Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges

UNESCO-EIIHCAP Regional Meeting
Huế, Việt Nam
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Introduction
Introduction

What is Intangible Cultural Heritage?

Cultural heritage is more than the monuments and objects that have been preserved over time. The cultural heritage of humanity also includes the living expressions and traditions that countless communities and groups in every part of the world receive from their ancestors and pass on to their descendants. This intangible cultural heritage provides communities, groups and individuals with a sense of identity and continuity, helping them to understand their world and giving meaning to their lives and their way of living together. A mainspring of cultural diversity and an unmistakable testimony to humanity’s creative potential, intangible heritage is constantly being recreated by its bearers as it is practiced and transmitted from person to person and from generation to generation. In recent decades, with UNESCO playing a leading role, living heritage has gained increasing worldwide recognition and become a focus of international cooperation.

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (the Convention) calls on States that have ratified it to safeguard living heritage on their own territories and in cooperation with others. Ratified by more than 80 countries, it seeks to celebrate and safeguard intangible heritage that is distinctive to particular communities. At the same time, the Convention does not intend to establish a hierarchy among heritage elements or identify some as more valuable or important than others. The Convention affirms that the intangible heritage of all communities — whether they are large or small, dominant or non-dominant — deserves our respect.

Safeguarding living heritage means taking measures aimed at ensuring the viability of intangible cultural heritage. This does not mean freezing its form, reviving some archaic practice, or creating multimedia documents for an archive. Rather, safeguarding means trying to ensure that the heritage continues to be practiced and transmitted within the community or group concerned. Communities must be actively involved in safeguarding and managing their living heritage, since it is only they who can consolidate its present and ensure its future. States that ratify the Convention are obliged to safeguard heritage through measures such as protection, promotion, transmission through formal and non-formal education, research and revitalization, and to promote greater respect and awareness. One practical measure required of each State Party is to identify and define the various elements of intangible heritage present on its territory, in one or more inventories.

Cultural Tourism and Intangible Heritage

Tourism is one of the largest industries in the world. Cultural tourism — that is, tourism with the objective (among others) of experiencing cultural heritage, whether tangible or intangible — is an expanding segment, and it seems likely that growth will continue in the long term. Furthermore, it has become clear over the last few years that it is the developing world that receives an increasingly large portion of this expansion. The impact of this tourism will heighten challenges that developing countries already face. Properly managed, the tourism and travel industry can bring substantial benefits on both a macro- and local level. By providing new employment opportunities, tourism can help alleviate poverty and curb the out-migration of youth and other marginally-employed community members. Also, through bringing revenue to sites, tourism has the potential to enhance and safeguard heritage. Similarly, the much-needed foreign currency and investment that tourism brings has the power to revitalise traditional building and craft industries. On a more human level, by bringing in revenue, tourism has the capacity to strengthen local people’s self-respect, values and identity, thereby safeguarding aspects of their intangible heritage and enhancing their development potential.
While tourism has the potential to enhance and preserve the tangible and intangible cultural heritage on which it relies, if it is not managed and controlled, it can also degrade and irreversibly damage this very same valuable resource. There are countless examples of how unplanned tourism, although potentially profitable in the short term, has damaged fragile historical and cultural resources, and thereby undermine their value. In the same way, unplanned tourism can erode a community’s self-image and cultural values, as well. Although tourism is increasingly recognized as a potentially powerful development tool, situations frequently arise where local communities are side-lined and benefit little from the tourism in their area.

**Sustainable Development and Safeguarding Living Heritage**

There are two explicit mentions of sustainable development in the Convention: in the Preamble, where intangible cultural heritage is recognized as “a mainspring of cultural diversity and a guarantee of sustainable development,” and in Article 2, which limits the scope of the Convention to only such intangible cultural heritage as is “compatible with … the requirements of … sustainable development.” One might also note Article 13(a), which requests States Parties to the Convention to “adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage in planning programmes.” Although sustainable development is not defined explicitly in the Convention, it nevertheless plays a central role, especially because the very concept of safeguarding intangible heritage centrally involves sustaining it as a living heritage.

