian and English
- b) Manuscript publication in Indonesian and English
- c) Publish videos via popular platforms like YouTube and Vimeo

Adaptation of the script into visual works

- d) Maenpo workshops in several training facilities and public spaces in Bandung and Jakarta

**Third**, the Infrastructure aspect

- a) Making Maenpo Corner in one of the libraries and cultural institutions in Bandung.
- b) Creation of a data portal that can be accessed by the public
- c) Creation of a training ground, as a hub that the maenpo community can use to practice and transfer values.



*Maenpo workshops in several training facilities and public spaces in Bandung*

### **Potential partners / collaborators**

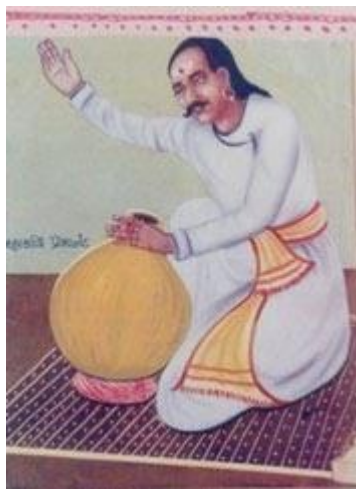
1. Ajip Rosidi Library: Ajip Rosidi Library (Ajip Rosidi Library), is one of the non-governmental public libraries in Bandung, West Java, Indonesia which is concerned with aspects of cultural preservation in West Java.
2. Sundanese Cultural Institute, Pasundan University
3. Center for Preservation of Cultural Values, Bandung City. A government institution that is engaged in the preservation of cultural values, especially culture in several areas in Indonesia (western part of Java Island, to parts of the southern part of Sumatra Island). Apart from being active in preserving cultural values, this institution actively manages scientific journals as a forum for academics to conduct studies and publications, as an effort to introduce the culture in their work area.
4. Faculty of Creative Industries, Telkom University. An educational institution that focuses its studies on the development of creative industries in Indonesia. The hope is that this institution can elaborate on the preservation of intangible cultural heritage with the creation of popular visuals - such as films, animations, and games - to convey the values contained in maenpo to today's generation.

## 10. Oral traditions of Gujarat: Manbhatt – The Minstrel tradition of Baroda

By Sara Bubber, India

### Background

Manbhatt is a form of oral culture from Gujarat. It is a Bhakti Tradition and draws its content from Ramayana, Mahabharata and the Purana's. These were translated into Gujarati by the poet, Premanand from Brijbhasi in the 1600s. As a princely state, Manbhatts enjoyed patronage from the rulers. After independence, the number dwindled and has come to three existing Manbhatt practitioners.



Premanand- the Manbhatt of Gujarat. Source:

<https://www.google.com/search?q=manbhatt+tradition&rlz=1C1CHBF>

### Selected Performance

Dharmiklal Pandya and sons performing on the *man*, *tabla*, and harmonium. *Manbhatt akhyan*, "Draupadi svayamvara" performed in the courtyard of a private home in Vadodara, Gujarat, June 1982. [Thompson 1982 AC57]

The *manbhatt* (Gujarati *man* "a spherical metal or clay pot with a short and narrow neck" (synonym *ghaghero*) + *bhatt* Sanskrit "lord" and Gujarati "learned literary man") is a *kirtankar* who accompanies himself on a metal pot. In Gujarat, these hereditary performers are commonly *brahmins* who tell religious stories or *akhyan* [Sanskrit "telling, communication"; Gujarati dramatic story] embellishing them with music and dramatic gesture.

The *manbhatt* is a Gujarati institution. The tradition draws on verses from the *Ramayana*, *Mahabharata*, and the *Puranas* translated into Gujarati from Brajbhasa by the poet Premanand (ca. 1636-1734). Scholars credit *manbhatts* with having helped to standardize the Gujarati language. They travelled from town to town earning their living performing Hinduism's great stories in extract or in whole for middle-class audiences. Travelling from region to region, they learned to standardize the grammar, vocabulary, and pronunciation of Gujarati so that they needed to alter their presentation less than was already necessary when performing for diverse audiences and still have these audiences understand them.

In the video example, Dharmiklal Pandya — the premier *manbhatt* of our time — begins his presentation of the betrothal of Draupadi by invoking the god, Ganesh. Tradition describes Ganesh — the elephant-headed son of Siva and Parvati — as the author of the *Mahabharata* or perhaps the god who inspired the bards who told the story and the scribes who wrote it down. In Dharmiklal's video presentation he not only sings an invocation to Ganesh, he explains the importance of Ganesh to the history of the story. As a *kirtankar*, his role is not only to tell the story, but also to explain the significance of the elements.

Another characteristic of a *kirtankar*'s presentation is to make the legendary figures seem more real to his audience. In the video presentation, he goes into some detail, describing how the Pandava brothers are disguised, their appearance, what they might look like in a contemporary setting, and so forth.

**In this recording**, Dharmiklal sings from a later part of the same episode. Here he describes the feast presented at the *svayamvara*: the different kinds of chutney, vegetables, and sweets spread before the guests. Note an important difference between the video and audio presentations. The video presentation is for a largely middle-class audience. The audio presentation is from a private recording session. In the audio recording he sings *sargam tans* for the musicologist. In the video recording he sings no such classical conceits, instead concentrating on storytelling.



Dharmiklal Pandya- the main storyteller of the three tellers. Source:

<https://www.google.com/search?q=manbhatt+tradition&rlz=1C1CHBF>

## **Inception of Manbhatt**

The tradition of Brahmins (*Bhatt*) drumming on earthen or copper pots (*mann*) with their ringed fingers while narrating *akhayans* - melodious poetical compositions describing in detail, episodes from epics like Ramayana and Mahabharat is unique to Gujarat.

Born in Vadodara, Gujarat in the 17th century, Kavi Premanand was one such Manbhatt who raised the standard of Gujarati bhakti poetry with his *akhayans* to new heights. His simple yet vivid compositions reflected the life and culture of common people of Gujarat during the Mughal period. He travelled around Gujarat, Maharashtra and Madhya Pradesh with his *akhayans*, narrating, with unique vividness, episodes from Mahabharat and Ramayan.

## **The format of Manbhatt Performances**

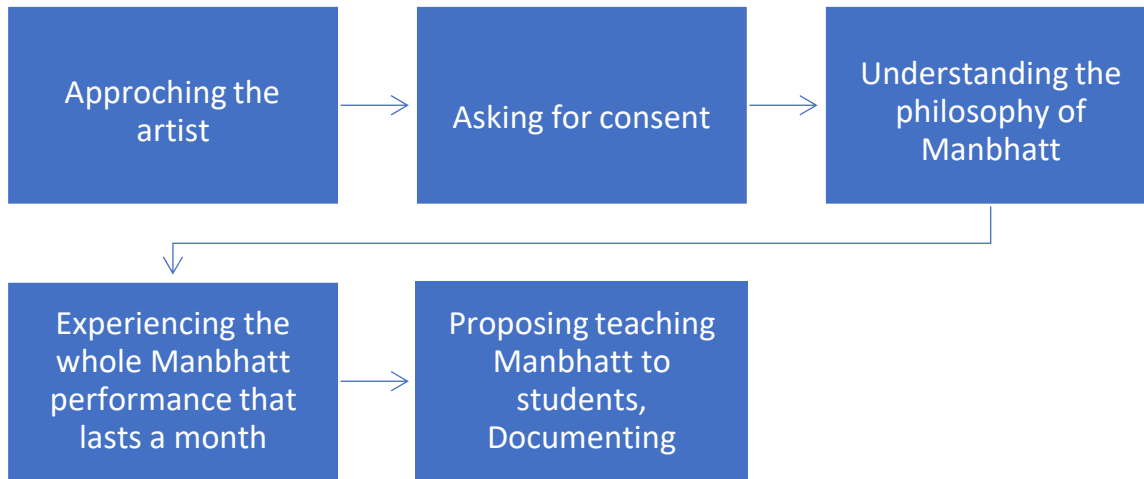
A popular epic song form is the *Man Bhatt Akhyana* in which the storyteller accompanies himself on a large globular metal pot (*man*). The narrative consists of stories from the epics, the Puranas, and from everyday life.

The singer uses fingers with metal rings to slap rhythmically the shoulders of the *man*. Further accompaniment is provided by cymbals (*jhanjh*), barrel drum (*pakhavaj*), tabla, and harmonium. The principal structural element is a verse unit called the *kadavu*. The singer sets each *kadavu* to well-known tunes, using repeating musical motifs. Each *kadavu* concludes with a couplet that summarizes the fragment told, and setting the stage for the next fragment.

## **Objective of the Project**

- To understand the value Manbhatt has given to the rich cultural heritage.
- To save Manbhatt from dying out.
- To modify the tradition to adapt to modern times in the view of scarcity of the tellers.

### Proposed Plan



There are only three surviving Manbhatt tellers, the first step would be to contact the storytellers and ask them about their oral heritage and whether they would be willing to share it with others and try to revive it.

A detailed understanding of Manbhatt and transcriptions of interviews with the tellers can be made available to the internet and various stakeholders.

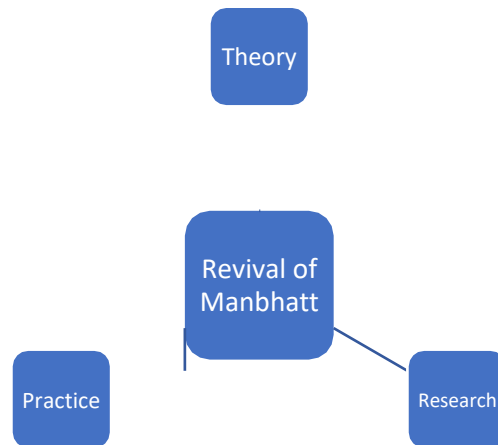
An invitation to interested people to watch a month long performance of the Manbhatt- it can be done virtually or clubbing it into a shorter period of time.

Discuss a plan with the team members consisting interested individuals and bodies that can promote the art form.

Advertise widely on social media and in performing arts spaces/ colleges and theatrics whether to bring interested students and learn from them. An online basic certificate course can also be set up for a beginner level exposure to Manbhatt.

Manbhatt workshops can be conducted in schools for exposure to the next generation about a rich tradition that exists in their city and motivate them to take it up as a co- curricular activity.

### Triangulation to gather resources on Manbhatt



By taking into account an academic point of view, Manbhatt tradition can also be preserved by adding it into the theories of oral traditions, relating it with existing theories of cultural transmission. Apart from this, theoretical documentation of the tradition can also be done. Transcripts of stories the way they happen and the reasons behind them can be mentioned. Research articles in the form of case studies can be done and published in various journals. For example, there is a conference, on indigenous storytelling traditions:



Manbhatt can be represented in such spaces too.

**Practice:** An on-field preservation of Manbhatt as described in the proposal.

### Proposed Stakeholders



The royal family of Baroda- the Gaekwads have been the main patrons of the Manbhatt tradition. Post- independence, and the decline of princely states have led to a blow on the tradition. Asking the royal family about their connection with Manbhatt and support from the current honorary queen, Radhika Raje Gaekwad who promotes many cultural practices would be valuable.

In the past cultural festivals, many Gujarati filmmakers like Ketan Mehta have extended their support to the Manbhatt tradition. Their help for creating public campaigns for support of Manbhatt would be valuable.

Indigenous Storytellers promote the old story forms that have been revived like Burra Katha, Hari Katha in south India. They could be encouraged to learn this form and practice it professionally.

## 11. Intangible Cultural Heritage and Copyrights: A Study of Samgomu Korean Drum Dance

By Yoo Jung Kim, South Korea



*Performance of Pop Singer and Samgomu Dancers*

### DESCRIPTION OF SAMGOMU

Samgomu is one of Korean traditional performing arts that are still in practice. Samgomu is three drum dances in which performers play two drums on the two sides and one on the back with a pair of sticks. A pair of drums can be added to the bottom of the side drums, to be called Ogomu (five drum dance), Chilgomu (seven drum dance) and Gugomu, (nine drum dance). The alignment of performers can extend in three perpendicular ways, to the sides, to the back and to the top. The multitude of drumming and dancing both aurally and visually intensifies the virtuosity of artistic expression with their uniform movements. Their costume enhances the dynamic effects by its color and shape as the performers move.

### BACKGROUND & CONTEXT

#### Seungmu as Origin of Samgomu

It is said that Samgomu originates from Seungmu, Buddhist monk drum dance. Buddhism, since introduced to Korea's Three Kingdom Period about sixteen hundred years ago, was immediately adopted by the ruling class to exercise the morals and discipline. Its philosophy and ideology were instrumental in establishing their political ideals as well as defining their values and lifestyle. Buddhism, from the beginning, became the nationally accepted religion of



enlightenment that brought radical changes to the politics as well as the culture and the language. It is still widely evident today in both tangible and intangible cultural heritage in Korea.

### **The Master and His Time**

Lee Mae-Bong, born in 1927, is regarded as one of the masters who have considerably contributed their life to the traditional dance community. He showed a talent in dancing early before he starts school. He learned eclectic dances from several masters. In the 1930s, he learned from a master among the female entertainers who flourished on the theater stage at that time. When he was young, he looked up to Mei Lanfang, a Peking opera actor who was known for his female roles. Lee had been the only male student and one of few male dancers on stage for a long while. After the Korean war, he actively engaged in the art industry in a city called Mokpo and established his academy in several cities to teach. His Seungmu (monk dance) was recognized as the Important Intangible Cultural Property No.27 in 1987 and Salpurichum (exorcism dance to expel a bad luck) as the Important Intangible Cultural Property No. 97 in 1990. Lee is known to be a difficult and strict educator and also taught his wife and his daughter.



*(left) Seungmu performed by Lee Mae-Bong. (right) Salpurichum by Lee Mae-Bong*

These two dances differ in their origin. Seungmu originates from the ritual dance by a Buddhist monk during a ceremony, and Salpurichum from the commoners' cultural custom to expel bad luck in the community. These dances have been transformed throughout the centuries. Many different stories are said to have been the origin of Seungmu, but as it was banned during Joseon Dynasty (1392-1910), it could only have developed into a form of folk dance. Salpurichum evolved from the commoners' ritual custom into an artistic dance to express political satire towards the corrupt government officials during Joseon Dynasty, but its practice

became banned during the Japanese colony (1910-1945). These dances have survived the political and social struggles over time and do not serve the purpose of a Buddhist ritual or expelling back luck any more now as these rituals no longer exist. However, they continue to remain as performing arts on stage being representative of the traditional folk dance in Korea.

### **Identity of Samgomu**

Following the Korean war, the government was putting enormous effort to boost the economy and artists drove the movement to revive Korea's tradition and culture. It is this period in the 1950s when the master Lee Mae-Bang said to have created his drum dances. Lee mentioned that Samgomu was first staged for performance in 1948. He continued to experiment by adding the number of drums, and Ogomu (five drum dance), Chilgomu (seven-drum dance) and Gugomu (nine drum dance) soon came on the stage.

Then came the international events to impress the world: the Asian Game in 1986 and the Seoul Olympics in 1988. Samgomu and the other group drums were presented as the Korean traditional culture during the opening ceremony in 1988. Samgomu quickly became a national symbol of Korea's traditional performing arts and has been performed locally and globally.



*Samgomu Performance for Seoul Olympics 1988*

### **Controversy with Samgomu**

Samgomu has become controversial and was questioned for its ownership when a Korean pop group called BTS presented Samgomu and several other traditional dances at a music award in 2018. This show was intended to showcase Korea's traditional performing arts in the same year when the PyeongChang Winter Olympics was held.

Each of BTS members presented their own dance in middle of the traditional dancers.

The Ubong Lee Mae-Bang Art Company registered copyrights for four dances in 2018: Samgomu, Ogomu, Daegamnoru and Janggummu. The Art Company insists that BTS should have mentioned Lee Mae-Bang for their Samgomu performance. It stresses that it is solely for the

purpose of preserving the original form and choreography of Lee’s artistic creation of the dance and this battle would be the exemplary of any artistic creation in art and entertainment industry



(left) Lee Mae-Bang performing Samgomu and (right) Lim Choon-Aeng performing Samgomu

in future. The Art Company previously had demanded the National Dance Company of Korea to pay a significant fee per every show for having staged Samgomu in their “Hyang Yeon” performance. These legal battles are still unresolved.

The Preservation Society of Ubong Lee Mae-Bang Dance consists of Lee’s students and other professionals who are dancers, educators and researchers. The Society claims that the traditional dances such as Samgomu have been transformed through many contemporary performers over time and that Lim Choon-Aeng had performed on stage in the 1940s before Lee did. They also stress that the copyright claim by the Art Company would contradict the late Lee’s wishes to continue transmitting his dances and that it is unethical to privatize his life-long work dedicated to not only the dance community but also the nation where its cultural value belongs to. It could only be regarded as their selfish effort to commercialize his work to their own profit. The traditional performers have already been struggling to survive as its commercial popularity has declined, and any restrictions on the current situation will critically hurt the existence of the community. The Preservation Society is requesting the Cultural Heritage Administration and the Ministry of Culture, Sports and Tourism to amend the terms in the current Acts to allow them the rights to continue practicing, teaching and performing.

## **INTANGIBLE CULTURAL HERITAGE AND LEGAL TERMS**

The laws focusing on intangible cultural heritage (ICH) only came in 2016. The battle with BTS’s Samgomu added urgency to the community involved to further structure the ways to protect the tradition as “archetype” and recognize the artistic creation added onto the tradition as “derivative work”. Professor Lee Gyooho in School of Law at Chung-Ang University emphasises the impending need to clarify the definition and the implications of the terms used to describe intangible cultural heritage. The term “archetype” is currently described as follows in the *Acts on the Safeguarding and Promotion of Intangible Cultural Heritage 2016*.

The term “archetype” means intrinsic features prescribed by Presidential Decree, which constitute the value of specific intangible cultural heritage. - *Act on the Safeguarding and Promotion of Intangible Cultural Heritage (Article 2, Section 2)*

“Intrinsic features prescribed by Presidential Decree” mean intrinsic techniques, forms and knowledge that should be transmitted, maintained, and practiced throughout several generations. - *Enforcement Decree of The Act on the Safeguarding and Promotion of Intangible Cultural Heritage (Article 2, Section 2)*

The archetype is a core value in ICH which demonstrates the essence of its cultural significance. This definition implies that the archetype would have transformed and reappropriated through the different times and generations. The nature of safeguarding ICH lies in maintaining the identity of the culture while adopting the organic changes by the community or group that practices it or it belongs to. The significance of most ICH elements would have been collectively established by the community rather than an individual. Thus, the archetype would demonstrate the identity of the collective practice and cannot be restricted by any individual’s copyright claims

Samgomu as a performing art requires a certain level of technical skills and artistic expressions. Its performance is the orchestration of the features such as musical composition of drumming, individual choreography of dance, grouped choreography of it, its sequence, costume design and setting, accompanying instruments, and their music and sequence. All these would have adopted the changes over the past seventy years. Samgomu is still struggling to find which features to be considered the archetype, which would separate itself from the area of artistic creation that can be copyrighted.

The copyright stays effective for seventy years upon the holder’s passing. It is meant to protect and honor the artistic creativity. The current copyright controversy alerts us that all the parties involved need to clearly define which area of artistic creation is to be attributed to Lee Mae-Bong. What can be protected by copyrights may be this area, referred to as “derivative work” in the *Copyright Act 2009 (Article 5, Section 1 and 2)*.

1. A creative work produced by means of translation, arrangement, alteration, dramatization, cinematization, etc. of an original work (hereinafter referred to as a “derivative work”) shall be protected as an independent work.
2. The protection of a derivative work shall not affect the rights of the author of the original work.

The “derivative work” in Samgomu may consist of a part of choreography and/or musical composition of drumming, their sequential arrangement, the design of the *hanbok* skirt, and/or

the accompanying instruments' composition and arrangement, which all build up to create a performance that would separate it from its original work. It shall involve a thorough analytical process to look into every aspect of Samgomu to define the derivative work. If this derivative work shall be found in the existing form of Samgomu, as the Art Company currently claims it, the archetype needs to be identified in it so that another derivative work can be created upon it to declare new rights to continue performing, with its new derivative work incorporated. This way, the new derivative work will not obstruct the rights of the original work as stated in Section 2 as mentioned above. This time it would involve a creative and innovative process to build a derivative work on the existing Samgomu form that we are most familiar with.

### **SUMMARY, REFLECTION AND ACTION**

Samgomu has been synonymous with the Korean traditional performing art. It has been staged by numerous productions and performers in local, regional and international occasions due to its engaging and entertaining dynamic of drumming and dancing. The original background of Samgomu is not singularly traceable, however. Many forms of cultural tradition have been reappropriated as they faced the political and social changes over time. Korean traditional dance, too, has evolved into different paths through the different time periods. Tradition itself transformed through time. Preserving the tradition in performing arts would mean maintaining the spirit of the tradition in its expression, rather the tradition itself. Do we really need to be obsessed with the precise forms of Samgomu we know today? Has it been attracting and inspiring the younger generations to continue to transmit to? How would the young students like to adapt today's Samgomu for tomorrow? Today's cultural exploration is so diversified that cultural tradition get readapted and reappropriated to suit the demands and the pace of the modern society.

Samgomu is a performing art. The purpose of a performing art is to perform on stage for the audience. Its transmission relies on the performance and its experience on stage, which inspires the community and the younger generations. The privatization of Samgomu would present a great challenge not only to the dance community who performs it, but also to the nation at large that hold its cultural value. With limited opportunities to perform and spectate, it would be difficult to survive as a performing art. The limitation will hinder the community's drive to reach out to the wider audience and build the strong connection with the students. It will eventually endanger the popularity and existence of traditional dances already struggling in modern days. It is crucial to initiate the collaborated work on Samgomu by performers, educators and their associated communities as well as the governmental, regional and international organisations, legal professionals, historians and interdisciplinary researchers. This cooperated effort would help the Samgomu community to reflect on its legal battles, help resolve the legal terms and restrictions, and construct the sustainable ways to safeguard and promote the performing art for the future.

**Video Clips:**

Samgomu Performance uploaded by The Wubong Lee Mae-Bang Art Company  
<https://www.youtube.com/watch?v=K-o5ZeWMagc>

BTS's Performance with Samogu (0-0:53)  
<https://www.youtube.com/watch?v=ayGl-igrwy8>

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Ubong Lee Mae-Bang Art Company Website. Seungmu performed by Lee Mae-Bang. [http://leemaebang.com/page\\_5](http://leemaebang.com/page_5). Accessed 12 November 2021

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Screen Capture. Samgomu performance presented during the Seoul Olympic opening ceremony. "Seoul 1988 Opening Ceremony / Seoul 1988 Replay". Uploaded on YouTube by Olympic, 08 June 2020. <https://www.youtube.com/watch?v=KeWSC7iCnpM>. Accessed 12 November 2021

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**Photo 6.**

Lim Choon-Aeng performing Samgomu. “Debate on Who is the Creator of Samgomu” by Eunyoung Lee and Boyeon Jin, 08 October 2021. *Seoul Culture Today*, *sctoday.co.kr*, <http://www.sctoday.co.kr/news/articleView.html?idxno=36737>. Accessed 12 November 2021



## 12. PROJECT KAMUYA: Cultural Initiatives for the Safeguarding of the Living Heritage of Cardona, Rizal PH

By Monique Pilapil, Philippines

### I. BACKGROUND

People usually had to ask twice whenever the name of the small town of Cardona was mentioned, most often followed by “where is that?” remarks and usually associated with its neighboring towns for the slightest hint of recognition. It seems like there is nothing special about this fishing village that is why it is not known for anything. Contrary to that, its townspeople who often venture out of the municipality takes pride in their being a ‘*Cardonian*’, that when they are asked where they are from, they specifically reply with the name of the town instead of the province in general which is often the instinctive response of Filipinos elsewhere.

Cardona is a third-class municipality within the Province of Rizal in the Philippines. It is a small community with a population of 50,143 (2020 census) and a total land area of 28.56 sq. km. Geographically, Cardona is composed of hills and is situated abreast the country’s largest lake, Laguna de Bay. It is politically divided into 18 barangays, 11 of it are located in the mainland while 7 others comprise the eastern half of Talim Island.

Due to its proximity to Manila, the country’s capital, the town suffered the direct impact of cultural diffusion and assimilation of foreign culture brought by colonizers who settled in Manila and spread throughout its neighboring regions hundreds of years ago. Presently, its accessibility to the city and facilities brought about by globalization resulted to the exacerbating cultural homogenization experienced by the town.

Owing to the long history of colonization and even long past the colonization era, Filipinos are still enslaved by colonial mentality which is a detrimental factor in the preservation of the Filipino culture. For the longest and up until now, Filipinos tend to idealize American ways. Lately, they have also been a huge follower of Korean pop culture. This mentality is also very evident in the existence of a very common Tagalog phrase, “*gaya gaya, puto maya*” which is a childish rhyme used to mock someone for being a copycat (*gaya* literally translates to imitate). Thus, its effect in the preservation of the Filipino culture and diminishing self-identity is quite alarming.

More closely, the mortality of businesses established in Cardona does not surpass five years until recently when the global pandemic hit, and the people of Cardona were forced to stay in their homes and contribute to the local economy. On normal times, people of Cardona tend to leave the town either for education, shopping, or work. Most of them rent

spaces in the city and come home every weekend. While there is income acquired through its citizens employment from outside the town, the leak of expenses is also high in that they are inclined to patronizing products and services outside of their hometown's.

With these ideas in mind, it is hoped that the community development could be attained while and by safeguarding the living heritage of the town through various cultural initiatives consolidated in this endeavor called, "**Project Kamuya**". *Kamuya* is a colloquial term which means ruckus or disorderliness, and is used as the project's name to entice townspeople—who are naturally gossipers and are always in search of something chaotic to gawk upon—to take part in the goals of the project. The project will establish a website that would serve as a platform containing various cultural information and activities in the town, mainly to inculcate pride to the people of Cardona while also giving them a sense of belongingness through this digital community especially during this time of desolation.

Like what Dr. Marilena Alivizatou stated during the 2021 World ICH Forum, cultural advocates fear the loss of ICH so they tend to turn into safeguarding anxiety and sometimes overlook the idea that ICH is subject to continual change. She mentioned that technology can play a role in creating new ways for safeguarding through artistic innovation and community action. That is why this project will take advantage of the digital space frequented by people especially during this time, and engaging them with the fun experience of carrying on with their living heritage while propelling the town towards sustainable development.

## II. SIGNIFICANCE OF THE ELEMENTS

The intangible cultural heritage of Cardona is representative of the Hispanized culture of the *Tagalogs* in and around Manila, hence, it is too familiar for most Filipinos that it is often overlooked. Studies and literature about Cardona is very little to none, yet its customs and traditions is very poignant especially with the efforts of the elders who strive to keep it alive amidst the changing times.

The Spanish influence reoriented the *Tagalogs* local practices to revolve around Catholicism and highlighted Christ's life through events and celebrations, and is depicted in many art forms and the living heritage. This is very apparent in their oral tradition exemplified by *pabasa* or more commonly called *pasion* in other parts of the country, which is usually held during the holy week. The church chooses an *Hermano* to host the *Santo Entierro* (image of the holy burial) in their homes and they hire *mambabasa* or readers to read the Pasion of Christ (the story of Christ's life with its corresponding *aral* or lesson) for 3 days and nights in a chanting manner. *Kwentong bayan* or folklores are also very rich especially during *huntahan* (hangout while exchanging stories) of the elders. These elders also love sharing *bugtong* or riddles, *salawikain* at *kasabihan* (proverbs) to the younger

people prior to the digital age. Cardona's dialect is also very distinctive in that their *Tagalog* accent is quite strong combined with unusual terms which are only known colloquially.

As traditions are passed down with time, the town's superstitions and beliefs are deeply engraved in their culture up to now. For example, **tawas**, a form of traditional healing, is still being used by the townspeople and most of them still consult *albularyos* (shamans), before seeking the advice of professional doctors. They also continue the practice of **hilot**, another form of traditional healing by way of massage. The townsfolk are also very fond of legendary beings such as *duwendes* (dwarfs) and *encantos* (enchanted beings).

Performing arts in the town is likewise colorful, mainly its **band culture** which is very prominent in the village from as early as 1909. Most social functions and events like parades, processions, funerals, fiestas, etc. are not complete without the presence of a band. Members are being trained since childhood, conducting junior rehearsals with the *maestro* (teacher) which serves as an initiation prior to joining the *kademya* or *ensayo* (rehearsal) with the older and official members of the band. While these bands rehearse every week, a practice called *oido* or playing the music learned by hearing instead of reading from the musical scores is also very common, that is why some of the musical pieces played in parades and processions had no musical scores and exists only in the memory of the members of the bands.

Over the years, these bands from Cardona has received grand prizes from various competitions nationwide. Many of the products of these bands became members of leading orchestras in the country while also harvesting local and international competition awards. The town of Cardona is well-known among its neighboring provinces because of the exceptional skills of its musicians and bands. Band members who did not pursue music careers were also able to secure scholarship in colleges and universities in Manila in exchange for services rendered as member of the bands in those academic institutions. With this, many parents were alleviated with the burden of sending their kids to school especially with the limited resources most family in this town have. On the other hand, some of the members who are less financially stable also managed to get by with the little earnings obtained from playing with the band.

Many other elements can be attributed to the band culture. One of the most awaited cultural activities during town fiesta every October 7 is **La Torre**, an event celebrating the significance of the bell church in the community and honoring the Virgin Mary through festivities, music, and ringing of the bell church. At least five marching bands from the town as well as invited guest bands parade around the *poblacion* (town square). Another highly anticipated band culture event during fiesta is the **Serenata**, which is almost always in tandem with *La Torre*, the *serenata*s often held during the evenings prior to the *fiesta*. True to its root word—serenade—this event is comprised of different bands, usually also the

bands who marched in *La Torre*, take turns performing in the town plaza and serenading the audience. This is considered by the bands as a great opportunity to showcase their skills.

Their skill in music isn't the only talent that the people of Cardona showcase during the festival season. They also have the ***Sapao-an street dance*** which aims to exhibit the talents of its townfolks through a street dance. Everyone in Cardona can join, from groups of dancing senior citizens to preschoolers. People dance in a parade wearing colorful costumes and holding creative props. The parade ends in front of the church where all the dancers perform in honor of the Virgin Mary. *Sapao-an* gives all the citizens of Cardona a chance to flaunt their creativity from making their own props, to choreographing their own dance routines. The *Sapao-an* street dance is a festival for all ages.

Going back to the religious traditions, the Lenten season in Cardona is enriched with many rituals, practices, and events. During the start of this season, ***religious processions*** are done more frequently. In these processions, devotees walk around town parading statues of saints all the while singing and chanting their prayers. They also hold ***pilgrimages to Puting Krus (white cross) and Banal na Bukal (sacred spring)*** while stopping in 13 designated stations to pray.

After the Lenten, the town celebrates another festival in the month of May known as ***Florestas or Flores de Mayo***, where the town chooses their loveliest ladies and assign them different biblical figures. They go on a parade wearing beautiful dresses walking under creatively decorated bamboo arches in a reenactment of the search for the holy cross by Queen Helena, *Reyna Elena*, the main attraction of the parade.

For the latter part of the year, the town prepares for the ***Arkong Kawayan Festival*** which exhibits the art of ***kaluskos***, a traditional craft characterized by intricate bamboo-shaving designs masterfully crafted by local artisans. These arches are used in entryways during fiestas and weddings as well as Sta. Cruzan. With the Arkong Kawayan Festival, eight bamboo arches adorned with Christmas lights made by the eight participating barangays are showcased in front of the municipal hall every Christmas. Eventually, these community practice of *kaluskos* was transformed along with modernity and evolved with the addition of Christmas lights adorning the elaborate Kaluskos Bamboo Arches during Christmas season. A festival was put up in order to showcase this *kaluskos* tradition while ensuring that it will still be created, maintained and somehow transmitted despite the lack of interest of the youth.

The *mangangaluskos* or craftsmen create bamboo arches with varying designs related to Christmas. On November 30 every year, these arches are being carried by the barangay folks to the municipal hall, emancipating the Filipino values of *bayanihan* (unity), then a

short cultural program consist of street dance and parade are being held in celebration of the “Bisperas ng Pistang Arkong Kawayan.” The next day, a cultural program will be held as the town folks wait for the dusk, followed by the ceremonial lighting of the Arkong Kawayan. These Kaluskos Bamboo Arches are exhibited in front of the municipal hall which is opposite the church from December 1 to January 6 in time for the commemoration of the three kings. The display adds up to the ambience of the spirit of Christmas as the bamboo arches are directly opposite the church wheremisa *de gallo* is being held.

These multitude of ICH elements convey the richness of the towns culture and history. They show the diversity and roots of the people and should be preserved in a way that will allow the next generation to still be part of it.

### III. OBJECTIVES

- To inculcate sense of pride and ownership of the living heritage among the townspeople
- To engage the youth by immersing deeper into the intangible culture of the town in an enjoyable manner
- To help in the actualization of the vision mission statement of the local government unit to empower people and provide progressive and sustainable opportunities grounded in the strong commitment to the conservation and protection of not only the environment and itsnatural resources but also the cultural heritage of the town, and contribute to the missionof the LGU in its development plan

### IV. PROJECT DESCRIPTION

The project will initially create a website that will serve as a platform containing the consolidated cultural activities and events within the town while enabling participation of the townspeople through user specific interface involving missions and goals that would gamify the concept of safeguarding ICH while providing enjoyment to the users as well. Launching the website called, “*Kamuya: Cardona Insider*” would encourage the tech savvy youth to integrate modern technology with what they perceive as a boring task of preserving their own culture.

Due to the restrictions brought about by the global pandemic, it is more feasible to start with digital campaigns and create a brand for the advocacy to ensure that it will be well-receivedonce the COVID-19 subsides. Aside from the website, this will involve setting up a Facebook page, and other social media accounts for branding, as well as creating a Facebook group to enable discussions wherein the townspeople would feel most comfortable with sharing their experiences, ideas and beliefs.

A pool of activities was also identified as aligned to the strategies and with their corresponding stakeholders, collaborators, and implementers. While most of these may be undertaken post-pandemic, the project team will start coordinating with partners who will be willing to take on the initiatives. Likewise, these activities will be featured in the website to provide the townspeople with a one-stop shop for all the cultural information and activities of the town.

## V. INPUTS/ACTIVITIES

1. **Scavenger Hunt/Relay** - a community-wide scavenger hunt/relay will be hosted in the platform once a month, where users would roam the town and engage with Cultural Points of Interest (CPI), to gather clues and solve mysteries or puzzles in order to meet their objectives, find the treasure and win the game. This will make use of QR codes hidden in CPIs that would link to the website specific instructions on how to proceed with the game. This will involve immersive experiences such as buying the bestselling *puto* or rice cake in town, solving riddles contained in *laro* (child's play) chants, *salawikain* or proverbs, folksong lyrics, and etc. This will entail partnerships with local businesses, establishments, institutions, local artists, elders and various stakeholders as well as securing their consent. A small amount of registration fee will be collected in exchange for digital game pins/ID to fund the game's logistics and prizes. (Peg: [www.urban-tales.com](http://www.urban-tales.com))
2. **Website User Profile with Missions and Goals** - user profiles will include usernames, barangay, family web which may be published publicly or privately (it is a common question among the people of Cardona to tell who your parents/grandparents are when introducing oneself), cultural group/affiliation if any, hobbies and talents or pursuits. The demographic will make use of the data gathered to map out human resources who can help in Kamuya and the town in general in its cultural endeavors. Prior to publishing, data privacy statement must be accomplished. Users may also be asked if they are willing to volunteer or work with Kamuya or with similar initiatives. For missions and goals, each user will have a bucket list space in the website wherein they would select goals, include it in their bucket lists and spend the year ticking off what they have accomplished. The missions have their corresponding points which users must accumulate and use to purchase initiatives like paying 10,000 points to fund planting one tree, or 20,000 points to feed two homeless children, 15,000 points to fund one art in public spaces, etc.
3. **Interactive map** - cultural mapping output will be hosted here to provide easy access to information about the town. Reservations and
4. **Exhibits** - the website will also curate exhibitions by local artists and craftsmen from

websitesubmissions to showcase the creativity and artistry of the people.

5. **Crowdsourcing** - this is focused on the submission of stories and creative works of the townspeople about life in Cardona during and post-pandemic. There can also be an exchange of stories from the past especially among older members of the community. Posting random photos or items about a CPI and soliciting stories and opinions will also be an opportunity together information about the cultural resources of the town.
6. **Information drive** - the website will also host the dissemination of information gathered through research or crowdsourcing through infographics, blogs, or engaging social media posts. This will further boost the promotion and local awareness of Cardona culture.
7. **Selling Pride Merchandise** - to fund and sustain the initiative, the website will sell t-shirts and other merchandise with designs depicting Cardona culture (colloquial terms, paintings of local artists, landmarks, cultural symbols, etc.)
8. **Hosting of e-Newsletter** - this will immortalize accounts of the town in terms of cultural initiatives, activities and events. A group of student journalists, and writers will be formulated to implement this to address the lack of literature and studies about the town.
9. **Posting announcements and advertisements** – another way to fund and sustain the website is through featuring local businesses and services in the website and encouraging collaborations through monetary or in kind payment/donations.
10. **Pool of activities to be implemented by or with partners and collaborators** – these initiatives require partnership and collaboration with various government bodies, educational institutions, peoples organisations, and other members of the community. While these are huge tasks and further hindered by the COVID-19 restrictions, it is hoped that these will be accomplished eventually.

Strategy	Proposed Initiatives	Activities	Stakeholders/collaborators
Profiling, documentation and research	Mapping and inventorying of cultural properties and resources	Cultural mapping, development of local cultural inventory	LGU, cultural mappers (teachers, cultural workers and advocates, community elders, etc.)
	Documentation and research	Digitization of musical scores	Cardona Ocho, application for grant

			from NCCA
		Recordings of pabasa	Church ministry of music, pabasa enthusiasts, host families
		Publication of coffee tablebooks	Photography enthusiasts, private sector sponsorship and in coordination with the LGU
Encourage local awareness and cultivation of sense of pride	Establishment of a platform to host various cultural information and activities	Creation of a website	Private sector in collaboration with the LGU, groups and organisations as well as local businesses
		Creation of an e-Newsletter hosted in the website and establishment of Cardona Writers Circle	LGU, student journalists, writers, photography enthusiasts, private contributors
	Pride merchandise	Selling of t-shirts with designs depicting Cardona culture (colloquial terms, paintings of local artists, landmarks, cultural symbols, etc.)	Local businesses/private sector
	Partnership with local influencers	Social media postings	Townspople
	Cultural events in local businesses	Pahamog (weekend jam), spoken word poetry, storytelling, book fair/exchange	local businesses, private sector, schools (extracurricular activity)
Protection and	Sustainable management of natural	Tree planting activities for pre-	Daycare centers, public and private schools



promotion of cultural and natural heritage	resources	school students	
		Conduct FGDs with experts, fish farm owners, fishermen to formulate plans and policies on how to better manage the town's water resources	LGU, University of Rizal System, fisherfolks
	Establishment/enhancement of cultural hubs and spaces	Dedicating a portion of the rock garden to be a venue for various cultural activities	LGU, Tourism office
		Designating a space for the practice of kaluskos art, this can also serve as the headquarters of the craftsmen where ideas could be born	LGU, Samahan ng mga Mangangaluskos ng Cardona (organisation of kaluskos craftsmen in Cardona)
		Assistance in the enhancement of kademyahan (rehearsal venue) of various bands in Cardona by providing chairs/music stand/storage spaces, essential accessories such as reeds and valve oil, or even instruments should the budget suffice	Bands, sponsors

		Requesting for technical assistance from NCCA on archives and collection management of musical scores and pieces of the 3 bands	NCCA, LGU, Banda Singko, Bando Ocho, Banda Uno
	Conduct a cultural festival/art fair showcasing traditional craftsmanship and arts		
	Exhibitions showcasing cultural groups	Staging of Serenata (band concert) yearly, ideally showcasing all bands but should budget constrain, it may be done in a rotating manner	LGU (for the resolution/invite), bands
		Prior to the pabasa conducted in residentials, a pabasa hosted by the church yearly may be done showcasing various church organisations to encourage participation and sustainability	Church, church organisations
	Competitions to elevate the quality of works	Inter-school competition of mini-Arkong Kawayan (bamboo arches) or belen for students	LGU, private and public schools
		Art competitions	Public or private initiatives
Cultural education	Strengthening skills	Establishment of a School of Living	NCCA's SLT program/Assistance

n	transmission	Tradition or similar program	e to Filipino artisans
	Workshops and capacity building	Summer art camps for the youth	Educational institution, NGOs
		Creativity workshops to be conducted by invited prominent artists through the technical assistance program of the NCCA	LGUs, NGOs
	Incorporating traditional crafts and fishing knowledge as part of the curriculum under Technology and Livelihood Education	Dialogue with Department of Education, public and private schools on how to implement the integration as well as proposing the involvement of local craftsmen	DepEd, public and private schools, mangangaluskos (craftsmen)
Upgrade of quality of life for local community	Access to quality higher education	Band scholarship in universities	
Development of local economy	Development of bamboo crafts as market products	Formulation of volunteer team of business specialists to strategize and innovate	Cardona Multi-purpose Cooperative, Samahan ng mga Mangangaluskos ng Cardona (Organisation of kaluskos craftsmen in Cardona), individuals/business specialists
	Innovation in the fishing industry for marketability		

	Tourism development	Development of the mystique Toothbrush island across Laguna de Bay as a retreat destination	LGU-Tourism Office, private sector
		Conduct art events in Cardona rock garden, floating <i>kubo</i> (hut) and other cultural spaces to increase visitors	
		Showcasing cultural activities and events to attract visitors (religious visits, art/trade fair visitors)	
Synergies for culture and arts	Encourage dialogue between artists and cultural workers within the town	Establishment of a Non-Government Organisation that would focus on the cultural development of the town	Local artists and cultural workers
		Informal gatherings and discussions to encourage partnerships and collaborations	Local artists and cultural workers
	Encourage dialogue with neighboring municipalities for collective development	Forums and conferences on strategies and best practices	LGUs, NGOs

**VI. OBJECTIVELY VERIFIABLE SUCCESS INDICATORS**

<b>Strategies and Action Plan</b>	<b>Success Indicators</b>
Kamuya: Cardona Insider Scavenger Hunt/Relay Kamuya Profile with Missions and Goals Exhibit Crowdsourcing Information drive Selling Pride Merchandise Hosting of e-Newsletter Posting announcements and advertisements	<ul style="list-style-type: none"> <li>No. of games conducted, no. of participants</li> <li>No. of users who registered in the website, no. of goalsticked off in the bucket list</li> <li>No. of exhibits mounted, no. of new creative works</li> <li>No. of posts, no. of visits, posts engagement rates</li> <li>No. of posts, no. of visits, posts engagement rates</li> <li>No. of merchandise designed, no./amount of sales</li> <li>No. of issues, no. of downloads, no. of page visits</li> <li>No. of advertisements posted,</li> <li>No. of payment/donation/collaboration made</li> </ul>
Profiling, documentation and research	<ul style="list-style-type: none"> <li>No. of cultural properties mapped</li> <li>No. of research papers</li> <li>No. of documentations undertaken</li> <li>No. of musical scores digitized</li> <li>No. of coffee table book published</li> </ul>
Encourage local awareness and cultivation of sense of pride	<ul style="list-style-type: none"> <li>No. of website, social media page engagements including shares</li> <li>Rate of Participation in the website activities</li> <li>No. of Cardona related posts or number of tags/mentions in Kamuya social media pages</li> </ul>
Protection and promotion of cultural and natural heritage	<ul style="list-style-type: none"> <li>No. of trees planted</li> <li>No. of plans/policies formulated</li> <li>No. of cultural activities and events mounted</li> <li>No. of established/enhanced cultural spaces</li> </ul>
Cultural education	<ul style="list-style-type: none"> <li>No. of workshops</li> <li>No. of participants</li> <li>No. of new creative works</li> </ul>
Upgrade of quality of life for local community	<ul style="list-style-type: none"> <li>No. of scholarships granted</li> </ul>
Development of local economy	<ul style="list-style-type: none"> <li>Creation of a sustained volunteer group of business specialist</li> <li>No. of plans formulated</li> <li>Rate of increase in the revenue</li> </ul>

Synergies for culture and arts	<ul style="list-style-type: none"> <li>• Creation of an NGO focused in the town’s culture and arts</li> <li>• No. of conference/forums conducted</li> <li>• No. of collaborative works/initiatives</li> </ul>
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**VII. WORK AND FINANCIAL PLAN**

Costs identified are just estimation of the total amount of expenses for the activities. Potential source of funds also did not commit to funding the project and are just identified as targets when securing sponsorship and partnerships.