Beyond those two explicit mentions of sustainable development in the Convention’s Preamble and Article 2, there are several other convergences between the Convention’s vision and the concept of sustainable development. First is the Convention’s definition of intangible heritage as “constantly recreated by communities and groups in response to their environment, their interaction with nature and their history” (Article 2.1). What is noteworthy here is not only the environmental grounding of intangible cultural heritage, but more importantly the realization that it is “constantly recreated.” Together with the definition of safeguarding as “measures aimed at ensuring the viability of the Intangible Cultural Heritage” (Article 2.3), the concept of intangible cultural heritage as constantly recreated means that the Convention is concerned above all with its sustainability into the future, more so than its past. The viability of intangible cultural heritage rests in its ongoing creation and recreation; it is not its past history or current condition that is central to viability, but rather its potential to continue in the future as living heritage. Safeguarding is aimed at ensuring that intangible cultural heritage practices, representations, expressions, knowledge, skills and associated tangible manifestations can be sustainably maintained by the concerned communities, groups or individuals. The Convention is thus resolutely oriented toward the future of intangible cultural heritage, its viability and sustainability.

Another convergence can be noted between the Convention’s concern with intangible cultural heritage as “transmitted from generation to generation” and the concepts of intergenerational transmission and intergenerational equity underlying sustainable development. The Convention elevates this to a defining feature of intangible cultural heritage: not only must it have been transmitted from preceding generations, it must be transmitted to succeeding ones if it is to remain viable as living heritage. Thus, the Convention gives attention to transmission as a fundamental safeguarding measure and attaches great importance to raising the awareness of younger generations.

The Convention’s fundamental orientation to the continuity and on-going transmission of intangible heritage as a living phenomenon takes on central importance when we consider sustainable cultural tourism. Because of tourism’s potential to bring revenues to heritage communities, it may bring larger economic benefits that are a fundamental component of
sustainable development. For tourism to support truly sustainable human development and simultaneously contribute to the safeguarding of living heritage is, however, a far more difficult challenge.

“Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges” explores experiences in taking up this challenge, as they were first presented during an international experts’ meeting in Huế, Viet Nam from 11-13 December 2007.

Objectives of the Meeting

The international experts meeting on “Safeguarding Intangible Heritage and Sustainable Tourism: Challenges and Opportunities” was organised by the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, in cooperation with and through the generous assistance of the Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific in the Republic of Korea (EIiHCAp). It was hosted by the Socialist Republic of Viet Nam, with the kind cooperation of the National Cultural Heritage Department of the Ministry of Culture, Sports and Tourism and the Huế Monuments Conservation Centre (HMCC). The regional meeting brought together some 20 heritage experts and cultural officials of selected countries in the South-East and East Asian regions. The objective of the meeting was to advance the understanding of the relationships between intangible cultural heritage and sustainable tourism so as to be better able to apply this understanding programmatically at the field level.

To realize that objective, the organizers identified three sub-themes around which case-study presentations were organized:

- Handicrafts in the context of sustainable cultural tourism
- Performing arts in the context of sustainable cultural tourism
- Living heritage in the context of nature, agri-, and eco-tourism

Each session on one of these sub-themes was followed by working-group discussions that addressed the following intangible cultural heritage-related issues:

- Dis-connection of tangible and intangible cultural heritage
- Impacts of tourism on the transmission of intangible heritage
- De-contextualization of performing arts
- “Dumbing down” of heritage interpretation
- Community mastery
- Transmission of intangible heritage

Each group discussion resulted in a short position paper about the given issue.

Participants were invited to offer case studies on each of the sub-themes, and to engage in discussion of practical programmes, projects and activities relevant to each.

Issues Surrounding the Themes

Sustainable tourism and cultural tourism have been the focus of countless development programmes, projects and activities in the Asia and Pacific region, and have spawned a huge collection of literature. Within the meeting, the focus was on the intersection of intangible heritage and sustainable cultural tourism.

One of the key issues to focus on when dealing with sustainable tourism development is the question of how best to strengthen communities’ capacities to control and manage their
own intangible cultural heritage in the face of increased tourism. How can we make sure that communities retain “ownership” of their own intangible cultural heritage, participate actively in decision-making about it, and are empowered to represent themselves both in the political and economic spheres, as well as in the representational sphere, where perceptions are shaped and communicated?

Another key issue is how short-term economic benefits to be generated through tourism can contribute as fully as possible to the community's long-term human development. Capital investment in tourism by bodies external to the concerned communities may not benefit them, yet they themselves may not be in a position to mobilize similar investment capital. What mechanisms could be established to guarantee that the benefits help the communities, while respecting their social, economic and cultural integrity?