Strategies/Action Plan	Activities	Timeframe	Cost/Fund (PhP)	Source of Fund
Kamuya: Cardona Insider	<ul style="list-style-type: none"> <li>• Scavenger Hunt/Relay</li> <li>• Kamuya Profile with Missions and Goals</li> <li>• Exhibit</li> <li>• Crowdsourcing</li> <li>• Information drive</li> <li>• Selling Pride Merchandise</li> <li>• Hosting of e-Newsletter</li> <li>• Posting announcements and advertisements</li> </ul>	January 2022 onwards	150,000	Sponsorship, revolving project fund
Profiling, documentation and research	<ul style="list-style-type: none"> <li>• Cultural mapping, development of local cultural inventory</li> <li>• Digitization of musical scores</li> <li>• Recordings of pabasa</li> <li>• Publication of coffee table books</li> </ul>	January-July 2022	250,000 500,000 350,000 200,000	LGU, grant giving agencies
Encourage local awareness and cultivation of	<ul style="list-style-type: none"> <li>• Creation of a website</li> <li>• Creation of an e-Newsletter hosted in the website and establishment of Cardona Writers Circle</li> </ul>	January 2022 onwards	15,000 per issue	Personal fund, revolving project fund,

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sense of pride	<ul style="list-style-type: none"> <li>• Selling of tshirts with designs depicting Cardona culture (colloquial terms, paintings of local artists, landmarks, cultural symbols, etc.)</li> <li>• Social media postings</li> <li>• Pahamog (weekend jam), spokenword poetry, storytelling, book fair/exchange</li> </ul>			sponsorship and donations
Protection and promotion of cultural and natural heritage	<ul style="list-style-type: none"> <li>• Sustainable management of natural resources</li> <li>• Establishment/enhancement of cultural hubs and spaces</li> <li>• Conduct a cultural festival/art fair showcasing traditional craftsmanship and arts</li> <li>• Exhibitions showcasing cultural groups</li> <li>• Competitions to elevate the quality of works</li> </ul>	September 2022 onwards	1,500,000	LGU, grant giving bodies, NGOs
Cultural education	<ul style="list-style-type: none"> <li>• Strengthening skill transmission</li> <li>• Workshops and capacity building</li> <li>• Incorporating traditional crafts and fishing knowledge as part of the curriculum under Technology and Livelihood Education</li> </ul>	September 2022 onwards	500,000	LGU, grant giving bodies, academic institutions
Upgrade of quality of life for local community	<ul style="list-style-type: none"> <li>• Assistance in securing band scholarship in universities</li> </ul>	Yearly		Personal cost of scholarship applicants

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Development of localeconomy	<ul style="list-style-type: none"> <li>• Development of bamboo crafts asmarket products</li> <li>• Innovation in the fishing industryfor marketability</li> <li>• Tourism development</li> </ul>	Septemb er2022 onwards	200,000	LGU, NGOs
Synergies for cultureand arts	<ul style="list-style-type: none"> <li>• Encourage dialogue between artists and cultural workers within the town</li> <li>• Encourage dialogue with neighboring municipalities for collective development</li> </ul>	June 2023 onwards		LGU



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### 13. Revitalizing the Santacrusan Ritual and Practice of Brgy. Katigan, Tayabas Quezon

By Palad, Raymundo Andres, V and Suyom, Romulo Jr., A., Philippines

*To document this ICH and protect the Intangible aspects and associated tangible aspects of the Santacrusan Ritual to promote awareness, appreciation, and tourism options toward sustainable development*

#### BACKGROUND:

Tayabas in the province of Quezon, Philippines, is around 140 kilometers away from Metro Manila. This town (Tayabas), now a city, was the province's provincial capital from 1605 to 1901. The particular barangay in this study comprises 13 households (Kanluran-Katigan) and 94 households (Silangan-Katigan), which is predominantly composed of young adults aged 20-30. The primary source of income in the barangay is agriculture. Having a predominant Catholic population, the town has several religious structures and practices that transcended from the 1800s to the present time.



*The Santacrusan Ritual being performed by the community elders, with a prayer leader and accompaniment. Photo by: Raymundo Andres Palad*

To most of the Philippines, the Catholic tradition Santacrusan is a parade, showcasing the beauty and pageantry of young ladies and their escorts representing the different Biblical characters during May. The parade or procession of Santacrusan is focused on the women used by God to prepare a nation or race for the coming of the Savior. It is likewise attributed to the finding of the

true cross by Santa Elena or to us, Reyna Elena. The santacrusan of Tayabas differs from that of a parade of ladies and escorts, as prayer ritual is made in front of the cross instead. Here, the “reenactment” of the search for the cross is done in the home of the participating families in front of a wooden or stone cross. The leader and the participants sing the prayer in a repetitive tone, set in correspondence to each other. As it is done in front of the cross made of stone, bamboo, or banana stalk found in the yards of some houses in the barangay, the ritual recounts the tale surrounding the cross of Christ and its discovery.

This particular barangay (Katigan) owns beautifully-carved stone crosses with one or two around two meters in height, that are centuries old. Still, because of changes in the community and the lack of interested younger generation, the ritual has already been forgotten. With new researches being conducted about the significance of the stone crosses, there was a renewed interest of the community about the importance of the stone crosses, there was a longing for the elders to revive or revitalize their ritual. Luckily, although they do not have the centuries-old stone crosses, the surrounding barangays are still practicing the Santacrusan ritual.

This project would like to fully document and safeguard the ritual of Santacrusan and the associated artifacts like the stone crosses, which could pave the way to cultural appreciation, community pride, inter-community dialogues, and identity.



*The Santacrusan Ritual with the wooden cross adorned with flowers, which is the focal point of the ritual. The cross located in a backyard of the host is placed in front of the community while they perform the ritual.*

## **SIGNIFICANCE OF THE ELEMENT:**

### *Historical*

The associated artifacts and the current ritual associated with the stone crosses are historically significant, being the only known practice in the country. The existence of stone crosses way back in the 1700s can be attributed initially as a symbol of the church's dominance to those living far from the church or the town center during those times. The current ritual and music are now associated with introducing the Santacruzán ritual in the 1850s, which survived in Tayabas rural areas. This Santacruzán will eventually be replaced with the parade of women dressed in different costumes associated with St. Helena. Fortunately, the ritual in Tayabas was able to keep its original form making it historically important. The ritual would help us understand some historical aspects that existed in those years to the present.

### *Social*

While the Santacruzán is based on the Catholic faith, the rituals and traditions are community-driven. It is a sort of reunion or a time to be back home. The last night of the nine-day ritual is capped with a feast where food and dancing is held. Having a predominantly Catholic population, the Santacruzán rituals are part of the community's tradition and practices. At present, the rituals and practices are already dwindling in most of the rural communities. Of the ten rural communities that have stone crosses, only two communities are practicing the rituals during month of May. One rural community or barangay has exceptional stone crosses of around 2 meters in height, chiseled from the volcanic rock from the nearby Mt. Banahaw, but the community already forgot the ritual. One community, on the other hand, already lost their stone crosses. Still, the ritual is continually being observed with the use of wood or bamboo crosses. The ritual is significant because it depicts a tradition that helps us understand the faith and beliefs of the community.

### *Archaeological*

The crosses used for the ritual came from volcanic rocks and deposited in the rivers of Tayabas, chiseled by artisans and eventually "planted" in sacred areas. The areas or locations of these crosses must be carefully studied to determine conditions and even years these crosses erected. In fact, by one incident, when this cross was allegedly being stolen, the now broken cross revealed to be the oldest existing cross dated 1793.

### *Scientific*

The components or elements of the stones can be further studied to determine sources and origins while the growing plants and even moss surrounding the crosses can be processed as usefulness and or medicinal value. The ritual and the accompanying music can be analyzed as to similarities with other chants, rituals and music outside of Tayabas.

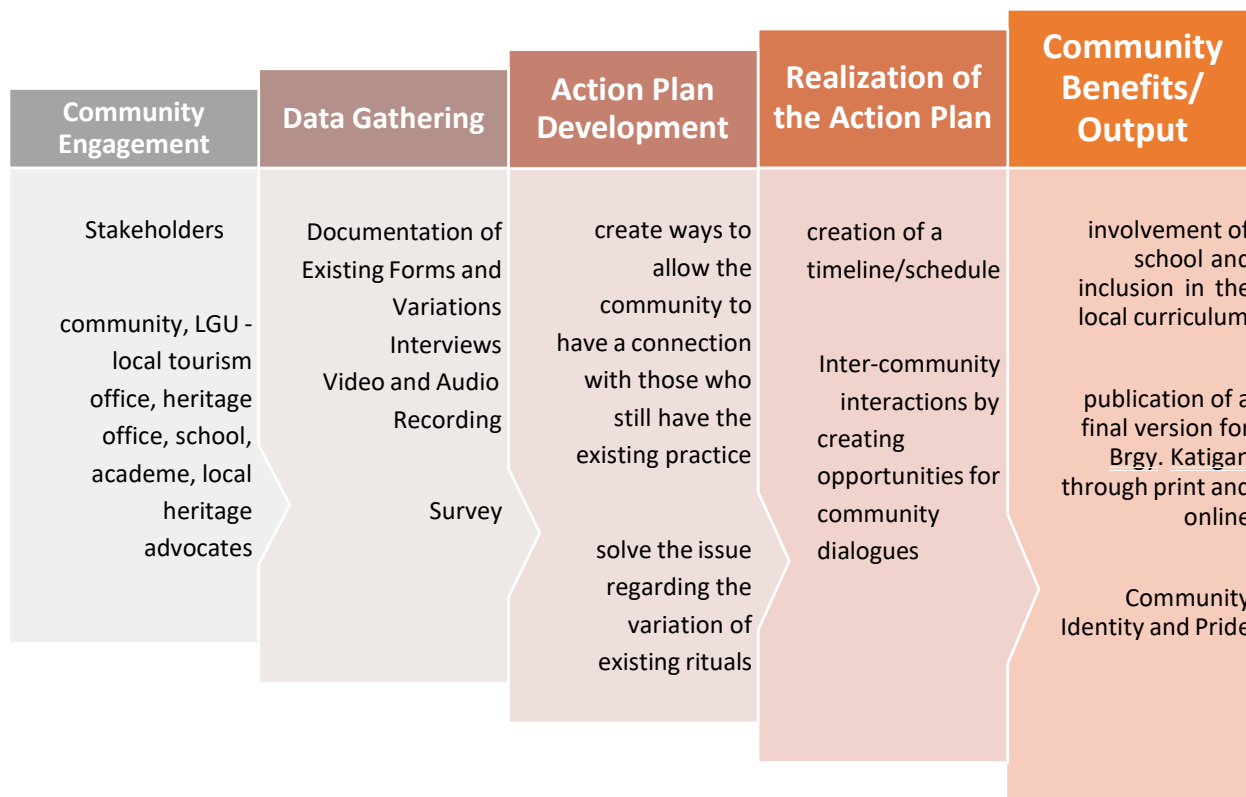


*Examples of the stone-crosses found in Brgy. Katigan.*

#### **OBJECTIVES OF THE PROPOSAL:**

- 1) To document the rituals and its variations from the communities that practice Santacrusan.
- 2) To explore possibilities of revitalizing the Santacrusan to the inactive but interested communities with stone crosses.
- 3) To digitize the melody and the hymn for the next generation's appreciation and use in order to continue the tradition.
- 4) To seek recognition and protection from cultural institutions on the need to safeguard this ICH (a declaration from the National Commission for Culture and the Arts perhaps) and the artefacts.

**METHODOLOGY AND ACTION PLAN**



There will be different phases for the said project. The first is Community engagement, where we will involve the stakeholders and create meaningful connections and interactions with them. Part of the stakeholders would be the communities that practice the Santacrusan ritual, the communities with the stone cross, the Local Government Unit with the local tourism and heritage offices, the school, academe, and local heritage advocates. The second phase would be data gathering and documentation of the different existing forms and variations of the ritual through interviews and audiovisual recording. The next step would be to develop an action plan together with the community. This step would allow the community to have inter-community dialogues with the other community that has the existing practice of the ritual. After the development of an action plan, together with the community, is the realization of the action plan and creating goals that we want to achieve with them. The output of this project would involve the inclusion of it in the local school curriculum and the publication of a final version for Brgy. Katigan would then lead to community identity and pride.

## **INDICATORS OF SUCCESS**

Digitization of the rituals

Inter-community dialogue of Brgy. Katigan with other adjacent communities

Publication of the text and music

Revitalization of the rituals

Crafting of policies for the protection of the artefacts (stonecrosses) and the safeguarding of the Santacrusan Rituals

## **POTENTIAL PARTNERS / COLLABORATORS**

UNESCO

National Commission for Culture and the Arts – School of Living Traditions

National Museum of the Philippines

University of Santo Tomas - Graduate School

University of the Philippines- Archeological Studies Program

Southern Luzon State University

City Government of Tayabas

Department of Education – Division of Tayabas City

Tayabas Studies and Creative Writing Center

Tuklas Tayabas Historical Society

## **ESTIMATED TIMELINE**

Initial cultural mapping – approximate duration 4 months

Actual ritual – month of May-June

Transcription, Editing etc – approximate duration 4 months

Release of video and related products – approximate duration 2 months

## **STATUS OF THE PROPOSAL**

The status of the project is that it is in the Community Engagement and Documentation Phase. As of now, there is already a connection and engagement with the community and other Tayabas based organisations that are also interested in protecting the artefacts and safeguarding the ritual. There are contacts or point persons for the different stakeholders. There are already expressions of agreement and interest from the communities involved. In one active barangay (Palale) , a brochure was already printed in 2020 introducing the Santacrusan ritual which we can use for Katigan. This proposal will also be presented to the Local Government of Tayabas for assistance and coordination.

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### ***Resource Persons:***

- Dr Nonilon Queano - retired University of the Philipines Professor who made a thesis on the Tayabas Santakrusan
- Cora Egamino of Ipilan – she introduced to us the Santakrusan of Brgy. Ipilan and facilitated the recording of the music and the ritual as well.
- Velmor Padua – a public school teacher in Tayabas, who is from Palale and is now an advocate for the safeguarding of the ritual in his Barangay.
- Nick Pataunia- local historian and the city planning Officer of Tayabas who has the knowledge on the development side for the Barangays involved
- John Valdeavilla – heads the Tuklas Tayabas Historical Society, a partner in documenting the stone crosses



## 14. Proposal to Plan for the Sustainable Development of the Accompanying and Interlinked Mask-Making Tradition Of Seraikella Chhau Dance, Jharkhand, India

By Ms Gunjan Joshi, India



*A Still from Radha-Krishna, a dance item from the repertoire of Seraikella Chhau Dance performed by Gunjan Joshi and Govind Mahato under the Guidance of Padmashree Shashadhar Acharya at Triveni kala Sangam, Delhi. Elaborate costumes and Character specific masks of Lord Krishna and his consort Radha are an essential part of this dance item. (Image credit- Gunjan Joshi)*

### **Brief Background and context of the proposal:**

This proposal will aim at finding and working out some real and practical goals for the sustainable development of the mask making tradition that is associated with the Chhau dance form of Seraikella district in Jharkhand. The objective is work upon the pre-existing limited recognition of the dance form and use the same to highlight and improve the socio-economic condition of the accompanying mask making artists associated with the dance form.

Chhau dance is predominantly categorized in three styles – Purulia Chhau from west Bengal, Seraikella Chhau from Jharkhand and Mayurbhanj Chhau from Odisha, where the first two forms make use of elaborate masks. Even though Chhau dance (as a whole) gained the recognition on UNESCO list of ICH of humanity in 2010, the various elements like the mask and costume makers and accompanying musicians involved within the specific style of Seraikella Chhau dance are still struggling to meet ends. These accompanying arts need a thorough planning for a sustainable approach towards their preservation and continuation which in turn will enrich the pre-listed dance form. The given pandemic has put an additional halt in their growth and development. Chhau dance, itself is interlinked and co-dependent on the mask makers, the instrument players, costume makers and the accessory makers. They need equal dedication and effort for preservation, before we lose the custodians of that specific knowledge and move further away

from the traditional methods and aspects of the heritage of Chhau dance as a whole.

**Key Objectives:**

- To highlight the mask **making tradition that is associated with the Seraikela Chhauperformances;**
- To help understand the methodology of working and **teaching/transmission of these traditions to work out ways for ensuring better participation and youth engagement;**
- To find some sustainable models for **its continuation and further development (use of social media and other technological tools to promote and help create more participation)**
- **To study and implement pre-existing case studies and schemes and then formulate workable SDG models** for the communities and other stakeholders involved.

Try to look at successful models and schemes of Ministry of Culture, Banglanatak, HIPAMS, Acharya Chhau Nrutya Bichitra, and so on to find newer ways to help the said communities of artists.

**Reference Video to showcase Seraikella Chhau Dance and Masks:**

<https://youtu.be/laJN2MFAr9s>

**Research:** For this proposal my key informants for primary research have been Padma Shree Guru Shashadhar Acharya, Guru Sapan Acharya, Chhau Mask maker Guru Dilip Kumar Acharya and the Organisation: Acharya Chhau Nrutya Bichitra. The secondary research has mostly been from online articles and news reports due to covid restrictions.



*The unfinished clay mould and the colored and ready to use Seraikella Chhau dance masks (Image credit: Gunjan Joshi)*



*Still from Chandrabhaga, a dance item from the repertoire of Seraikella Chhau Dance performed by Gunjan Joshi under the Guidance of Padmashree Shashadhar Acharya at National School of Drama, Delhi. The gurus and other accompanying musicians provide live instrumental music using shehnai, dhol, nagara etc during the performance. (Image credit- Gunjan Joshi)*

### **About Seraikella Chhau:**

Seraikella lies in the heart of the Singhbhum district which was formerly part of Orissa and is now one of the 24 districts of Jharkhand state in India. It was formerly under the Princely States of Seraikella and Kharsawan. Seraikella Chhau originally was patronized and performed by the princes of the royal family of Seraikella. The princes were also teachers of the dance form and mask makers. Today, people of all castes and ranks: the tribes, laborers, farmers, agricultural workers and common men of all the castes and communities perform, learn and teach Chhau and its associated art forms. This dance form is very closely connected to the regional festival celebrating the onset of spring called the Chaitra Parva.

The techniques in Seraikella Chhau dance stem from the Parikhanda (Pari means shield and khanda means sword) system of the training. This was used to train the sipahis or warriors of Seraikella. The themes of the dance are inspired by mythology, nature and everyday life. The mask remains the focal point of the dance that highlights the particular mood or theme or the performance. The use of expressions or Abhinaya using the face are missing as in Seraikella Chhau the dancers wear the masks portraying various characters that the dancers try to impersonate. This makes the Angika Abhinaya (or body expression) the sole form of communication for the dancer through which he/she projects the required mood or emotion. Made of red clay found at the Kharkai river banks, the masks are abstract, stylized and suggestive. A definite pattern of walking (gaits), body stances, poses and dance movements give the

Seraikella Chhau dance style its unique vocabulary.



*The costumes, masks and accessories used for the dance item called Chandrabhaga from the Seraikella Chhau dance repertoire. (Image credit: Gunjan Joshi)*

The etymology of the word Chhau is sometimes traced to the word 'chhaya', meaning shade. Some also believe that the word comes from 'chhauni' or cantonment, which is where the parikhanda sipahis of the royal family stayed and performed this dance.

Indigenous musical instruments are also used in this dance form. There is a lack of budding musicians with an expertise in these musical instruments making or playing now days. The dance uses four types of drums to provide the rhythm to which the movements are set – the dhol, the dhumsa (a little drum shaped like a bowl), the tikra, and the nagara. The mahuri and shehnai (both are wind instruments) are also used. The music is purely instrumental, and only the instrumental melodies accompany the dance in its most traditional form. The abstraction and stylization of themes and movements give Seraikella Chhau a high degree of sophistication.

**The Mask Making Tradition in Seraikella Chhau and its significance as a chosen element of study:**



*The different masks of various characters of Seraikella Chhau displayed during a mask making workshop (Image credit: Gunjan Joshi)*

The making of Chhau masks involves a high level of workmanship as each mask is visualized by the artist to study the character being represented, and then to begin working on its shape, substance and colors. The making of a mask goes through various stages. The mask is said to be molded from the dark clay found on the banks of the Kharkai River in the district. It is said that the clay of this river is suitable and it is the natural choice for making the masks in the locality. This river is ritually, socially and culturally associated with the people through folklore and religion. Once collected from the river, the clay is pounded, strained and made into a thick paste. The clay model of the character is fixed on a small wooden plank and cooled for 2-3 days to harden it. The mud mould is dusted with fine ash powder.

Muslin gauze is later pasted on it. Over this cloth 2-3 layers of paper, then again muslin cloth, again paper, and over it a thick coating of clay is done. The nose and eyes are given shape by sharp-edge steel tools and left to dry. The mould is then polished and a second round

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of sun drying is done. After this the layers of cloth and paper are separated and the finishing and colouring is done. Local and natural products are used to create and colour these masks. This process makes the masks simple, yet artistic and bold.

Each distinctive mask is painstakingly created with special characteristics. For example, for the dance item called Ratri, where the dancer portrays the character of the night, the eyes of the mask are kept half-closed to indicate heaviness of sleep. In dances like Mayura (Peacock) or Hansa (Swan), the masks have been given human features but stylized mask modelling is suggestive of the characters. The craft of moulding these Seraikella Chhau masks is an exemplary art form by itself and has been handed down in the Guru-Shishya Paramapara tradition through countless generations.



*Natural materials are used to make and colour the Seraikella Chhau masks. Some of them are displayed above by Guru Dilip Kumar Acharya during an exhibition in Sangeet Natak Akademi, Delhi (Image Credit: Gunjan Joshi)*

It is said that in the early 1930s in seraikella district, the royal family under the rule of Raja Aditya Pratap Singh Deo introduced refinement in the masks. The mask making artist family of Mahapatras (Brahmans or puritans) was given charge. After the famous mask-maker, Prasanna

Kumar Mahapatra, his nephew, Sushanta continues to maintain a high standard of artistic perfection in the making of masks. There are only five or six more families that also carry this tradition forward today.



*The masks of various characters of Seraikella Chhau displayed during a mask exhibition of the mask maker and Guru Dilip Kumar Acharya at Sangeet Natak Akademi in Delhi (Image credit: Gunjan Joshi)*

Apart from playing a key role in the dance repertoire of Chhau these craft and art traditions also involve an oral teaching methodology that needs further documentation as they are rapidly transforming and losing the traditional elements involved. Very limited families are now left who engage in the training and making of these spectacular masks.

Even though there are certain schemes and plans laid out by the government for both the mask makers and instrument players of Seraikella, very often, few students or participants enroll to learn these performing techniques and art forms which makes it a very crucial aspect to look into and safeguard.

Besides, as a bottom-up approach of safeguarding, it becomes very essential to make the community regain that sense of pride, and find economic means themselves to sustain their arts and enhance their livelihoods. Given the pandemic, the artists of Chhau dance both from the field of its interlinked tangible and intangible elements are finding it hard to sustain. Thus, the significance of this field of study gets stressed to find newer means of sustainability looking towards new digital and creative economic strategies.

**Methodology to work towards research and implementation of the proposed plan:**

A thorough research and inventorying of the pre-existing material and schemes for the artists should be carried out to implement any goals towards their economic and sustainable development

Secondary research – books, publications, numerous articles and news reports, among other information available on internet regarding the subject. Also looking at the fellowship and scholarship schemes and plans by the Government. Identifying various outreach activities being conducted by the local bodies and organisations for the benefit of the dance and/or its accompanying arts.

Primary research – speaking to artists and other supporting communities in the form of audiovisual documentation to inventory, list and map the traditions, as well as a few government agencies and local bodies that are carrying out specific schemes and projects around this theme.

**The various stakeholders involved/to be involved:**

- 1) The artisans – mask makers (along with the costume makers and the instrument makers and/or instrument players)
- 2) Padmashree Guru Shashadhar Acharya and his Organisation Acharya Chhau Nrutya Bichitra (serving as my key informants for this proposal) who have been even a key player in working towards the representation of Chhau dance on the UNESCO list.
- 3) The Seraikella Chhau dancers and other reputed gurus in this field
- 4) The current ruling family and their Chhau Gurukul
- 5) The Government Chhau center(s)



- 6) Other Government and local bodies involved
- 7) Regional schools and universities
- 8) Other Organisations interested

**Some proposed plans for the sustainable development of the mask making tradition (and other accompanying arts):**

- 1) More Mask makers should be invited for Craft Melas across India to sell and display their masks. This would in turn also help in dissemination of the art form.
- 2) Mini models of masks can be made and presented as Gift items and Souvenirs – As an example, Guru Shashadhar Acharya presented small models of the masks that were created by local and regional artists to delegates and the hosts during their tour to Korea for the Intangible heritage Festival Jonju, South Korea in 2012
- 3) Use and maximize on digital marketing strategies. Using the successful examples of [banglanatak.com](http://banglanatak.com) and HIPAMS, QR codes can be created for specific masks and upon scanning these codes, the stories associated with and small clips of dance items using that particular mask can be shared with the distant audience or the buyer themselves. This brilliant initiative thought out by the two organisations, should be taken as an inspiration to work on this district and its art forms, which will help in creating a sense of pride for the artists and virtually connect the consumer and the producer in a creative manner.

The young and enthusiastic crowd can take examples from the Pattachitra artist community and the Purulia art district to be engaged in similar manner with a proactive mind frame.

- 4) Heritage tourism can be promoted for the Seraikella district. Mapping of the areas of mask makers and their workshops could be done for visitors to engage and purchase from these artists by directly reaching their doorsteps rather than the artist commuting to various cities. This form of tourism would be beneficial for an economic and cultural development of the district.
- 5) More events where both the dancers and mask makers (and/or instrument players) can collectively showcase the beauty and uniqueness of Seraikela Chhau should be encouraged and promoted. An interesting example would be of the Bangalore International Arts festival in 2017, where along with the dance performance by the troop of Padma Shree Guru Shashadhar Acharya, a one day explanatory mask making workshop was conducted by Guru Sushant Kumar Mohapatra. Another example of this was where school students of Goa were brought in to hear about the dance and the

masks used during the performance by Padmashree Guru Shashadhar Acharya during the Serendipity Art festival in Goa, 2019. This was a separate event organised along with the Chhau dance programme to highlight the usage, movements and inter-linkages between masks and the dance form.



*(Left) Mask Maker Sushant Mohapatra during a mask making workshop in Bangalore, 2017.*

*(Right) Guru Shashadhar Acharya explaining the masks and movements of Seraikella Chhau to young school students during the serendipity arts festival in Goa, 2017. The dancers behind the masks are Gunjan Joshi and Shubham Acharya. (Image credits: Gunjan Joshi)*

- 6) Install the associated art traditions of Seraikella Chhau dance traditions in museum spaces to highlight its traditional and educational knowledge. As an Example- the Acharya Chhau Nrutya Bichitra has created a small museum names Shradhabati Chhau Sangrahalaya, which has local visitors and students making visits to admire and study the instruments, masks and costumes of the dance form. More such initiatives at regional and national level will help in awareness creation and promotion of the regional and local arts.
- 7) Schools and colleges at the regional level specially, can incorporate as part of studies and add on courses, not only the dance traditions but also the mask making and instrument and musical traditions of the Seraikella Chhau.
- 8) Create more Training facilities and keep a quality check on the ones that are preexisting like the Government Centre for Chhau Dance. They should also focus on hiring mask

makers and instrument players (thus creating a job market for the said art forms) which can further train young aspiring artists. With a possible growing popularity in near future, a quality check under the authorized government labels can be made by the gurus that are hired at these training centers.

- 9) Encouraging young and old artists to find and own virtual spaces to voice and showcase their arts without any middlemen. Implementing trainings to use digital platforms for these artists to give them a sense of creativity and ownership. They could be helped to create their own Instagram and other social media accounts or even websites to sell and share their art works. This would help them find a global audience and connect with locals as well as customers across the world using the worldwide net.
- 10) The district can work towards applying for a GI tag for the Seraikella Chhau mask. The Purulia Chhau masks of West Bengal which are very different from the ones in Seraikella, Jharkhand already have a GI tag (2017-18). The mask makers of Seraikella could approach any local, regional or national organisation to help in assisting them for this task. This would not only help the artisans work on their 'brand' but would also provide ample legal protection to these artisans against attempts to duplicate their crafts in other regions.



*Glimpse of the Shradhabati Chhau Sangrahalaya of the Acharya Chhau Nrutya Bichitra in Seraikella District displaying masks, instruments, jewelry and costumes. (Image Credit: Padma Shree Guru Shashadhar Acharya)*

**Summary:**

To summarize, this proposal intends to draw out the above-mentioned plans and ideas for a possible implementation to achieve a holistic sustainable development of Seraikella Chhau artists.

Using the existing base that has been created by the recognition provided by UNESCO and the various schemes run by Government bodies, the above-mentioned ideas and goals can be laid out and carried forwards with careful and heritage sensitive approaches.

The rise of increasing industrialization and economic pressures, along with crisis of the pandemic and a surge in new media there is a leading decline in collective participation within the local communities who are becoming disconnected from their roots. The focus thus, would be to first and foremost sensitise and involve the local communities to promote, safeguard and continue their traditions that are connected to the element of Chhau dance, be it the mask makers, dancers or the instrument players.

Even though the Chhau dance is a recognized art form, the link of both the tangible crafts and intangible performing techniques involved are required for the dance form to continuously grow and flourish, thus making this study of the accompanying elements very crucial for the holistic development of all the traditions under the umbrella of Chhau Dance.

## 15. Safeguarding Bhatiyali Folk Tradition of Bengal as ICH - Tracing Bhatiyali's Etymological Foundation, Through its Impact on Popular Culture in Films, Hindi Music and Literature.

By Ahana Bhattacharjee, India

The origin of Bhatiyali, a folk music tradition of the riverine basin of Bengal, both West Bengal and its Eastern counterpart, the country of Bangladesh; has roots in the indigenous culture that developed specifically along its eastern coastal trajectory. The fertile river with its swamps and inlets gave shelter to the most oppressed communities of fishermen, boatmen, wandering minstrels of ambiguous religious or caste identity, farmers and other untouchables peoples. All of them belonging to the subaltern or Dalit spectrum. Their subsistence in the harsh yet bountiful region of erstwhile East Bengal, created a haven outside the rigid caste dogmas and religious dichotomy of inland Bharat varsha, where several alternate musical traditions and modes came into existence, pertaining to and truthful in its depiction of the lived experience of the underprivileged. Plying the river system at night on their bare boats, venturing into the depths of an unknown wilderness - the boatmen and the fishermen raised their voices to mournful songs alluding in a syncretic manner to the souls of dead and the living, the gods and the goddesses of the river and the forest and the many saints and medicants whom their individual caste or community worshipped.

In a manner this event was reminiscent of the Bhakti and Sufi saints, their devotional chants and songs, composed out of a deep love for the divine - these threadbare boatmen and fishermen composed or strung together hymns and songs, reiterated from orally transmitted wordplays and anecdotes, passed on to them by elders and gayens or wandering singers. The *Mymensingh Gitika (Ballads of Mymensingh)* 1923, assembled under academician, *Dinesh Chandra Sen*, is an example of the collected songs of the people. However, Bhatiyali, as a musical genre, though part of the popular culture of Bengal academia in contemporary times and within elite circles of the intellectual class; Bhatiyali has not had widespread recognition as a subversive musical tradition of the subaltern. Largely due to its oral nature, it has more actively been incorporated into films as instrumental interlude in the form of songs, background scores etc. The etymological construction and its reception form the basis of films like: **Sujata** (1959), **Anurag** (1973), **Guide** (1965) etc, all of them composed by acclaimed music director *S.D Burman*. The 'downstream' nature that is 'Joyar/Bhnata', the tides of the river symbolised by the word Bhatiyali, opens up several areas of literary enquiry into the subversive nature of Bhatiyali's origin and its history of appropriation by academic elites as a signification of high culture. Thus, tracing the trajectory of its etymological graph and cultural subsumption, we can try to deconstruct the development of high/popular culture in Bengal post-1947. It would require a comparative methodology based on ethnographic study of language, religio-social traditions and cultural symbols etc of a geo-political territory in flux.

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Taking into consideration the current ground situation post-pandemic, I will be attempting a remote study, dealing prominently with library and digital archives, for the documentation and safeguarding of Bhatiyali as an ICH.

## **16. Philippine Games: Identifying and Inventorying Philippine Games: Development of Philippine Games Handbook**

By Jo-ann Gimenez Grecia, Philippines

### **Background**

The Department of Education (DepEd), the Philippine government's central education agency for basic education, formed a technical working group (TWG) which is tasked to come up with a Philippine Traditional Games Handbook. This handbook aims to highlight different Philippine games from all over the country. This handbook is aimed to 1) promote the culture and traditions that will be beneficial to education of the teachers and children, 2) develop a list of traditional Philippine games, 3) develop a set of rules for games to be played in a safe and enjoyable manner, 4) conduct research to determine the effects of Philippine games on children. The researcher is a member of the TWG as a writer.

### **Significance of the Element**

Games in the Philippines are highly regarded as cultural heritage. Many Filipinos, including DepEd, believe that because of the times, Philippine games are slowly being forgotten while others are dying. Hence, there is a need to revive and further promote Philippine games.

Gadgets, online games, and many more are seen by many Filipinos as culprits. DepEd, with its forming of the TWG on Philippine Games, aims to go beyond the instructional manual approach (i.e., how to teach Philippine games to students) and to come up with a Philippine games' handbook as main reference. Philippine games will be utilized via the fitness education model (i.e., fitness benefits of playing Philippine games) whilst learning about its cultural aspect.

With Punuk, a tugging ritual and game in Hungduan, Ifugao, being inscribed in UNESCO Intangible Cultural Heritage (ICH) in 2015, the view on Philippine games as cultural treasures that should be preserved, documented, inventoried, and analyzed have grown stronger. This underscores the significance of games in a specific community. Efforts in preserving, documenting, inventorying, and analyzing them add to the literature that can raise awareness on ICH and their importance in individual and collective identities.

### **Objectives**

The objectives echo DepEd's objectives with certain and specific modifications. These are the following:

- 1) identify, document, and inventory Philippine games, including those that are played by indigenous communities and dominant groups

- 2) analyze the cultural contexts of Philippine games along with their variations, mutations, and transmission over time
- 3) analyze Philippine games across different localities including similarities and differences in mechanics and rules, playing area, and other elements of games

### **Development Process of the Philippine Traditional Games Handbook**

As DepEd formed the TWG for the Philippine Traditional Games Handbook, conceptions of Philippine games were put together to come up with initial target outputs that will form part of the manuscript of the handbook. This is the primary stage of Phase 1 of the development of the handbook. Phase 1 is composed of the following:

1. Organisation of TWG
2. Orientation of TWG
3. Gathering of data
4. Reports on research findings
5. Classification of games per region
6. Selection of final games

During the orientation of TWG (number 2), these processes were relayed along with the discussion of the development process itself. Based on the orientation, distinct roles of member were identified along with clustering of members according to main geographical areas of the Philippines (i.e., Luzon, Visayas, Mindanao). These roles include the following: DepEd Representatives, cluster heads, researchers, writers (not tasked to research games but to write the manuscript), validators, content editors, layout artists, and graphic illustrators.

Also discussed in the orientation, researchers are assigned according to the geographical areas where they reside, and they are tasked to gather as many Philippines games as possible.

Coverage of the data to be gathered include history, costume, rules, and drawing. Sources of data include books, manuscripts, articles, and anthropological research materials.

Phases 2 and 3 include drafting of the manuscript and finalization of the handbook while Phase 4 is focused on the fitness aspect of utilizing Philippine Games included in the handbook. Phase 5 is printing and delivery of the Philippine Traditional Games Handbook.

Identified during the orientation is the scope of research which includes the following:

1. Origin of the game
2. Instruments, materials/equipment used



3. Costumes worn
4. Cultural practices (e.g., are games played during special occasions or festivals)
5. Behaviour of the community associated when doing the game; how the game is originally played
6. Number of players (single, double, or team)

Additional guidelines regarding which games to gather include games should expose participants to a variety of environments (indoors or outdoors; land, water, or air), can be played with minimal supervision, does not need a lot of equipment, and others. The handbook's timeline was also presented with December 2021 as target date of publication

### **Observations and Recommendations**

Based on the orientation of TWG, the researcher had observed several conceptions on research methodologies and Philippine games that should be reviewed. Efforts to come up with a handbook on Philippine games at noteworthy yet it was observed that the research methodologies could be improved, and conceptions of Philippine games could be more informed. The internet was mentioned as a main source of information. No elaboration of internet use was discussed along with how to go about documents analysis. What the researcher observed as the orientation progressed was data gathering procedures seem haphazard to say the least.

Although noble in their efforts, DepEd representatives and majority of the members of the TWG do not have background knowledge on research methods, so much more on researching children's games and ICH for that matter. A firm foothold on research methods, children's games, and ICH must be made so that the handbook on Philippine games will not be made haphazardly. Because this is DepEd's most recent document on Philippine games, it should not only be a good reference on teaching and learning for teachers and students but should also be a good reference on the cultural aspect of games. Hence, sound research methodologies should be used along with solid theoretical grounding.

Hence, during the orientation, the researcher clarified several points discussed to give the TWG a clearer picture of more appropriate research methodologies and concepts on Philippine games. The researcher was also asked to conduct a discussion of research methods suited to the project. This was held with majority of the TWG present. Guidelines on methodologies were set including specifying participants, data gathering procedures, consent form, and others.

Included in the discussion of research methods are National Commission for Culture and the Arts' (NCCA) *Cultural Mapping Toolkit: A Guide for Participatory Cultural Mapping in Local Communities* and along with existing documents from UNESCO. These were used as guides in

conducting the project. Research methods utilized included qualitative approaches such as ethnography, interview, and focus group discussions (FGDs), participant observation, and document analysis. Pertinent documents such as consent forms including free, prior, and informed consent (FPIC) were specifically mentioned that DepEd should provide. These cover interviews, photographs, videos, and audio recordings if possible.

It was observed during the research methods discussions that planning for the Philippine games handbook was not looked at by DepEd as a research endeavor. It was viewed more as a straightforward writing endeavor just like how any teacher's manual or learner's material are made. However, this is not the case for the Philippine games handbook. That is why even

simple discussions on research methods seemed to be a big surprise to DepEd representatives. Highlight is needed regarding the need for consent form that DepEd should provide. Even weeks after the research methods discussion, no consent form has been provided even if researchers have started data gathering already. When researchers have submitted their outputs, no consent form was submitted, thus making the data "floating" in theory. This means that the specific games gathered cannot be used just yet until consent forms of respective participants have been collected. With consistent follow up from the researcher and other members of the TWG, DepEd eventually released a consent form. This means that once consent forms are collected, games from consenting participants can be included in the manuscript.

Data gathering and analysis are highly dependent on DepEd's timeline of publication. Since DepEd's timeline is quite short and compressed with just a few months allotted to data gathering, virtual or online data gathering along with face-to-face means was utilized to maximize the compressed timeline. Data analysis included descriptions and analyses of games and analyses of documents both for triangulation and game annotations.

Discussions on cultural aspects of Philippine games were also held with the game researchers to clarify written outputs. Based on the discussions, game researchers are not knowledgeable on concepts on children's games such as elements of games, concepts of cultural anthropology, ICH concepts on heritage inventorying, preservation, and promotion, and many other concepts related to culture. Hence, discussions included clarifying conceptions so that game researchers understand the cultural aspect of the handbook.

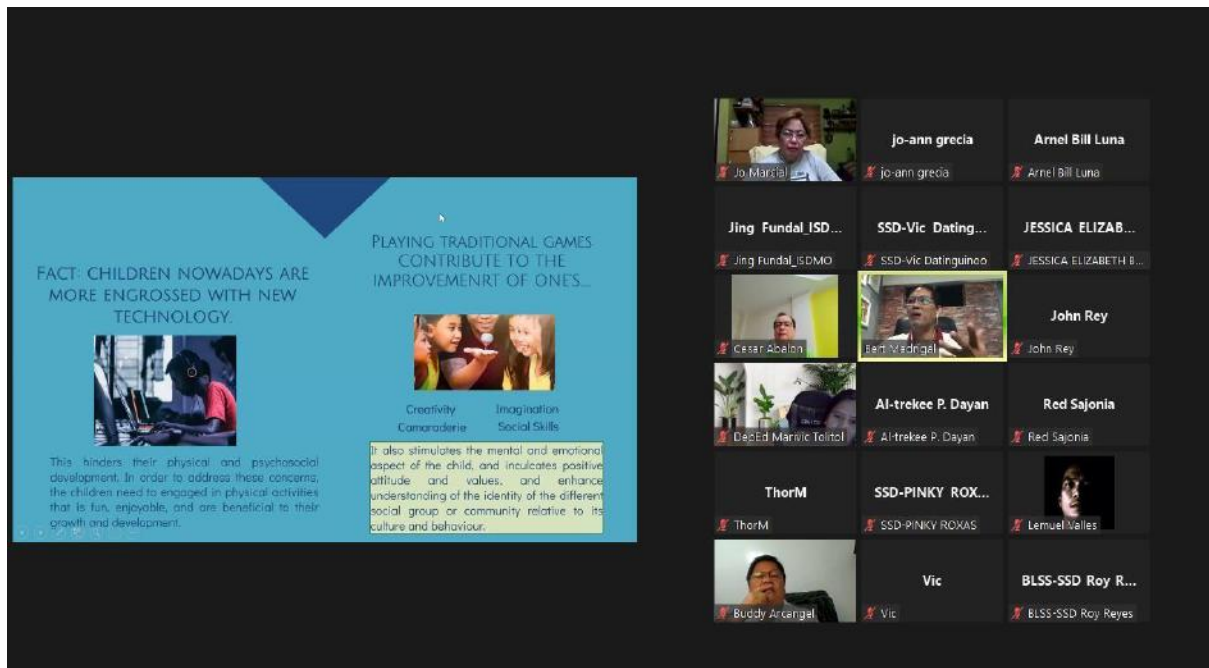
Numerous games have been gathered from the different geographical areas. Data are very promising since similarities and differences have been noted along with unique games that are specific to certain geographical areas. Discussions on cultural aspects of games include gender (i.e., nature and type of games somehow dictate who plays them; relative association of a particular gender to certain games), variations in games, specific materials/equipment for play (i.e., slippers, stones, sticks, balls), and many other aspects. The number of games gathered will suffice both the cultural and fitness aspects of the handbook.

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To date, the writers including this researcher are collaborating with one another to accomplish the initial draft of the manuscript. Once validated, the manuscript will undergo final revisions then the manuscript will move on from there.



*Piko playing area in Botolan, Zambales*



**FACT: CHILDREN NOWADAYS ARE MORE ENGROSSED WITH NEW TECHNOLOGY.**

This hinders their physical and psychosocial development. In order to address these concerns, the children need to engaged in physical activities that is fun, enjoyable, and are beneficial to their growth and development.

**PLAYING TRADITIONAL GAMES CONTRIBUTE TO THE IMPROVEMENT OF ONES...**

Creativity  
Comanaderie  
Imagination  
Social Skills

It also stimulates the mental and emotional aspect of the child, and inculcates positive attitude and values, and enhance understanding of the identity of the different social group or community relative to its culture and behaviour.

Participants in the meeting include: jo-ann grecia, Arnel Bill Luna, Jing Fundal, SSD-Vic Dating..., JESSICA ELIZAB..., John Rey, Red Sajonia, ThorM, SSD-PINKY ROX..., Buddy Arcangel, Vic, and BLSS-SSD Roy R...

*DepEd's Technical Working Group 1st meeting*

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Local History	Game classification	Possible Fitness benefits	Values enhancement	Possible preparation for sports	Possible relationship with academic subjects	Cultural influence	Intend ed age group
Sanggol or Arm Wrestling is a sport played by two individuals where their arm strength is tested. According to the Ultimate Armwrestling League, Arm Wrestling can be traced back to ancient Egypt about 2,000 B.C.. This is because of a painting that was seen in an Egyptian tomb which seems to illustrate a type of arm wrestling. In the Philippines, Arm Wrestling is considered as an Indigenous People's sport or "Laro ng Lah" as we locally call them. It symbolizes national identity and pride. It is famous in Luzon as "Bunong Braso", in Visayas as "Ukbo".							

Sample Games Inventory Output – Luzon Cluster

Photos taken by Harley F. Palangchao during the 2017 Lang-ay Festival

Sample Games Inventory Output – Luzon Cluster continued

### Moving Forward / Viable Action Plan

Continuous improvement of manuscript is needed and more hands-on involvement on orienting DepEd on research methods pertaining to Philippine games is the researcher's personal contribution to DepEd's endeavor in the production of the handbook on Philippine

games. It is highly recommended that DepEd and anybody chosen to be included in any TWG that has to do with Philippine games learned and continuously widen their engagements in research endeavors such as this. Endeavors such as the Philippine Traditional Games Handbook are immense undertakings that DepEd may not be much familiar with since teacher's manuals and learner's materials that DepEd produces are not informed by research. Hence, before embarking on such endeavors basic research knowledge is a must.

Further research is needed to look deeper into the cultural aspects of Philippine games since based on the game researchers, most of the participants are 25 years and older. Not much younger generation were interviewed, and this could be because not so many children play games anymore (including restrictions set on movement of individuals including children). A question looms in this sense: Why do kids not playing these games? The answers could encompass both simple and complex explanations such as games do not appeal to children, they play other games, they just do other recreational activities, or other explanations.

It was also noticed that many of the project's researchers have reservations regarding younger generation changing the mechanics and rules of the games that they knew when they were younger. Older generations' take on games means sticking to the mechanics and rules that they have been used to, not changing them. Researchers take on safeguarding games somehow means freezing them. However, as living heritage, games can also be open to change as players adapt mechanics and rules that are applicable to them. Therefore, letting stakeholders including the researchers understand living heritage could be the recommended.

For sustainability of Philippine games as ICH and DepEd's research endeavors, it is recommended that DepEd and TWG enlist the help of IPs/ICCs and members of communities (i.e., non-IPs/ICCs) in inventorying and identifying games wherein IPs/ICCs and non-IPs/ICCs be more proactive in documenting and inventorying their own games. Living heritage as a move to the preservation and promotion of games is seen as the one of the best ways to make this endeavor sustainable.

Because most Philippine games are not documented and inventoried, it is recommended that collaboration between DepEd and other government agencies like NCCA Philippine Sports Commission (PSC) specifically its Indigenous Peoples Committee be initiated. Since both NCCA and PSC have separate expertise, networks, and mandates, it will be best if DepEd will initiate and spearhead the collaboration.

For games of IPs/ICCs, preserving and promoting games, its mechanics and rules, should be their call.

### **YouTube Links related to Philippine Games**

- <https://www.youtube.com/watch?v=6Od2e1I7Nzc> “Game Play: Piko/Hopscotch | Team Yey”
- <https://www.youtube.com/watch?v=5kWbMWejhC4> “Kapuso Mo, Jessica Soho: Laro ng lahi ng mga Ifugao”
- [https://www.youtube.com/watch?v=jmQt09Zd\\_Bs](https://www.youtube.com/watch?v=jmQt09Zd_Bs) “Tropang Bagong Sibol: Sipa”

## **17. Tilakpur Multi-Year Cross-Sectoral Collaborative Project: A Project to Safeguard and Strengthen Cultural Practices of an Ethnic Minority Community of Manipuris in Bangladesh**

By Lubna Marium

### **The Project**

A multi-year cross-sectoral collaborative project to safeguard and strengthen cultural practices of the ethnic minority community of Manipuris in Bangladesh, based on the '**cultural landscape approach**' used in "Sustainable Lai Chi Wo: Living Water & Community Revitalization - An Agricultural-led Action, Engagement and Incubation Programme at Lai Chi Wo" in Hong Kong.

Focusing on mobilising actions of the local community by socio-economic models emphasising the role of rural community for safeguarding ICH, through a collaborative and solidarity approach, this model aims to design and strengthen a viable sustainability model that can be replicated by various communities of Bangladesh.

### **Vision**

The project phases have the vision of contributing to the long-term vibrancy and sustainability of Bangladesh's rural communities and beyond. The initiative stresses on the local implementation of the **United Nations Sustainable Development Goals**, with special focus on:

- SDG 3: Good Health and Well-being
- SDG 4: Quality Education
- SDG 5: Gender Equality
- SDG 8: Decent Work and Economic Growth
- SDG 15: Life on Land
- SDG 17: Partnerships for the Goals

### **Expected Outcomes**

- The incubation of socio-economic models and rural start-ups for rural revitalization
- The establishment of an Academy for Rural Sustainability to offer curriculum-based training and education programmes for the community

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- The compilation of a comprehensive sustainability assessment framework for the measurement of outcomes and impact of sustainability projects

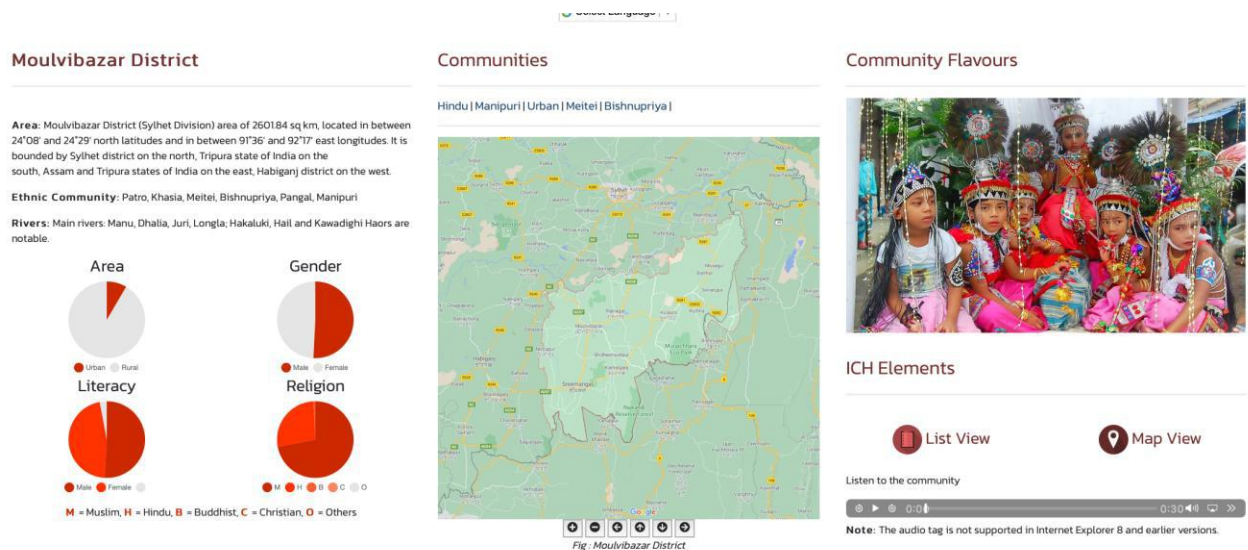
### Objectives of the project

The main objectives of this study has been mentioned below:

- 1) To understand the cultural activities of Bishnupriya Manipuri community
- 2) To explore the present status of cultural practices, livelihood and development opportunities of Tilakpur village.
- 3) Make some recommendations as remedial measures



**Shadhona** is a UNESCO ICH Committee accredited NGO and **Dhrumel** is a cultural organisation of Tilakpur. Together the two organisations have completed an ICH inventory of the Manipuri community of Bangladesh.





# 2021 ICH & Sustainable Development Workshop

**A COMMUNITY-LED INVENTORY OF INTANGIBLE CULTURAL HERITAGES OF BANGLADESH**

English | Bangla

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Safeguarding intangible heritage is the protection of cultural identities and therefore the cultural diversity of humankind. Since becoming a State Party to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage(ICH), Bangladesh is obligated to carry out measures so as to safeguard ICH elements and the practicing communities that exists within its borders.

Shadhona – A Center for Advancement of Southasian Culture, being an UNESCO ICH Committee accredited NGO, has taken upon itself the ambitious task of creating a 'Community-led Inventory of Intangible Cultural Heritages of Bangladesh' via an ICH-pedia which empowers people and communities to upload information about their own cultural practices, which will, then, be published after verification by an expert committee.

As a first step, Shadhona has started training young academics about 'ICH Inventorying' and inspiring them to come up with 'ICH Safeguarding' strategies based on the 'Four Goal Approach' of a) Documenting ICH and living traditions in Bangladesh; b) Recognizing and celebrating ICH with festivals and commemorations; c) Supporting and encouraging the passing on of knowledge and skills; and, d) Exploring the potential of ICH as a resource for community development and achieving the 2030 Sustainable Development Goals. The second step is the formation of a coalition of community based organizations who will collectively undertake this task.

Secondly, On June 14, 2020, an informal, multi-organization consortium, led by Shadhona – A Center for Advancement of Southasian Culture, a UNESCO ICH Committee accredited NGO, was formed with the intention of creating a community-led, digital and online ICH-pedia for Bangladesh, for inventorying all Intangible Cultural Heritage (ICH) practices of Bangladesh with the support of young students and academics. This consortium was named, 'Consortium for ICH-...

## Moulvibazar District ICH Domain List

[Back](#) [Switch Map View](#) [Sylhet Division](#)

Oral traditions and expressions including language

Element	Description	Consent	Image	Video	Details
Performing arts					
Thaboi Chongba Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Lai Haroba Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Rasleela Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Khamba Thoibi Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Nata Pala Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Maibe Contributor : Lubna Marium	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>
Pung Cholom	<a href="#">Description</a>	No file	<a href="#">Image</a>	No file	<a href="#">Details</a>

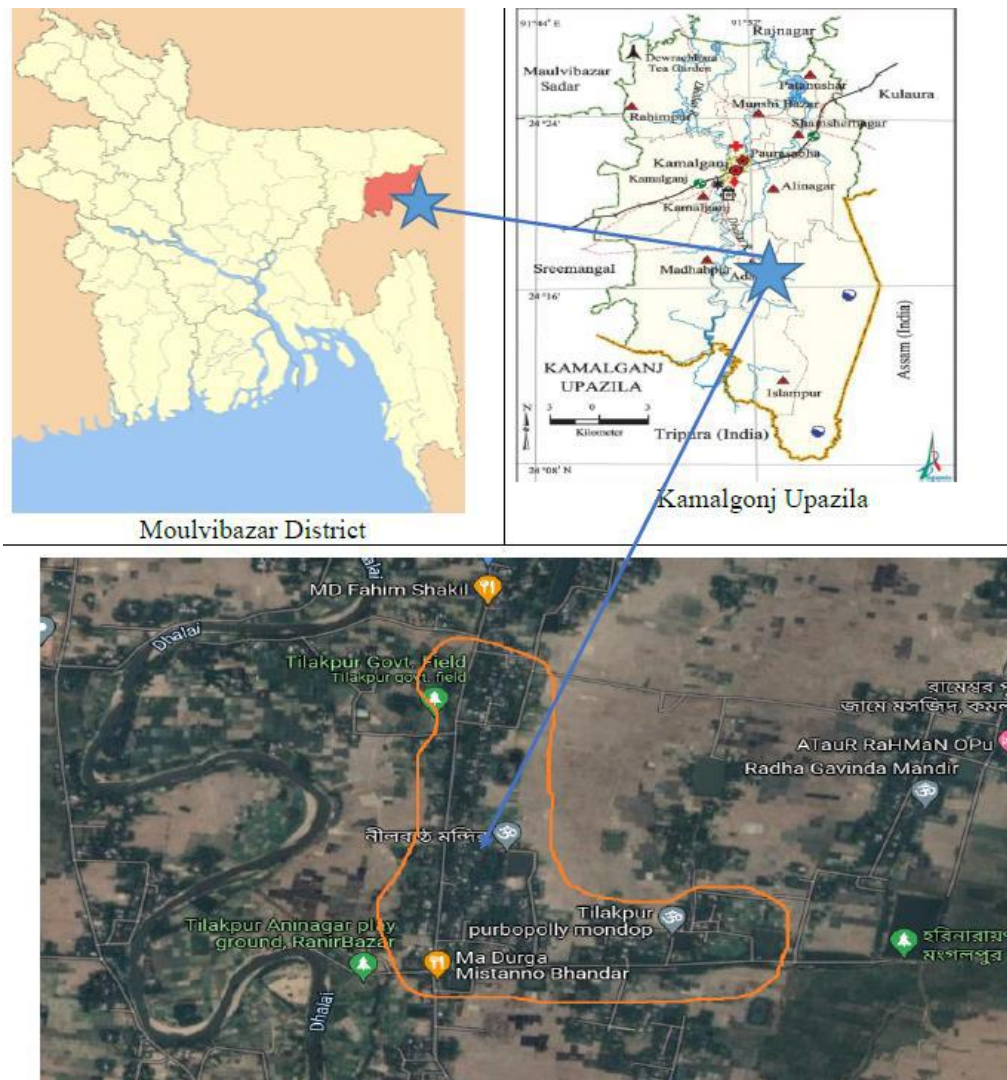
## Possible Initiatives of the Project

1. Academy of Living Heritage
2. Eco-tourism around the time of the festivals
3. Sustainable livelihood (weaving, pickle industry)
4. Education for Sustainable Development (ESD) in local schools

## Manipuri Community of Tilakpur at a glance

### Population

The village is not so densely populated. It has a population about 2000 people consisting near about 350 households. The population growth rate is generally normal than other area. Estimated family size is 5-6 person per household Bishnupriya Manipuris live mainly in Kamalganj Upazila. The village of Tilakpur is one of the most prominent Manipuri habitant village in the Kamalganj Upazila of Moulvibazar district of Sylhet Division. Most of the people of this village are Manipuri.



### Location

The village is 4 kilometers south from the upazila sadar. anyone can go there with local bus, auto rickshaw or CNG regulated rickshaw. A 30-minute rickshaw ride south from Bhanugach Bazar to Ranir Bazar can reach the village directly. Then a 10-minute walk east along a wellpitched road

will take anyone in the middle of the village. The village is an “L” shaped village. There also lies a main road just north of Ranir Bazar which is called Adampur road. These road goes through the village.

### **Housing Pattern**

The housing pattern of this village is very simple. The traditional Manipuri housing pattern is called “Jumjaow” and the house front side will be in Eastern because to start the day by Surya Pranam and in the north side built Gowshala (cow house). Moreover, my plant and care the Tulsi tree with believe that if it there on the courtyard the whole place become Vrindavan. Old age equipment’s are not available, so they use modern inputs to make their habitants and keep their traditional pattern. Most of the houses are made by tin shed, wood, half building or full building by bricks. There are also two stored houses found which made by modern design. Every household have different trees in their homestead. Fruit trees are available in this area. Forest trees are rarely seen. Medicinal herbs and plants are found in every household which are used in multiple purposes.

### **Religious beliefs**

Majority of the Manipuries of the village are following “Gowdiya Vaisnav”. Along with it, some of them are follow their own religion is called” Apokpa”. There 5 temples, An Ashram and 7 Mondops (community center) are situated in the villages. Thses places are used for any kind of religious, cultural or other public gathering. Some “Pangan (muslim Manipuri)”, Hindu and Muslims are living in the northern and southern side of the village.

### **Occupation**

Farming is the main occupation of the Manipuries. Tilakpur is known as the “Vegetable village” for its agricultural production. Especially, at the winter season the whole village is turn into a bowl of colorful vegetables. But people are also seeking new opportunities trying to change their occupation. it is mostly seen in the new generations. Most of the people are doing govt. or private job. But they engaged themselves into farming directly or indirectly. Carpenters and other occupational personalities are also found in the village but their percentage is very low.

### **Education**

Near about 94% people of this village are educated. They are working in different departments of the governments. There are a primary school and a high school in the village. All of the children of the village studies here.

## Natural Resources

This village is blessed with some natural resources. The “Dhalay” river is just passed away in the western side of the village. A playing ground is also provided by the Upazila legislative for developing the sports. There are more than 30 small and big ponds are situated into the villages but 4-5 ponds which are used as fishery by the community after taking proper permission from the government.

## Communication, Transport & Markets

There is a market in the village named “Ranir Bazar”. In every Saturday and Wednesday, the market is happened. People from different places are also come here with their belongings to sell. besides, all kinds of facilities are available at the market. Communication is developed now-a-days. Because of the main road crossed the middle of the village, people can easily move from their destination. As a result of well-pitched road, the transportation facilities also good.

## Craft

The hand loom is one of the earning sources of Manipuris. In every house have the hand loom materials but now few peoples are used. Because the availability of clothes like fanek, khudei which are import form India so the hand loom (Tat) practice are getting low. One of the most important cloth *Poloi* which is used in Maha-ras leela and marriage are also made in our village.



(left) Woman weaver of Tilakpur and (right) Elaborate ritual costume making cottage industry

## Historical Places

There is a historical and royal place is also situated in this village. The ancient “Manipuri Raajbari” is in the middle of the village. It is just beside the market of the village. It is said by the elders that this area is belongs to Queen and that’s why the market is also named after it.

## Health Facilities

There is a community clinic in the northern part of the village. People get first aid, maternal suggestions and other health-related suggestions from the community doctor.

## Sports

Tilakpur has fame on sports also. Here, there are 2 playgrounds. Traditional and modern different games are played in the villages by arranging tournaments and events. Most of the time boys and girls participated in the games. Cricket, Football, Badminton are famous among the young generation. That's why, a playing ground has been provided by the Upazila Parishad in the northern side of the village.

## Cultural activities

This village is a fully cultural village. They don't miss any events which are related to the culture. Manipuries of the villages celebrate almost all of their traditional and religious festivals along with their national events. Many reasons are accelerating this cultural environment. People are totally cultural minded and always focus on their events. Most of the famous religious Gurus belong to the village. The traditional pioneers who claim fame on Manipuri dance and Pung (traditional drums) are also inhabitants of Tilakpur. So, people of this village celebrate their festivals with joy and support of the masters or mentors. All kinds of religious programs like *Rath yatra*, *Jhulan Yatra*, *Durga Puja*, *Swarawatti puja*, *Phagu* (Holi Festival) etc. are celebrated in a unique form which is rare in other areas. The village has three paras and every para has its own cultural legacy. They arranged programs of their own and finally gather in a common place for celebration which is very joyful and charming. This kind of scenario has been seen in the time of *Rath yatra* and *Phagu* festivals. Those paras are celebrating three traditional festivals which are famous in the locality. The programs are *Torpon Purnima* Festival (Northern para), *Radhastami* festival (western para) and *Powsh Sangkranti* festival (Eastern para). These programs are happening since the generation to generations and now become a signature festival of the village. There are also several festivals like *Lamlai kharambo* (which is celebrated on the very last day of the Bengali year and welcome the next year), *Dhumen* (drum festivals which occur during Durga puja), *Khubakeshei* (traditional singing form), *Rakhal Nritto* (Goustho leela of Lord Sree Krishna) etc. are performed and enjoyed all over the year.



Figure 3 Pung cholom



Figure 3 The Raslila Festival

## Food

The Manipuri food taste are very different from the other societies because, they do not use onions and garlic but only used *Jenam/Nennam* (which type of herbs and make the food delicious). Some unique dishes are, *Ushoi*(made from bamboo shoots), *Sinju*, *Aananbi*, *Chamvut*, *Uti/Khar*(it's a very unique dish, for making this first air dried the banana tree and burn that tree and the burned coal is used for this dish), *Pickle* etc



Figure 5 One of the unique dishes, Uti



Figure 6 The choilta tok (sour apple pickle)

**SWOT Analysis of the socio-cultural activities of Tilakpur:**

**Internal:**

<b>Strength</b>	<b>Weakness</b>
Ø Cultural friendly environment	Ø Lack of formal institutionalization
Ø Most of the people are educated	Ø Lack of financial support
Ø Having economic solvency	Ø Occupational diversities
Ø Loving their own cultural Participate in Cultural events	Ø Less prioritization in the society
Ø Presence of the traditional cultural Oja (Guru/Mentor)	Ø Less support in cultural occupation

**External:**

<b>Threats</b>	<b>Opportunities</b>
Ø Acculturation	Ø Establishing a <b>formal cultural training academy or institute</b>
Ø Effect of Dominant culture	Ø Nourishing cultural diversities
Ø Less govt. Support	Ø Supporting indigenous community
Ø Occupational migration for better life	Ø Being a part of development

**Recommendations:**

The present situation of the socio-cultural activities of the village of Tilakpur is very potential. So, some recommendations are given below for sustainability and development of this cultural loop.

- a) An establishment of the cultural training academy for cultural prosperity and practice
- b) Institutionalizing and recognizing the cultural personalities as well as cultural festivals
- c) Supporting and practicing indigenous culture for keeping the beauty cultural diversity of Digital Bangladesh.

A WALK AROUND TILAKPUR



*Figure 7 One of the many ponds in Tilakpur*



*Figure 8 Paddy field*



*Figure 9 Trees around Tilakpur*





Figure 10 Flora and Fauna of Tilakpur

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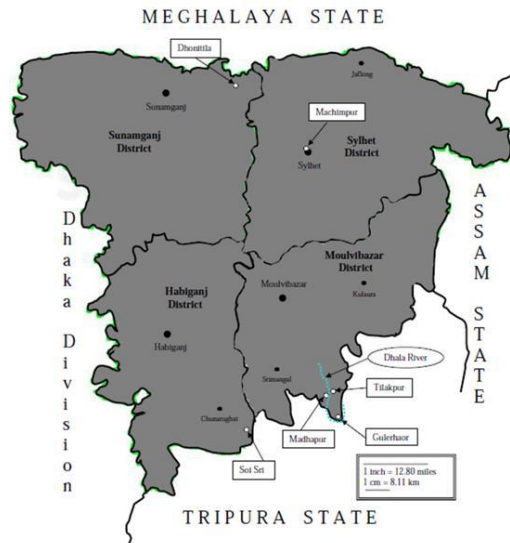
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## APPENDIX I

### About the Manipuris of Bangladesh

A bouquet is beautiful when different kinds of flowers are placed in it. The world is like a bouquet where a combination of different types of people live together. Different types of people are living in this earth with their different culture and beliefs. Bangladesh is a densely populated country with many cultural diversities. About 27 ethnic communities are living in this country with mainstream people (Sinha, 2014). Every community has their own culture, dialect, values, norms, religions and so on which separate them from the dominant culture. Among them, Manipuris are the most highlighted ethnic community in the country. Manipuri are divided into three community which are Meitei, Bishnupriya and Panghan (Muslim Manipuri). Both Meitei and They are famous for their own culture and activities. They have a strong attachment to the tradition of the past of their community. They are very proud of their culture/religion, and are well-known in Bangladesh for their dances. But the indigenous population and their culture is hampered day by day for many reasons. Its needed careful intervention to protect the culture and the diversity. Considering the circumstances, a study has been carried out in a village entitled "Tilakpur", to understand Bishnupriya manipurians and their features. This village level understanding will be helpful to identify their present cultural status, livelihood and development opportunities.



### Background and location of the Bishnupriya Communities:

Bishnupriya Manpuris migrated from the west to present day Manipur state in India long ago, bringing with them their Aryan physical features and Indo- Aryan language. settled in Sylhet division nearly 150–300 years ago, fleeing war and persecution in Manipur. Yet interestingly, a proud part of their history in Bangladesh is their participation in the Liberation War of 1971 (Kim, 2008). Kim and Kim (2008) stated that in Bangladesh, almost all of the Bishnupriya live in the flat farmlands of Sylhet division mainly in Moulvibazar district. They also reside in a few villages in the other three districts of Sylhet division. The vast majority of Bishnupriya villages are easily accessible by a combination of public buses and/or rickshaws, as they are quite close to main roads and towns. Living on flat farmland—and in Bangladesh one is never too far from a sizable river— Bishnupriya villages are prone to the yearly flooding that afflicts most of Bangladesh. In Kamalgarh thana of Moulvibazar district—the population and cultural center of the Bangladesh Bishnupriya community—the Dhalia river first snakes down along the Indian border and then travels up through the heart of the thana, often causing bank damage and floods.

### APPENDIX II

#### Socio-cultural status of the Manpuris (Meitei and Bishnupriya):

**Language:** Language is the main medium of communication. Every community has an own dialect for express their thought, beliefs and thinking. Bishnupriya Manipuri have a unique language of their own. It is practiced mainly in oral form. They have no alphabet for writing. They practiced their literature in Bangla. Bishnupriya Manipurians are bilingual and some are multilingual. They have their own dialect which is a medium of communication between themselves. Generally, they use Bangla or other languages to communicate with outsiders. Mother tongue is generally used widely in their villages. They both speaks their mother tongue and Bangla as like as mother tongue

with less difficulty. Although Meitei is the official language and lingua franca in the state of Manipur, Bishnupriya Manipuri people have their own language, with about 120,000 speakers according to the 2001 census. Unlike Meitei, which belongs to the Tibeto-Burman family, Bishnupriya Manipuri is an Indo-Aryan language, like the majority of North Indian languages. Bishnupriya Manipuri belongs to the Eastern group of the family and is written in the Bengali-Assamese script, and although it is close to Bengali, Assamese, and other related dialects, it is a distinct and separate language from all of them. Just as the Bishnupriya Manipuri people share most of their culture with the Meiteis, their language is heavily influenced by Meitei (Wikipedia).

**Fine Arts:** During the reign of king Bhagya Chandra, towards the 18th century, Vaishnavism became very popular in Manipur. As a result, Vaishnav Nata sankirtan with Pung (Mridanga) and Kartalaa became the most prominent factor in Manipuri fine arts. Maha-Rasleela is the most important aspect of their culture. Here in Ras-dance the philosophy of the Manipuris is the basis on which the philosophy of the Vaishnavism is the body and plot of the dances with the essence of the Bhagavata philosophy (Wikipedia).

**Festivals:** To Bishnupriya Manipuris, festivals are the symbols of their cultural, social and religious aspirations which, besides removing the monotony of life by providing physical diversions, mental recreation and emotional outlet, help them lead a better and fuller life. Bishu, *Rathyatra* or *Kang-Festival*, *Kartika festival*, *Maharas Purnima*, *Phaguwa* or *yaosang* festival etc. are their major festivals (Wikipedia).

**Marriage:** Marriage in society is based on the Hindu pattern and mostly Aryan and non-Aryan elements having certain traditional customs. Marriage is restricted within the Gutros in Bishnupriya Manipuri community (Wikipedia).

**Dress and Ornaments:** Traditional dress used by the men is called *Khudei/Pachhati* (about five feet long cloth manufactured by themselves which worn round the waist), *Pheijom* which mostly use in festival. Women usually wear blouses with traditional *Lahing/Fanek* or *Leifanek/Chakshabi* (a coarse cloth with lengthwise stripes and embroidered on both sides length wise) with an *Enaphi* (Single or multicolour coarse cloth with laces on both ends) and an *Angei* or blouse (Wikipedia).

**Religion and observances:** Mass propagation of Hindu customs and traditions in the society is the indicator of their reverence towards the Hindu deities and temples (Wikipedia)

## 18. Cultural Space Of The *Traslación* of the Black Nazarene, Symbols, Ceremony, Processes, Rituals, and Related Practices for Maintaining the Intangible Connection between Man and God

Welfredo M. Artigo Jr. and Rizsa Valerie S. Rivero, Philippines



### Overview

The *Traslación* of the Black Nazarene is considered to be one of the most spectacular religious celebrations in the Philippines. Held annually on January 9th, a great number of devotees all over the Philippines go to Manila to join the procession of the holy image Black Nazarene. Thus, this vibrant living heritage has become emblematic of the Filipino identity. However, this does not mean that the element is not facing its own challenges both within and outside the community practicing the tradition. The writers endeavor to provide an effort to safeguard this element through this paper, by documenting the symbols, ceremonies, processes, rituals, and related practices in the *traslación*, identifying the challenges encountered during its execution, and finally to offer solutions to address these gaps.

### Significance of the Element

The fervent devotion of Filipino Catholics can be seen through the great number of people, usually estimated in millions, attending the annual *Traslación* every 9th of

January in Quiapo, Manila. It embodies the overwhelming faith and passion of the Filipino devotees in the belief of the *Nuestro Padre Jesus Nazareno* of the Minor Basilica of the Black Nazarene. And, it encapsulates the concept of *Bayanihan* (spirit of communal unity) and order among the Filipino devotees amidst the seeming chaos and disorder. For these reasons, the *Traslación* of the Black Nazarene is considered to be one of the symbols of Filipino culture.

### **Objectives and Methodology**

As mentioned earlier, the writers of this paper endeavours to provide a contribution to the safeguarding efforts of the *Traslación* of the Black Nazarene through the following:

1. Document the symbols, ceremony, processes, rituals, and related practices within the element.
2. Identify the challenges encountered during the execution of the element especially in areas that greatly impact its sustainability, which directly involves its practitioners and bearers.
3. Develop recommendations that aim to address these challenges.

In order to achieve these objectives, analysis of archival documents such as media coverage of the annual celebration of the *traslación*, and review of journal articles with themes focusing on the components and systems present in the celebration will be utilized to. Conducting surveys and interviews with the stakeholders and collaborators will be outside the scope of the paper, but most likely to be carried upon pursuing further studies on this element.

### **Execution of the Traslación of the Black Nazarene**

#### **Stakeholders**

The majority of the participants involved in the *traslación* of the Black Nazarene can be considered to belong to the Christian faith since the very core of the celebration is centered on Jesus Christ. To be specific, the primary stakeholders are, of course, the devotees of the Poóng Hesus Nazareno, the members of the clergy serving in the Minor Basilica of the Black Nazarene and its parishioners, the Roman Catholic Archdiocese of Manila, and finally, the residing community surrounding in the Quiapo area.

#### **Partners & Collaborators**

The organisers of the *traslación* are constantly coordinating with relevant agencies and organisations due to the scale of the annual celebration. These are the local

government units (LGU's), the Office of the Mayor of the City of Manila, the Department of Health, the Bureau of Fire Protection, and the National Telecommunications Commission (due to mobile network signals being disrupted during the celebration). The Philippine National Police and the Manila Police Department are also close collaborators to ensure the safety of the devotees against potential acts of terrorism that would sabotage the event. Thousands of police officers and law enforcers are deployed to areas included in the procession's route.

### **Timeline of the Traslacion**

The *Traslación* has been elevated as a national gathering and is no longer considered as a localized event in Manila, due to the size of the crowd always joining the procession. Presently, it takes around six months to organise and prepare. Towards the end of December, events and related activities will commence, and the actual event on January 9th will take place. More of this will be elaborated in the later parts of this paper.

### **Documentation of Traslación of the Black Nazarene**

#### **Brief History**

The history of the Black Nazarene and its *traslación* can be traced all the way back to the galleon trade around the 17th Century. The Augustinian Recollect Friars brought the statue of the cross-bearing Christ, from Mexico to the Church of San Juan Bautista in Bagumbayan (now Luneta or Rizal Park) on May 31, 1606. It was then relocated to the bigger Recollect church of San Nicolas de Tolentino in Intramuros in 1608 (Roman Catholic Archdiocese of Manila, n.d.). It is believed that the ship that carried the holy image from Mexico to Manila caught fire damaging the image, thus causing its dark brown color to turn even darker. However, further studies show that the statue is carved from hardwood that turns black through the years.

Sometime before 1767 and 1787, the holy image was transferred to its current home, the Parish of St John the Baptist, or the Minor Basilica of the Black Nazarene, in Quiapo, Manila. This transfer is known as the *traslación*, and is commemorated every January 9th each year. As time passed, this tradition was re-interpreted and became greatly associated with the sacrifice and suffering that Jesus Christ endured such as walking barefoot while carrying the cross to Mount Calvary. By taking part in this celebration, one can share the suffering that Jesus Christ experienced, thus it has become the way that the devotees can show their giving back to God.

According to some of Quiapo's original settlers, the *traslación* used to be a simple parochial fiesta celebration. However, the overwhelming stories of answered prayers and miracles

attributed to the holy image made the number of its devotees grow to what it is today. Therefore, during the rectorship of Msgr. Jose Clemente Ignacio, the procession made to start from Luneta to the Quiapo Church. Now, millions of Filipino Catholics join the annual *traslación* to fulfill their *panata* or religious vows to the Black Nazarene which now has been in the country for over 400 years. For the devotees, it is a display of intense piety, and they come with personal requests and return with gratitude for their answered petitions every year.

### Tangible Symbols and Devotional Practices

In her paper, Perez-Grajo (2020) enumerated the symbols and devotional practices seen in the *traslación* wherein she investigates how it can represent the Filipinos national allegory. Aside from these, there are various rites included in the *traslación* that venerates the Virgin Mary, mother of Jesus Christ. These will be all discussed in the next sections of this paper.

### Tangible Symbols

#### Poóng Itím na Nazareno (Image of the Black Nazarene)

The *Poóng Itím na Nazareno* refers to the statue of the Black Nazarene that portrays Jesus Christ in a semi-kneeling position carrying a wooden black cross. It is also known to the devotees as the *Nuestro Padre Jesus Nazareno* (NPJN). The image is crowned with thorns and a diadem of three silver rays, and enrobed in a maroon tunic embroidered with golden floral and plant motifs. This image signifies the agony and suffering that Jesus Christ endured during His passion, particularly wherein He falls into his knee in the struggle to bear the heavy wooden cross. There are known to be several versions of the Black Nazarene image, but primary depictions are the *Señor Vicario* and the *Callejero* images.



#### Ándas (Carriage)

During the *tráslacion*, the statue of the Black Nazarene is placed in a gilded carriage known as the *ándas*. And this moving float is representative of the constant presence of Jesus Christ in the life journey of the people. The *ándas* is maneuvered by the participating devotees through the

ropes attached to it.

### Lubid (Rope)

The rope, or *lubid*, attached to the *ándas* to make it move during the procession, is also considered to be miraculous as devotees struggle to pull or touch it. After the procession, the devotees are known to sometimes cut out or shred its thread pieces. They would then keep them as sort of a personal relic or lucky charm.



### Maroon color motif

The maroon color, as seen from the vestment of the Black Nazarene to the clothing worn by the devotees, symbolizes the blood of Jesus Christ shed during His calvary and crucifixion to save mankind from sin. The devotees' manner of mirroring this passion is translated through the struggle of reaching the *ándas* of the Black Nazarene during the *tráslacion*.

### Towel or handkerchief

The devotees would throw towels or handkerchiefs to the people on top of the *ándas* guarding the holy image, to wipe or rub them against the *Poóng Nazareno*. They believe that the towels or handkerchief would carry healing or miraculous powers that can cure ailments when they touched the surface of the Black Nazarene.





## Devotional Traditions (Ceremonies, Rituals and Other Related Practices)



### Pagnonobena at Pa-misa

Devotees with fervent wishes join the *pagnonobena*, which is done during the nine consecutive days prior to the *traslación*. It is believed that by completing the nine days of novena prayers, their petitions will be granted. On the other hand, *pa-misa* or mass offerings are done by devotees during this time as a way of thanksgiving, as well as praying for other special intentions.



### Pabendisyon

This ritual of *pabendisyon* wherein priests would sprinkle holy water to the devotees who brought their own replicas of the Black Nazarene is usually done during the procession of the replicas a day prior to the actual *traslación*. This way the devotees can have a blessed image of the Black Nazarene in their own homes.

### Pahalik

Devotees observe the *pahalik*, or the kissing the *Poóng Nazareno*, at the Quirino Grandstand during the eve of the *traslación*. The devotees strongly believe that they will receive the miracles they are hoping for in their lives by kissing the holy image of Jesus Christ.



### Pahawak

Similar with the *pahalik*, the touching and wiping of the holy image of the Black Nazarene and its garments using a handkerchief or a towel, known as the *pahawak*, is believed to bring miracles to the devotees and that their prayers will be answered. This simple act of touching the statue evokes a deeper sense of devotion which leads one to feel blessed and to have faith that their wishes will be granted.



### Pasindi

The lighting of multi-colored candles, known as the *pasindi*, is one of the rituals that devotees do during the *traslación*. The color of the candle that the devotees chose to light signifies what they are praying for such as love, peace, prosperity and wisdom.

### Padasal

Some devotees request to do a *padasal* to include their personal intentions during the daily masses, recitation of the rosary and other prayer activities. This is usually done by the *mandarasals*, usually old women, who are commissioned to pray for other people's personal intentions.



### Pabihis

The vesting of the statue of the Black Nazarene, or the *pabihis*, is usually done by the Hijos de Nazareno (sons of the Nazarene). Traditionally, the changing of clothes signifies a transition from one state of life to another. The garment represents the greater responsibility which the wearer

needs to carry. On a spiritual level, however, the changing of the garments serves a reminder to the devotees to create change in their lives for the better.

## Pagpapasan

Carrying over the shoulder of the wood of a carriage of the Black Nazarene's image, or the *lubid* attached to the *ándas*, is known as the *pagpapasan*. It is usually done by a group of *mamamasan*. This role is usually handed down within a family from generation to generation, and it is regarded as lifelong devotion to protect and secure the *Poóng Nazareno* at all times, even at the risk of exposing their own life to danger.



## Pagyayapak

Walking barefoot, or *pagyayapak*, is also common during the *traslación*. It is done while enduring the high temperature of the country's tropical climate and blistering heat of the ground. It is considered as one of the devotees' ways to show their humility and to embody and share the sacrifices and sufferings of Jesus Christ.

## Paglalakad ng Paluhod

The other way for the devotees to show respect, humility, and the acknowledgement of the omnipotence of God, is by walking down to the aisle of the church's altar on bended knees, or *paglalakad ng paluhod*. They would simultaneously silently recite the holy rosary and whisper their personal prayers.



## Pa-caridad

The feeding of the other devotees attending the *traslación*, known as *pa-caridad*, is also a way of performing their religious vows to *Poóng Nazareno* of many households located in the Quiapo area. This way, they can express their thanksgiving and gratitude to the Black Nazarene from the graces they received.



### The Sungaw Rite of the Nuestra Señora de la Soledad

The *Sungaw rite* is when the devotees of the *Nuestra Señora de la Soledad* (mourning icon of the Virgin Mary) would also put out its replicas as during the *traslación*. It represents the glancing of a grieving mother to her suffering Son who laid down His life as salvation of mankind from sin. It has become an official part of the *traslación* in 2018 (Malabanan,

2019).

### The Dungaw of Our Lady of Mt. Carmel

As the Poóng Nazareno passes by R. Hidalgo Street (one of the designated routes in the *traslación*), it will briefly stop at Plaza del Carmen at the Minor Basilica of San Sebastian. During this time the Recollect fathers remove the image of Our Lady of Mount Carmel from her altar and place her on a special platform at the Basilica's balcony. This rite is known as the *Dungaw rite* of Our Lady of Mt. Carmel. The congregation inside San Sebastian church would recite the holy rosary while waiting for the Poóng Nazareno to arrive. If *Sungaw* illustrates the glancing of the mourning mother to her suffering Son, the *Dungaw* represents the glorious meeting between Jesus Christ and His blessed mother (Malabanan, 2019).



### Processes

To understand how these symbols and devotional practices work together, it is crucial to see how the sequence of events unfold during the celebration of the *traslación*. The following narration is taken from the website of the Minor Basilica of the Black Nazarene (n.d.):

It starts with the anticipation of the *traslación* through the *pagnonobena* and *pa-misa* during the last week of December, days after Christmas. Church activities such as the bringing of the replica image of the Black Nazarene to all the *barangays* within Quiapo district, and evening street masses sponsored by the barangay, are held. There are two processions done prior to the actual *traslación*. The first one is held during the 31st of December as a form of Thanksgiving and paves the way for the devotees to focus on the observance of the Solemnity of Mary Mother of God celebrated by the universal church

on New Year's Day. The second procession is popularly known as the *replica procession* where hundreds of replica images are brought by devotees in the early morning of January 7. It starts around two in the afternoon with priests commencing the activity with the *pabendisyon*. The devotees with their replicas are blessed with holy water as they pass by the footbridge near the church where priests, lay ministers, and religious brothers are waiting. One of the images of the Black Nazarene is brought out of the church for the procession after the long line of replicas. The procession usually makes it back to the church around nine or ten in the evening. Organised groups of volunteers will clean the plaza and Quezon Boulevard as the devotees take their replica home with them after the procession.

A day before the *traslación*, a vigil is held at the Quirino Grandstand starting before sundown while the regular mass schedule goes on in the church. It begins with the evening prayer to the exposed Blessed Sacrament for adoration. After the prayer, the Parish Youth Ministry takes the stage with their prepared performance according to the theme of the celebration which is cut into parts and a time allotted for catechism or sharing by a guest bishop or priest. Prayer warriors lead the prayer while waiting for the vigil, and the marching band sponsored by the City Office and drum and lyres band from the Nazarene Catholic School had their ground performance. Devotees would bring their own images of the Black Nazarene, as well as their food and mats to be used throughout the vigil. Vendors would also sell religious articles, food, and water, and some environmental groups from the church are present campaigning for proper garbage disposal. Confessions are made available for the devotees on the ground until before the Mass preparation starts. At midnight, the celebration of the Holy Sacrifice of the Mass is held and the rector of the Minor Basilica of the Black Nazarene presides the mass with hundreds of priests from the archdiocese and different parts of the country concelebrating. The Archbishop of Manila graces the occasion and gives his reflection and sharing in the homily. This is the most solemn part of the program where thousands of devotees fully participate in the mass which usually lasts for two hours.

Also, during the vigil, the *callejero* image of the Black Nazarene is secretly brought to the Quirino Grandstand with the timing only known to the rector. The *pahalik* starts as soon as the image of the Black Nazarene is placed on the stage. The people joining the *pahalik* would usually queue in a long line that can reach the nearby roads, and it ends the next day when there are only hours left before the *traslación*. At exactly five o'clock in the morning, the procession rite is said by the rector or the archbishop. Morning prayers are filled with the singing of Psalms and finish with the singing of the Lord's Prayer. At the signal of the archbishop or the rector, the procession starts. The image of the Black Nazarene is carried by the devotees and to be installed to the *ándas*. The people assigned to this task are the *Hijos del Nazareno* who wore uniforms in yellow long-sleeved tops with

maroon stripes with the word ALAGAD printed on their backs. They are the only people allowed to be on top of the *ándas* during the *traslación*, and take turns guarding the *Poóng Nazareno* during the whole *traslación* until reaches the church. Other devotees would also wear their own maroon and yellow uniform to identify them as a group that belongs to a certain *balangays*, or the cell group of the six big groups of Hijos del Nazareno.

The *ándas* moves through the effort of the *mamamasans* that are in front bearing the ropes on their right shoulder and the crowd behind pushing the *andas*. The direction that they follow comes from the person on top of the *Andas* using hand gestures, whistle signal, and voice command aided by a megaphone. The *hijos* on top also help other devotees who wish to briefly touch the statue or the cross with their towels. Some writers who wrote about the *traslación* fascinatingly observed that, despite the indiscriminate passing on and throwing of towels to and from the *andas*, they all found its way back to their rightful owner. The procession moves very slowly following the assigned route as devotees continue to arrive. Many stays in specific places where they wait for the procession to come and to get a chance to carry the rope. Medical casualties are recorded as the *traslación* continues and sometimes there are even cases of death. A large group of medical and rescue volunteers would offer their help with the partnership from the nearest hospitals in the city. A command center is put up by the church where the procession is monitored not only by church volunteers but also by men in uniforms from the government.

The traditional *Dungaw*, which is revived and reincorporated to the *traslación* in 2014, is done when the *Poóng Nazareno* stops at *Plaza del Carmen*. The image of Our Lady of Mount Carmel then comes out from the balcony of the Minor Basilica of San Sebastian, accompanied by the rector. A short liturgy is followed as the crowd focusses to the image of Our Lady “watching” her son carrying the cross. Many devotees anticipate this part of the procession and wait all night near the Church to behold this solemn event. This scene reenacts the traditional way of the cross where Christ met His mother on His way to the cavalry where He will be put to death. The procession continues after the short ritual where it will then reach the church back before sunrise the next day. The crowd welcomes the *Poóng Nazareno* as it enters the main gate of the church. People are still throwing towels to be rubbed at the image or the cross for the last time. The steel gate closes once the Black Nazarene has entered and will be opened shortly after the image is removed from the *ándas* and transferred to the Adoration Chapel where it will stay for safekeeping for the following days. The *mamamasan* is then welcomed inside the church, and many of them walk on their knees towards the altar with eyes fixed on the image of the Black Nazarene enshrined in the center of the sanctuary. To end the *traslación*, the rector of the Basilica gives his final blessing and thanks to the *mamamasan* for their ardent devotion and sacrifice to carry the Black Nazarene back to its home.

This detailed narration of the *traslación* gives out the illustration of how this intangible cultural heritage is at work. Here we can also see the challenges associated with the element emerge. The following section of this paper will discuss these challenges and as well as the recommendations to address these challenges.

## **Challenges and Recommendations**

As discussed, the *traslación* of the Black Nazarene is truly a vibrant and highly viable living heritage in the Philippines. However, like any other intangible cultural heritage element, the *traslación* also faces issues that need to be addressed and managed effectively in order to ensure its safeguarding. Enumerated below are the challenges and gaps that the *traslación* encounters along with some recommendations to further enhance the safeguarding of the tradition.

### **I. Waste management**

Sadly, the *traslación of the Black Nazarene* has become known for the great amount of waste left behind by the participants of the event. As Formentera (2016) wrote in his paper critically analyzing the ecological consciousness in the *traslación*, it always leads to a mini-ecological catastrophe because of the quantity of garbage generated in the event. Because of this serious concern, some groups began dubbing the *traslación* as “trash-lacion.” EcoWaste Coalition of the Philippines, a non-governmental organisation advocating for a zero-waste Philippine society, would always appeal to the participants to organise the event to be trash-less. CNN Philippines (2019) reported that the Manila City government collected 44 trucks of trash in the wake of the celebration back in 2019.

Formentera (2016) had observed the incongruence between the teachings of Catholic Church about being stewards of creation and this disheartening habit among the devotees using the Split-level Christianity theory of Fr. Jaime Bulatao,

S. J. Based on the presented data analyzed using this theory, it was due to the absence of *hiya* or shame. Furthermore, it can be considered that one of the factors which hinder the devotees from doing what is right are the lack of good models of integrity.

### **Recommendation:**

As an effort to reduce waste output, the authorities have stressed the need for ambulant vendors to clean up their own wastes. They’ve also increased the provision of waste portalets to deter unnecessary relieving around the vicinity of the processional route. They’ve also deployed waste collectors and trucks to collect the after-waste of devotees as the procession goes.

## II. Crowd control and management

By far, the most difficult part of the heritage asset to manage would be the crowd flow and participation. The people joining the *traslación of the Black Nazarene* annually are always recorded in great numbers. BBC News (2017) reported that the procession drew over 1.5 million to Manila in 2017. Because of this, the need to implement an effective and efficient crowd management system is imperative in order to ensure the safety of the devotees. Even more so since the *traslación* is a type of event wherein the crowd is not static in one place, but is following the movement of the *ándas* of the *Black Nazarene* along an approximately 7-kilometer route. Diamante et al., (2021) recognized the benefits of the development of crowd counting and estimation methodologies to the improvements in public safety planning. However, they observed that there is lack of organisation in the yearly reported crowd estimates in the *traslación*, and the methods used in estimation continue to be undisclosed, undefined, or unpublished, therefore it poses a continuous issue encountered year by year.

Additionally, it is usual to see some of the devotees, particularly men, climbing the *ándas* to touch the image of the Black Nazarene during the *traslación*, since this expression of devotion is grounded in the belief that by doing so would mean the fulfillment of their wishes. However, this practice causes the prolonging of the duration of the procession to last for almost twenty-four hours or more. There are some attempts made to manage this, for example, during the last conduct of the *traslación* in 2020, the LGU and the local police force deployed a couple of thousand police forces to act as the “*ándas* wall” that would only allow the devotees to climb through its rear (Tuquero, 2020). This meant that they would act as human barricades around the *ándas* of the image to “facilitate movement” and “quicken the pace” of the procession. The plan was to position the police force at the front and at the sides of the *ándas* and the rope, similar shaped like a horseshoe or inverted U around the procession. However, this attempt to manage the crowd dampened the spirit of the devotees and prevented some from fully expressing their devotion to the *Poóng Nazareno* (Pedrajas, 2020), thus only brought frustrations and mishaps during the procession specifically for the following reasons:

- The devotees are all barefooted whilst the police force wore combat boots.
  - This led to a number of unintended foot injuries as the procession pushed through the streets and crowded spaces where the human barricade would be pushed closer to the *mamamasan*.
- The *ándas* wall which was shaped like an inverted U prevented the normal flow of people to and fro the procession.



- The *ándas* wall of the police force had no opening and exitpoints except the rear part. This caused the flow of people wanting to enter the space and clear the space interject at the same opening. This led to “gridlocks” among the devotees. Those that want to enter and participate cannot do so and those that have already participated and want to clear the space cannot go out of the space. This is very crucial as the *mamamasan* or rope bearers and the *salyador* or pushers of the *ándas* cannot easily “switch places” with other devotees.
- The devotees that needed medical attention whilst performing their penances and oath during the *traslacion* cannot easily be attended to since they cannot be brought out easily due to the barricade.
- The most common frustration among the devotees was their perception that the *Senyor* and the whole tradition was being “taken” from them (“*pinagdadamot*” or general unwillingness to share). As they cannot fully participate and complete their vows and oaths to the *Senyor*, their perception is that the whole tradition is being taken from them. The most common plea of the devotees was those of asking the members of the *ándas* wall to “give” or “relinquish” the tradition back to the people. Their reason was that though it may seem chaotic, they have already built and put in place standing traditions and systems in place. For example, those that needed to go out and clear the space would just need to raise their hands and fellow devotees would pull them to a less crowded area. *Balangays* (sectoral groups of devotees) would take turns in either pulling the *lubid* (rope) or acting as *salyador* (carriage pushers). A group of devotees at the rear would form human chains once *kadena* (chain) was shouted to give the *salyador's* a room to gain momentum to push. Other devotees would carry other devotees on their backs and shoulders to enable them to reach the image. As Prof. Xiao Chua puts it, the procession encapsulates both the concept of *Bayanihan* and order among the Filipinos.

### **Recommendation:**

Instead of directly meddling within the center of the procession, the authorities could implement human barricades along the gaps and possible entry points of further influx along the processional routes. In simpler comparison, this can be compared to barricades along a racing route which does not affect the conduct of the race itself, but merely controls the route and controls the flow of the race.

One of the current thrusts of the church administration of Quiapo is to also localize the tradition of *traslación* throughout the different localities in the country. This means that instead of devotees flocking to go to the main celebration at the Quiapo church in Manila,

they can opt to concelebrate and conduct a similar processional tradition in their own localities. For example, Cagayan De Oro has become the devotional center of faith for the Black Nazarene in Mindanao after being granted an official replica given by the Minor Basilica. Similar municipalities throughout the major regional groups of the country also practice the same tradition with their own versions of the procession and with their own replica images. Since the church has many sectoral “Balangay” or local groups with devotion to the Black Nazarene, this innovative approach can probably work especially for those from far-flung and physically disadvantaged areas.

Another approach to lessen crowds during the processions is for the official processional images from the Minor Basilica directly will instead go to different devotional and pilgrimage areas weeks or days before the actual *traslación* festivities in Manila. For example, the official processional image of the Black Nazarene was brought to the pilgrimage center of the north which was the *Minor Basilica of Our Lady in Manaoag* days before the actual procession in Manila. This way, the devotees which cannot physically attend festivities in Manila can instead opt to visit the image which was brought to them.

### **III. Well-being and Security the of Devotees**

Consequently, due to the issues previously discussed, the well-being and the security of the devotees are naturally affected. Year after year, the devotees would commonly complain of dizziness and minor injuries suffered during the *traslación*. The worst of these reports are those of fatalities due to accidents or suffocation by being trampled upon by the crowd. Over 400 people suffered minor injuries in 2020 (CNN Philippines, 2020), while there had been 700 injuries reported in 2019 (Galupo et al., 2019).

Aside from the concern for the well-being of the devotees joining the *traslación*, acts of terrorism have become a common threat to the security of the Black Nazarene procession because of the size of the crowd. Therefore, it is always a possibility that the procession may be called-off if the police force and the military receive credible reports that threaten security (Santos, 2018).

#### **Recommendation:**

Therefore, strengthened police presence and set up of help desks is yearly increases as the estimated crowd presence increases. The prohibition of carrying backpacks and random inspections among the devotees are also being done to prevent unwanted incidents.

### **IV. Structural capacity of heritage assets (NPJN Image, Andas, Lubid)**

As the focus of the tradition heavily centers around the processional image, Andas, and the lubid, it is a must to ensure the structural capacity of these assets from the heavy stress

brought by the yearly tradition flocked by millions of devotees. There have been numerous instances of undue mishaps in structure of these assets such as:

- The processional image losing one of its *Tres Potencia* or commonly known as *sinag* (representations of rays coming from the head)
- The processional image's abaca hair, strands from the rope, splinters of the wood from the cross are being plucked by the devotees as part of a belief in its powers
- The cross being carried by the image breaks from the heavy stress of the clinging devotees
- The wheels of the Andas breaking due to the sheer weight of people
- The thick rope pulling the Andas snapping due to the intense force of the devotees

One of the most crucial approaches in safeguarding the tradition of *traslación* is to keep the associated tangible assets used in the traditions. The most important tangible movable asset would be the image of the Black Nazarene itself. In the past, the Archdiocese of Manila commissioned renowned Filipino *Santero* or saint maker Gener Maglaqui to split the original icon of the Black Nazarene into two. The image now enshrined above the main altar of Quiapo Church is a composite of the head of the Recollect replica and the body of a replica. The second composite comprises the body of the Recollect replica and the head of the Maglaqui replica. Enshrined in a quieter part of the Basilica, it is this second composite that is used in the three major processions. This arrangement began in the 1990s because of security concerns and to better protect the icon; until then, the entire image donated in the 18th century was used in processions.

Another tangible asset that is associated with the tradition is the *ándas* or the processional carriage of the Black Nazarene. The *ándas* of the Black Nazarene has been changed throughout the years. The current *ándas* used during the *traslación* procession was specially fabricated by Sarao Motors (makers of the Philippine jeepney). Because it is made especially for the occasion, the parts of the *ándas* are hard to replace and refabricate if ever broken. During past celebrations of the Traslacion, the *ándas* played a big factor in determining the speed of the procession. On instances where the Andas broke, the procession was hours longer. Injuries from the *ándas* are also common. Due to the sheer volume of devotees participating in the procession, the physical pressure and duress by the weight of devotees clamoring to the top of the *ándas* combined with the constant pressure pulling and pushing along with structural impurities of the roads lead to

mechanical failures. People can get squashed under the *ándas* and the wheels of the *ándas* can also give in. Thus, it can be hard for the procession to keep a constant motion.

**Recommendation:**

As a measure to increase the capacity of the heritage assets, steps are taken by the authorities to ensure this. Yearly inspections of the Andas by the official maker, Sarao Motors, are done and parts are constantly upgraded. The rope used during the event is traditionally cut up and proportionately distributed to devotees after the procession to deter them from plucking its strands during the procession. The image is heavily guarded by rotating members of the Hijos to ensure its safety. Such measures are lauded in ensuring the sanctity and safety of the items used in the procession.

**V. Infrastructural management of the route**

As the procession is participated by millions of devotees, the physical capacity of the road networks used and the bridges are crucial in the overall safety of the procession. Yearly, inspections of the structural integrity of the bridges and roads that will be used are undertaken. If certain issues are seen, the route of the procession will be diverted. Commonly, potholes and other deformations on the road are quickly tapered and fixed in time for the procession.

**Recommendation:**

Instead of yearly fixing the road and bridge networks, it is advised that the authorities develop long term solutions to the infrastructural needs of the processional route. As this tradition is a yearly event, it is costly and redundant for the authorities to also repair and fix every year. Stronger road constructions and pavements, bridge reinforcement and other solutions may be recommended upon a detailed engineering study of the road and public infrastructure has been conducted.

**VI. Transportation management in situ and ex situ**

Previously, during the celebration of the *traslación*, the vehicular traffic schemes in the processional routes were regulated as the needs arose. Road passability was entirely dependent on the current location of the route and regulated on an as needed basis. As the procession flows, it severely impacts the quality of traffic around the route (inner or main roads) which cascades along other road networks and public thoroughfares. This produces an unintended and unprecedented gridlock among major thoroughfares. Presently, the local government units in coordination with the management of the church have implemented a more streamlined traffic flow scheme. They have been closing roads altogether throughout the conduct of the procession. These measures lead to

a larger area of movement and increased carrying capacity for devotees among public spaces.

**Recommendation:**

It may be possible to include three buffer zones around the perimeter of the route which can be designated as (1) green zone - roads are passable and no further rerouting and blocking are observed, (2) yellow zone - roads are still passable but moderate to heavy traffic may be observed; re-routes are observed and vehicles are advised to locate alternate routes, and (3) red zone where roads are closest to the perimeter and all vehicular movements are prohibited; parked vehicles will be towed; and only foot traffic is allowed. This will also help loosen up roads blocked by automobiles and other vehicles. An implementation of a drop off and pick up stations can also be recommended. This will also improve the management of foot traffic to designated and larger public spaces thus aiding flowmanagement of people around the spaces of the procession.

**Conclusion and Overall Recommendation**

Based on these discussions, it is observed that the common theme that can effectively address the recurring major challenges faced by the *traslación* of the Black Nazarene and implement changes involves the inclusion of the sectoral groups, particularly those of the marginalized. Formentera (2016) suggested incorporating the Filipino belief of “*walang hindi nadadaan sa maayos na usapan*” (nothing is impossible in a peaceful conversation). Only human conversation or evangelization, using the medium of devotion to the Black Nazarene, will bring the participants into light regarding the recurring challenges. For example, suggestions made by the Eco-Waste Coalition, BuklodTao, and the Green Brigade Committee of the Quiapo Church to solve the problems on waste management is to ask the devotees to refrain from smoking or vaping as an “act of penance,” to return used beverages and food containers to givers or vendors for proper disposal and to store their food in reusable cloth bags instead of plastic ones. Monsignor Hernando Coronel, the rector of the basilica, also called on Catholics “to translate the devotion into actions //that would serve the community” and “become ecological stewards as they protect the image of the Black Nazarene during the procession” (San Martín, 2018).

Another is the utilization of the *balangay* or chapters of devotees. In their own groups, seminars on the conduct of the tradition and recommended steps for positive actions can be made. This way, the devotees themselves will be knowledgeable of the significance of the tradition, impacts of the tradition to the society and to the environment, and the systems in place for the proper conduct of the procession. This will incrementally help in the management of the procession, management of the devotees, and the overall success of the *traslación*.

In closing, the concepts discussed in this paper are based on the available sources that the writers have on hand. Certainly, further research can still be made thoroughly by doing field work and conducting interviews to the stakeholders and collaborators. But through this paper, the writers hope to contribute to the safeguarding efforts of the *traslación* of the Black Nazarene.

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## 19. Recognition of Sindhi Melo in Preserving Sindhi Intangible Cultural Heritage

By Sumaira Malik, Pakistan

Sindh, Pakistan is known as the land of Sufi poets and Saints. These poets and Saints played an integral part in generating Sindhi and Urdu poetry in the sub-continent. The great Sindhi Sufi poet *Shah Abdul Latif Bhittai* was also an excellent musician, he invented a new type of musical instrument Tambura, which still is the primary source of music in rural Sindh. After his death, his *Mazaar* (shrine) served as a cultural space for his students known as *Fakirs*, to chant his poetry with Tambura to literary spreads the message of love, faith and tranquility in Shah's work. This is the crux of the word '*Melo*' or '*Mela*', it means an annual cultural and religious festival taking place annually on the *Mazaar* of Sufi poets and saints (mostly on their death anniversaries) across Sindh.

### Significance Of the Element: Past of Folk Melas

These Folk Melas (festivals) gave birth to more than 30 genres of Sindhi music which are still practiced today. In terms of promoting culture & creativity these Melas were acting as creative spaces which enabled traditional musicians from diverse ethnicities to showcase their talent to masses and to keep the traditional Sindhi folk music alive, as they are mostly practiced in rural areas of Pakistan. These festivals were also major source of income for these rural folk musicians. The genre of *Qawwali*, made famous by Nusrat Fateh Ali Khan across the globe is also a shining example of integral contributions of Sufi Melas in promoting traditional musicians and





instruments. In Sindh, Sufism and Sindhi music goes hand in hand. These Sufi syllables are mostly sung in Sindhi, Seraiki and Panjani, and usually feature the struggles of human beings in their life long journey to get solitude, it features hope, sadness, romance and multitude of expressions documented by prominent literary Sufi poets who worked tirelessly against oppression and extremism towards common man. These ideas immortalized their poetry and is still relatable for people from various walks of life.

At the dargahs, the traditions of music and performance have started dying post US- Afghanistan war due to suicide bombing attacks on 3 major shrines in Sindh. Some sections in Sindhi society voiced their discords with these cultural performances on shrines. According to Maahobby Brahmani, leader of the social organisation Sajag Sansar Organisation. "Sufi ragas are coming to an end at Sindh dargahs, where different people object that playing the songs not in our culture, it is a kind of mindset,"

Unfortunately, these Folk Melas were never recognized as an Intangible Cultural Heritage along with their integral contribution in promoting and safeguarding Sindhi Music as Intangible cultural Heritage by government of Pakistan.



The ignorance towards preserving Sindhi ICH elements resulted in severe economic problems for Sindhi musicians, artists, poets and performers. Sindh has been rich in cultural heritage for centuries and its inhabitants have preserved their language and culture through various diverse gatherings in the form of minor or grand diverse gatherings of people from every religion and ethnical group in Sindh. One such festival is the Festival of Rama Pir, which decorates the month of September every year for the last 150 years in Tando Allah yar, a small town 30 km from Hyderabad, and lasts for four days. This year marked the 558th Festival of Rama Pir and thousands of pilgrims from Indian cities bordering with Sindh Pakistan arrive at Ramdev alias

Rama Pir Mela in Kathripada area located at Mirwah Road. Thousands of pilgrims from all over the country are performing puja paats and other religious rituals at the festival of Shridev alias Rama Pir, the largest in Pakistan in terms of Hindu worship. For pilgrims from far flung cities, Rama Pir Shiv Mandli Administration also provides accommodation and sleeping food for pilgrims Rama Pir Melo is a sign of solidarity for ethnic diversities of Hindus and Muslims in Pakistan as well as in India.

### **Stakeholders Present of Folk Melas**

Since 2015, Hyderabad is witnessing a modern rendition of Sufi Melo in the form of Ayaz Melo, followed by Lahooti Melo which made its debut in 2016. The ideology of these 2 Melos is the same: to breath a fresh live in dormant literary and cultural scene of Hyderabad and other rural areas of Sindh, to highlight the forgotten Sindhi musicians and artists, to endorse folk music to Gen Z residing in Sindh and across Pakistan, to celebrate diversity and inclusion of Sindhi Hindu community mainstream



music and to open multiple channels for Sindhi musicians, artists, writers and poets to sustain and get recognition for their art form on national and international media. The patrons of Ayaz Melo and Lahooti Melo collaborated during festivals each year to showcase solidarity among artists from rural areas in Sindh. They both took the century old soul of 'Melo' and transform it as a creative entity catering to Gen Z across Pakistan

### **AYAZ MELO**

The need for a creative space is very well explained by Miss *Amar Sindhu*, a prominent writer/activist from Hyderabad and the patron of *Café Khanabadosh*. Amar including her peers felt a need for a creative space where writers especially women literary figures and cultural

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practitioners can sit together and discuss their ideas. The basic plan was to revive the comatose cultural and literature scene in Hyderabad and to provide a safe space for women from all walks of life who are passionate about literature and culture, to gather once in a week and exchange their views. In order to pay tribute to Sheikh Ayaz; the iconic figure of Sindhi modern poetry Khanabadosh Writer's Café also initiated 8 day long Mela under the title of "Sheikh Ayaz Melo" in December. Sheikh Ayaz Melo now has been identity signature of Khanabadosh Café and more than 50 singers and artists performed along with 30 writers who participated as guestspeakers in different sessions of Melo in 2019. They wanted to follow the footsteps of T2F in Karachi



initiated by late Sabeen Mehmood that became synonymous with discussion about obstructions towards arts, media and women empowerment in creative and cultural industries. The initial idea started transforming into a space where contemporary arts like film screenings and musical performance by young artists started getting equal attention. Each sitting either a book launch or a musical performance receives immense feedback and most days budding musicians' performances were houseful. Amar explained that she is quite open to get accustomed to the musical performances as she wanted to give chance to the budding artists which are now performing as mainstream singers and musicians in the prominent Sindhi TV channels.

### **LAHOOTI MELO**

Lahooti is a not-for-profit organisation that aims to promote indigenous musicians and musical instruments of Pakistan. Lahooti Live Sessions, have recorded and released more than 70

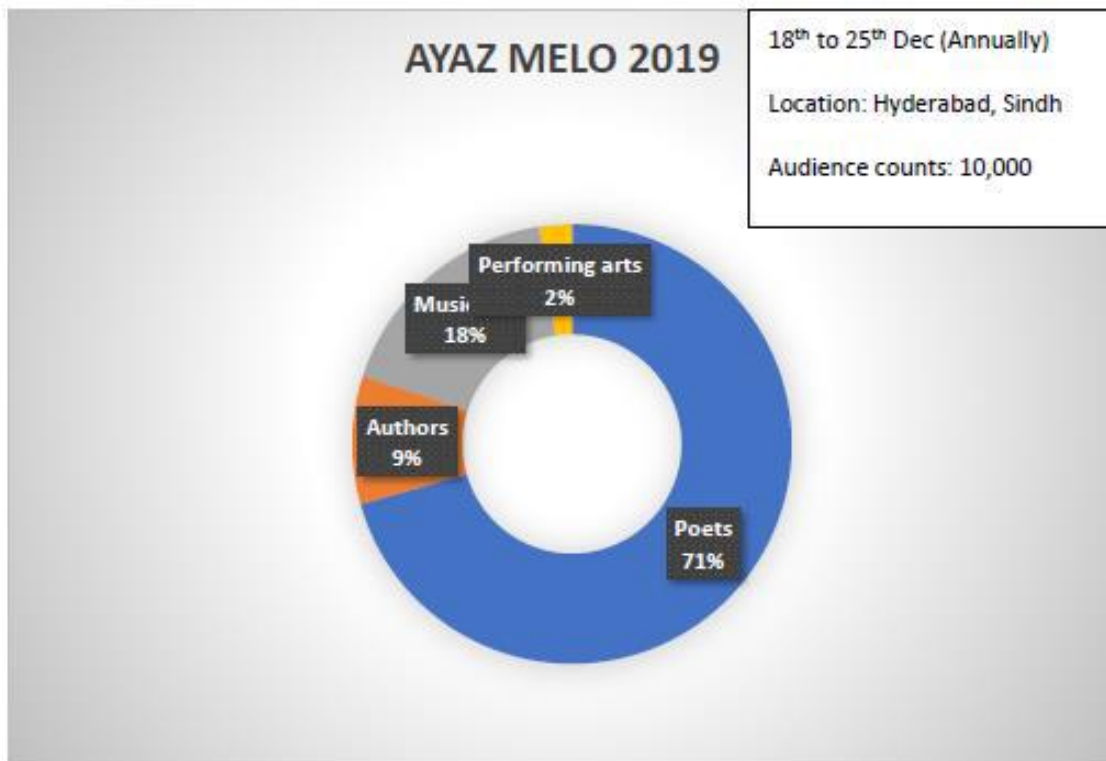
musicians many of which haven't been to camera before. In 2016, Lahooti Live Session made its way across the border when PEPSI MTV Indies on aired 40 indigenous musicians recorded by Lahooti, giving the artists due recognition on international level. The over whelming success of Lahooti Live Sessions paved the wave of Lahooti Melo, the first cause based international music festival of Pakistan in 2016. Each year the festival revives with a smelting blend of artists from different parts of the world under one roof to transfer experiences, trends, practical challenges & impact of different genres of society through poetry, music, dance and arts.

<https://www.youtube.com/watch?v=vOgtuVJ1LQ0>

<https://www.youtube.com/watch?v=wGbUG9eWI3s>

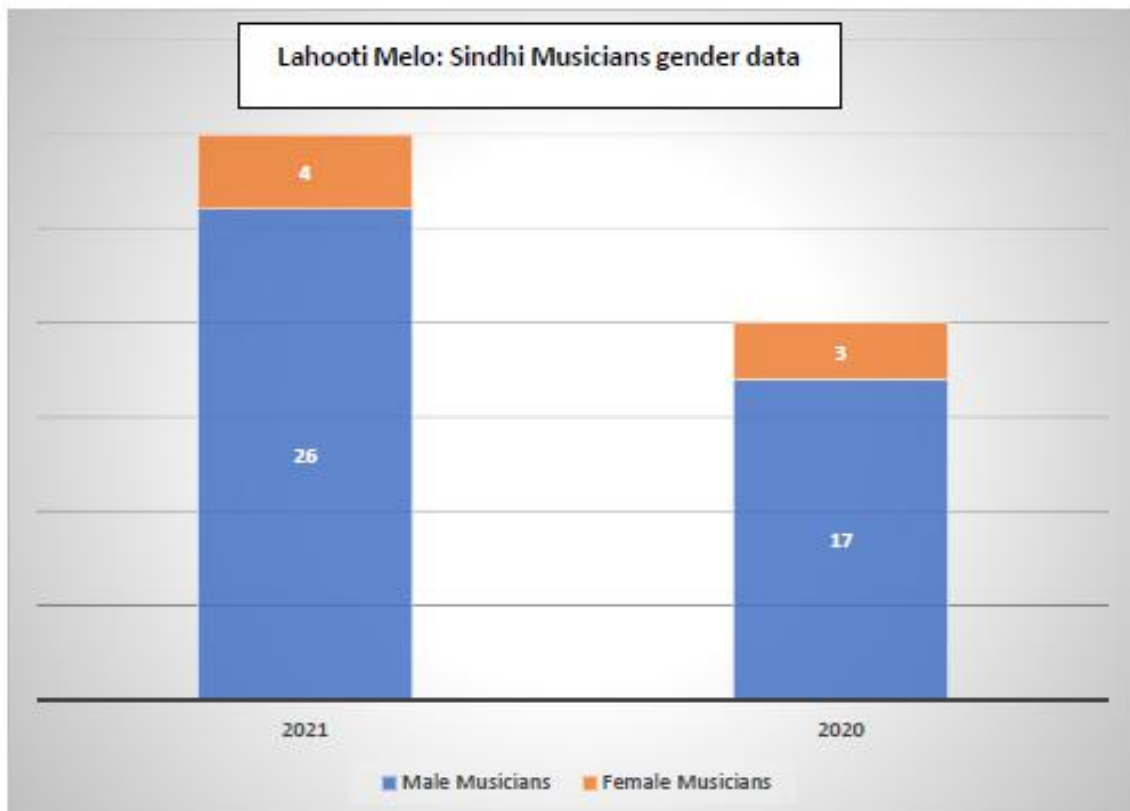
### Indicators Of Success

The highlight of Ayaz Melo according to Amar is the active participation of women from everycity of Sindh. She proudly states women actively get involve in every aspect from planning toperform on stage. From students to mainstream singers both folk and contemporary, women from all walks of life enthusiastically participate in every session of Melo as well as in musicalperformance. She believed that main reason Café Khanabadosh and Ayaz Melo became a household name is due to the participation of women across Sindh. Café Khanabadosh collaboration with Goethe Institute Karachi to showcase German films and novelists for Hyderabad audience and It is the only private creative space working alone to accommodate artists and writers from nearly 20 cities in Sindh from Hyderabad to Larkana.



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Lahooti Melo serves as a bridge to connect indigenous, folk and local musicians with main stream and international artists. It's an alternative platform, where musicians aren't discriminated based on their region or language, all musicians share the same stage.



Immense audience response and growth is evident of a budding target audience across Pakistan, India and other Asian countries that would appreciate traditional Sindhi Musical performances. Many of the musicians featured at Lahooti Melo have made their way to national and international platforms Mai Dhai, featured in Lahooti Live Session in 2013 (when she wasn't popularly known) was invited in South-by-South West Festival (USA) and later on featured in Coke Studio and other prominent platforms Fakir Zulfiqar, the only borendo player, featured by Lahooti was honored with pride of performance award this year. Baghat Bhora Lal, Shamu Bai, Vishnu, Jai Raam Jogi are few among many who got the spotlight in mainstream media.

### **Future Of Folk Melas Feasibility For Digitization**

According to PTA (Pakistan Telecommunication Authority) there are currently 163 million Cellular Subscribers with 73 million 3G/4G Subscribers all over the country, increasing the internet penetration to nearly 34.72% in 2019. Pakistan has data on cellular services but this is not adequate enough to map, monitor and promote growth in cultural and creative sector. But through apt training, curriculum and policies, internet and digital platforms can be used to their maximum capacities to ensure environment of growth for regional musicians across Pakistan. Digital technologies are now re-shaping popular culture around the world and as a developing country we are still far behind in terms of digital literacy and infrastructure.

In terms of *Café Khanbadosh*, Miss Amar views are quite optimistic, she believes that a creative space is for the community and the civic engagement will keep its mission alive. Her words echo the true spirit of the community as their most prestigious and famous yearly event Ayaz Melo is completely funded by Pakistani community living abroad. They tune in online to watch the live feed on Facebook for Ayaz Melo with their families to enjoy the music and poetry sessions. They even send donations annually to help with the costs of festival along with donations from visitors. They are donating as small as Rs.100 to nearly 3 lakh rupees, to show their gratitude towards the cultural event and the Café, and this donation enable the organisers to produce Ayaz Melo without any government funding or multi-national sponsors. Post-pandemic Café Khanbadosh opt to delay Ayaz Melo for 2020 and 2021 and are hoping to swing back in 2022

### **Lahooti Melo 2021 (Virtual Edition): Pros & Cons**

Lahooti Melo's launched their first Virtual edition in 2021 due to pandemic. This decision cost them 6 months of intense work including hiring filmmaking crew, professional sound recordist and video editors. They opted to release their videos on their official YouTube channel "Lahooti" and on their Instagram simultaneously.

Saif Samejo (Patron Lahooti Melo) mentioned during his interview that the focus this year was mostly on production of HD videos for every performance and it proved to be much more demanding than organizing a live concert. It usually took 3 months to plan and organise Live concerts in Lahooti, but for production of Virtual edition, the planning prolonged to 6 months. He

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further added that even though it was a daunting task to shoot every song for the festival, it enabled them to archive the songs and musicians in high-definition video and sound. During live concerts the focus is more on audience engagement than recording the song, and Lahooti is now planning to continue archiving musicians and instruments for future digital releases. The mis-ensemble in every video needed to be impeccable and complimenting with the lyrics and music for each performance for digital edition. The crux of every Lahooti Melo was its grand stage, ambience and prompt audience response was sorely missed by Lahooti team and the musicians. Yet their target for this year was nearly met with visually pleasing and aesthetically sound music videos for digital release for an anticipating audience.

HOME VIDEOS PLAYLISTS COMMUNITY CHANNELS ABOUT

Lahooti Melo Digital Edition [MUSIC] ▶ PLAY ALL

Thumbnail	Title	Channel	Views	Time
	Haal Moon Heenran Kaya - Imdad Hussain Samo  ...	Lahooti	1.1K views	7:40
	Nihareen Cho Natho - Sodhal Fakir   Lahooti Melo DE 2021	Lahooti	2.5K views	7:37
	Tediyaan Mehlaan - Sodhal Fakir   Lahooti Melo DE 2021	Lahooti	839 views	5:52
	Tokhay Allah Chawan Ya Bhagwan Chawan - Sodhal...	Lahooti	3.4K views	5:13
	Naal Mahi - Zawar Hussain & Salamat Sohrab   Lahooti...	Lahooti	4.6K views	12:22

Lahooti Melo Digital Edition [TALKS] ▶ PLAY ALL

Thumbnail	Title	Channel	Views	Time
	INTRODUCING AJAA	Lahooti	158 views	10:58
	Introducing Bano Rehmat	Lahooti	306 views	12:11
	Introducing Khumariyaan	Lahooti	244 views	26:11
	Introducing Akbar Khamiso Khan	Lahooti	402 views	13:14
	Introducing Fakeer Zulfiqar	Lahooti	723 views	10:48

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The screenshot displays a YouTube channel interface for 'Lahooti Melo Digital Edition'. It features two main sections: 'Lahooti Melo Digital Edition [MUSIC]' and 'Lahooti Melo Digital Edition [TALKS]'. Each section contains a grid of video thumbnails with titles, durations, and view counts. The 'MUSIC' section shows five videos, with 'DARIYA O DARIYA' having the highest view count at 5K. The 'TALKS' section shows five videos, with 'Introducing Salamat Sohrab Faqeer' having the highest view count at 607. The channel name 'Lahooti' is visible at the bottom of each video's information.

Video Title	Duration	Views	Upload Date
Katha Hans - Poetry by Ashu Lal   Lahooti Melo DE 2021	20:46	1K	1 month ago
Asaan Sik Sanwal - Mohan Bhagat   Lahooti Melo DE...	5:59	2K	1 month ago
Ban Dilbar Shakal Jahaan Aaya - Mohan Bhagat  ...	4:43	1.2K	1 month ago
Bolay To Meetho Lagay - Mai Noori   Lahooti Melo DE 2021	5:18	2.4K	1 month ago
Dariya O Dariya - Shah Nishat - Poetry by Ashu Lal   Lahoo...	5:59	5K	1 month ago
Introducing Akbar Khamiso Khan	13:14	402	1 month ago
Introducing Fakir Zulfiqar	10:48	723	1 month ago
Introducing Master Wali	5:37	370	1 month ago
Introducing Salamat Sohrab Faqeer	15:59	607	1 month ago
Katha Hans - Poetry by Ashu Lal   Lahooti Melo DE 2021	20:46	1K	1 month ago

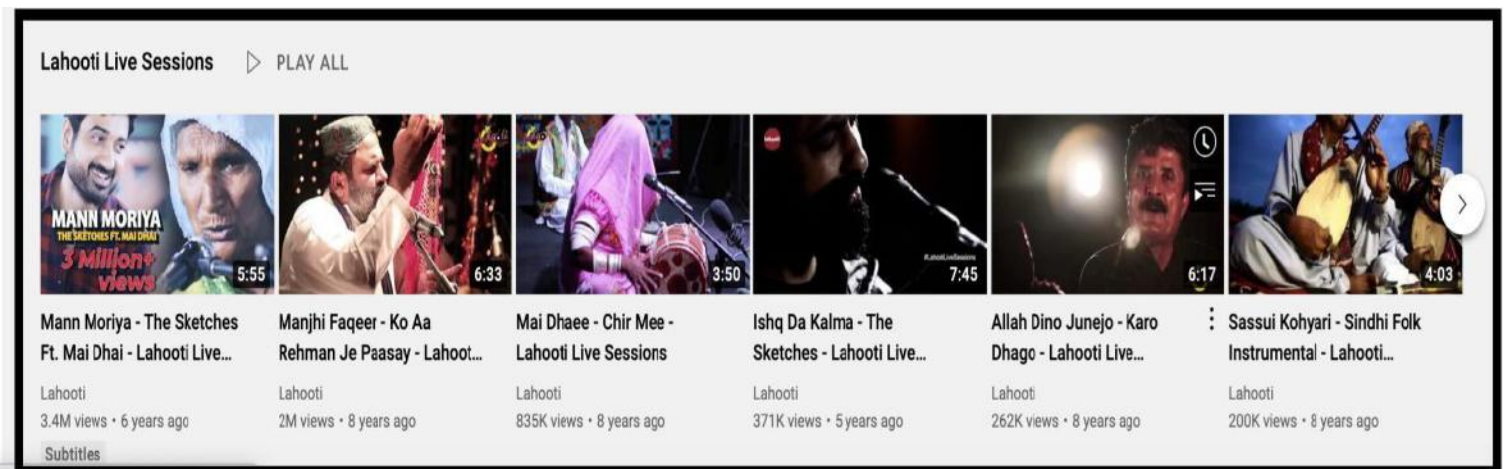
The above screenshot reveals the views for different songs and performances released in 2021 Digital edition. It was surprising to see the trivial number of views as compared to audience engagement in live sessions. Lahooti Digital edition started releasing videos in August and were expecting enthusiastic response from the masses and their loyal fans but the feedback received was quite the contrary.

As compared to live Lahooti Concerts which garnered nearly 50 k audience in 2020, the views on HD quality music videos of Digital Edition were unable to meet the expectation of getting a viral response of more than 50K views. Out of 32 videos in Digital edition Talk, 18 videos have less than 500 views. The Digital Edition Music playlist has 40 videos and only 'Dariya oh Dariya' (published 1 month ago) was able to get the most count which is 5000 views while other hardly touched 3000 views. This feedback was completely unexpected and astounding. The question is why audience and music lovers were not enthusiastic enough to watch HD Music videos of famous regional and pop musicians from the comfort of their home.

This baseline proved the analogy that Sindhi Music's charm and beauty is to listen, savor and appreciate it in person. The magic of instruments, raags and Sufi poetry cannot be recreated or enjoyed digitally even in HD quality. Hence the need to physically organise live concerts would be preferred by the organisers of Lahooti and Ayaz Melo for avid music lovers who are willing to travel to Hyderabad to enjoy and appreciate the soulful Sindhi music and cherish the feeling of swaying to their favorite music needed more than ever post Covid -19. Parallel with organizing it

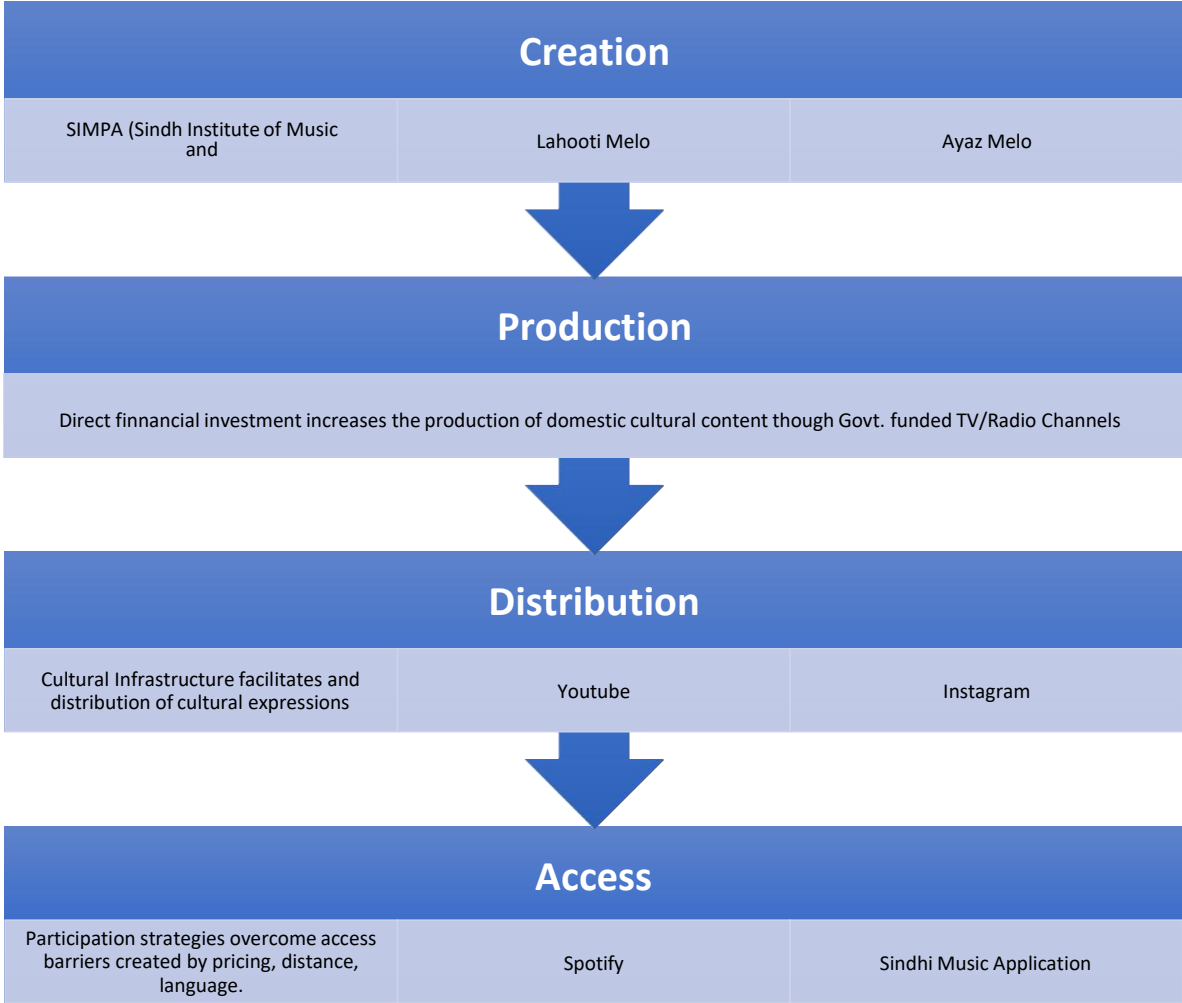


for masses, the digital media can be utilized more effectively to archive and map 30 different genres of Sindhi Music and instruments. Collaboration with national and international audio streaming services will also aid in generating royalty for artists as well as to gather international exposure. Another major factor that will surely benefit in getting international recognition is subtitling the Sindhi Music videos on Official Lahooti Youtube Channel. In following screenshot, Lahooti live music session with 'Mai Dhai' that surpasses 3 million views is with subtitles and was primarily published 6 years ago. The aesthetic quality of the video and sound is way beneath than the one produced for Digital edition yet it is the top video on Lahooti's channel. Once again the reason is the popularity of 'Mai Dhai' in Live Lahooti concerts and her enchanting live performances that made her a celebrated Sindhi singer across Pakistan and on international media.



### ***Policy & Safeguarding Measures: Bridging Past, Present And Future***

UNESCO 2003 Convention for ICH can serve as a blue print to recognize Folk Melas and Sindhi ICH elements. In terms of safeguarding and digitization of these elements UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is the most fitting route to opt in Pakistan due to its detail description about the significance of each element of the Cultural Value chain for a effective cultural policy.



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1. This blue print will help to identify barriers needed to be addressed in Digitization of Sindhi Music for national and international audience.
2. To extensively map Sindhi Music these festivals can play an important part in reaching out to artists ensure their art form being preserved to future generations. SIMPA (Sindh Institute of Music and Performing Arts) situated in Jamshoro working under ministry of culture, antiquities and archive department, government of Sindh can be used as a focal institute to introduce degree courses for aspiring Sindhi musicians.
3. National recognition, monetary awards and benefits for Sindhi musicians and artists by Ministry of Culture Sindh.
4. Post pandemic we need to mention this aspect in ICH Inventory list "Whether this ICH element can be digitized or not" including the pros and cons for it. The essence and ideology of Music and performing arts is the connection of artists to their viewers and this feeling cannot be imitated on Digital media. Every ICH element cannot be digitized and in future creative professionals and policy makers need to weigh the options to ensure preserving not just the ICH element in their culture but also its sanctity.
5. Information and awareness raising for these Mela organisers to record an document different important indicators according to UNESCO 2003 and 2005 Conventions
6. Ratification of 2005 Convention by Government of Pakistan to get the Creative expressions on Social media their rights and outreach.
7. Raising awareness on Folk Artists and Melas as ICH elements and their significance source of connection and diversity with neighbouring countries including India, Bangladesh and Nepal.
8. Initiating policy measures to recognize stakeholders including creative universities, NGOs, artists unions and related government bodies to ensure systematic flow of information exchange.

A key challenge for the entire project was how to make present stakeholders creating policies among themselves for a progressive cultural eco-system that could cater the needs of urban as well as rural ICH elements. Community engagement from students and can also be amplified drastically and accordingly if the present stakeholders can initiate workshops, programs and festivals that would elevate the quality of ICH elements as well as access of Creative Expressions in regional languages and diverse ethnicities of Pakistan on international mainstream and digital media.

## 20. Kalukor Fishing Skills and Method of Lingayen Gulf Fisherfolks in Pangasinan, Philippines

By Lalaine Ferrer Magat, Philippines



### Background or Context

A coastal community rests in Lingayen Gulf in Pangasinan, Philippines. Most of those who live near rely on fishing to be able to afford basic commodities. *Kalukor* fishing method or beach seine was practiced as early as 1978 with only two units of fisherfolks who introduced it in the coastal area. This method took a distinct shape as fisherfolks managed to establish their own way of fishing suited to the nature of Lingayen Gulf which has a muddy sand sea bed. *Kalukor* fishing ability was enhanced due to skills adapted by fisherfolks from their elders. Indeed, the skills and attitudes gained by the present community who venture out in the sea if human force, facility, and weather permits were passed on by the older generation.

The fishing livelihood influences most of everyday living of coastal communities in Lingayen Gulf. Fish catching starts the fish trading and related food system in the community. The number of fish landing to port brought about by municipal fishing dictates the kind of trading that will transpire in the coastal community. The related livelihood activities such as selling, cooking to serve in eateries, fermentation, and drying being done traditionally are what occupy fisherfolks with the help of kins and neighbours.

### Significance of the Element

The skills, abilities, attitudes, and methods of engaging in *Kalukor* fishing should be made known and be documented. The method had been present in the early times. And while other nations

from where the method originated recognized the practice as extinct already, the said activity in the Philippines which is a maritime nation continues to be undertaken. The demand for fish catches never stops for reasons known to many as offering higher nutritional value and good alternative for red meat and yet easily available and relatively less expensive depending on the type of fish and other marine varieties. *Kalukor* fishing and fishing itself have to be learned at a younger age by exposure and assimilation out of observation and engaging in the experience. Mentoring and coaching from more expert fisherfolks in the community bring kins, neighbours and interested learners to understand the fishing execution better.

As long as Lingayen Gulf in its nature will be preserved and marine ecology protection will be held in the coastal area, fishing activities and related livelihood will continue to thrive. It is enough reason for the community to be led into a direction to achieve greater sustainability.

### **Objectives of the Proposal**

- A. Identify skills, abilities, attitudes and method of fisherfolks engaged in *Kalukor* Fishing
- B. Recognize related fisherfolk activities that serve as livelihood in the Lingayen Gulf coastal community:
  - 1) Selling
  - 2) Fermentation
  - 3) Drying
  - 4) Cooking process
- C. Propose sustainable programs to develop further available fish and marine variety products
- D. Recommend ways to innovate on new related fish and marine variety livelihood
- E. Raise concern to protect threats to continuance and development of *Kalukor* fishing e.g 25-Year Off-shore Black Sand Mining Plan Signed in November 2020 by National Government

### **Methodology**

The following steps shall be undertaken to gather data:

Research on Related Literature- The proposal will start with doing research work by reading on primary and secondary resources leading to valuable information on *Kalukor* fishing history. The scope will include but not limited to key concepts included in the objectives of the proposal. While the study focuses on skills, abilities, attitudes, and method of fisherfolks to raise concerns on the importance of its safeguarding and continuance of being practiced, essential fish trading, food system, and product and process development and innovation prove essential components to give context to significance of the ICH element- *Kalukor* Fishing.

Field Work- The researcher needs to observe, participate and do surveys such as interview and conduct questionnaire survey in the Lingayen Gulf coastal communities. The researchers plan to do the following:

- 1) Documentation through research work

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- 2) Observe *Kalukor* Fishing during conduct of fisherfolks from start of performance of fishing to fish catch landing to port (two *Kalukor* Fishing Units will be monitored) and see also role engagement of other participants such as kins and neighbors.
- 3) Monitor and determine fish related product making and processes
- 4) Conduct interview and questionnaire surveys with fisherfolk community and management council where it is a part of.
- 5) Do profiling of available sustainable development programs in the aspects of fishing catch improvement, fish product making and processes.

### **Stakeholder Communities**

Profiling and documentation will be undertaken on intended recipients of the proposal which includes the following:

- 1) Maniboc Fisherfolk Community
- 2) Poblacion Fisherfolk Community
- 3) Other Small-scale industries related to fish trade

### **Indicator of Success**

- 1) Publication of study on Lingayen Gulf *Kalukor* Fishing, Related Food System and Coastal Management
- 2) Operation of financially viable sustainable programs implemented for fisherfolk communities
- 3) Improved level of awareness on Lingayen Gulf Fishing products and processes by the public
- 4) Performance of higher skill-based knowledge of fisherfolks in product making, processes, development and innovation
- 5) Partnerships forged with target stakeholders
- 6) Strong presence felt of coastal area protection management



### Potential Partners/ Collaborators

Cognizant to the profiling and monitoring to be done in the Lingayen Gulf fisherfolk community is the engagement of the following:

- 1) Local Management Councils where fisherfolk community is a member
- 2) Municipal and Provincial Governments (Heritage and Tourism Units)
- 3) Bureau of Fisheries and Aquatic Resources (BFAR)
- 4) National Commission for Culture and the Arts (NCCA)
- 5) University of the Philippines Marine Science College
- 6) Related NGOs



**Estimated Timeline**

Estimated Timeline				
ACTIVITIES	Period of Activity Conduct			
	OCTOBER-NOVEMBER 2021	DECEMBER 2021	JANUARY 2022	FEBRUARY 2022
Documentation Thru Research Work	✓	TO BE CONTINUED	TO BE CONTINUED	TO BE COMPLETED
Observe Kalukor Fishing Conduct	✓	TO BE CONTINUED	TO BE CONTINUED	TO BE COMPLETED
Monitor and determine fish related product making & processes	✓	TO BE CONTINUED	TO BE CONTINUED	TO BE COMPLETED
Conduct Interviews	✓	TO BE CONTINUED	TO BE CONTINUED	TO BE COMPLETED
Conduct Questionnaire Survey		✓	TO BE CONTINUED	TO BE COMPLETED
Writing and Initial Presentation of Study				✓



The workshop was designed, coordinated and hosted by  
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