Presentations introduced examples where communities have integrated intangible heritage as a central focus of tourism experiences. They have done so in ways that strengthen such heritage and ensure its viability within the concerned communities.

1. Handicrafts in the Context of Sustainable Cultural Tourism

Theme 1 dealt with the role of intangible cultural heritage in the creative industries in connection with sustainable cultural tourism.

The Asia and Pacific region is one where traditional craftsmanship has long filled an important economic function (both at the family level and at the national level,) and has equally been the focus of development interventions by governments, NGOs and private corporations. The number of handicraft-based development efforts is beyond counting. A smaller number, however, begin from a clear concept of either intangible heritage or sustainable development, and an even smaller number result from the intersection of those two concerns. Presentations were especially encouraged that introduced tourism projects in which traditional know-how, materials science, aesthetic conceptions and modes of production have been integrated into the visitors’ experience and drawn upon as a sustainable source of income. Especially interesting were tourism programmes or projects that addressed the environmental aspects of traditional handicrafts, connecting to Theme 3.

2. Performing Arts in the Context of Sustainable Cultural Tourism

Theme 2 dealt with performing arts in the context of sustainable cultural tourism and the impact of the latter on this form of cultural expression.

The Convention explains that intangible heritage is manifested inter alia in several domains, one of which is “performing arts” (Article 2.2). Performing arts are a central part of what is referred to here as “traditional knowledge,” which also includes the knowledge and skills necessary for or embedded within other domains of living heritage, such as oral traditions, social practices or handicrafts. Performing arts have a long tradition in the Asia and Pacific region, and constitute a core cultural resource in local communities. Their continuation depends largely on the transmission of skills from one generation to the next.

Accordingly, presentations for this theme offered examples of programmes, projects and activities in which performing arts have served tourism purposes. Particularly important were case studies that showed how local communities have maintained mastery over their traditional artistic knowledge while adapting it to ever-changing socio-economic contexts.
3. Living Heritage in the Context of Nature, Agri-, and Eco-Tourism

Theme 3 dealt with the ever-growing sub-sectors of specialized cultural tourism and eco-tourism.

With the burgeoning growth of tourism internationally has come the elaboration of more and more specialized sub-sectors appealing to niche markets. Among these are such things as agricultural tourism, where visitors experience village life through home stays and try their hand at farming chores, or environmental tourism and eco-tourism that are aimed not only at experiencing the exhilaration of natural environments, but which are equally concerned with the human communities living in the given environment. The traditional knowledge of communities, as the Convention reminds us, is “constantly recreated by communities and groups in response to their environment, their interaction with nature and their history.” Such niche tourism sub-sectors may allow visitors the opportunity to experience not only a unique natural environment, but also the specific heritage that local residents have developed over generations within that environment. At the same time, both the environment and the heritage may be unable to bear the increased burden of tourism flows.
2 Presentations
Presentations
Opening Remarks from the National Cultural Heritage Department
Ministry of Culture, Sport and Tourism

Dang Van Bai, General Director, National Cultural Heritage Department
Ministry of Culture, Sport and Tourism

Distinguished Guests, Ladies and Gentlemen,

First of all, on behalf National Cultural Heritage Department, Ministry of Culture, Sports and Tourism, I would like to welcome all of you to the regional meeting on “Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges.” The organizers were very thoughtful to have selected Huế as the venue for this meeting. Huế is a centre of cultural heritage and tourism. The old city of Huế was recognized by UNESCO as the World Cultural Heritage in 1993 and Huế's royal court music was recognized as the Masterpieces of the Oral and Intangible Heritage of Humanity in 2003. However, Huế is also a city facing significant challenges in balancing conservation and development, preserving its intangible cultural heritage, and promoting sustainable tourism. The ways that Huế is coping with these challenges can stimulate our thoughts and discussion at this meeting.

Viet Nam officially joined the World Trade Organization (WTO) in 2006. This important event marked the full integration of Viet Nam into the international community and a recognition of the socio-economic achievements of our country over the past years. The opportunities opened through the WTO also bring us challenges of preserving traditional culture, especially intangible cultural heritage. Aware of the importance of preserving cultural heritage for future generations in the context of the rapid changes brought by the process of integration, the Government of Viet Nam has formulated policies and concrete solutions for preserving and promoting our national cultural heritage. Taking into consideration international experiences and general principles in these areas, we understand that the following principles are important for preserving and promoting cultural heritage:

- Respecting the environment, which includes the natural, social and human environments. Cultural heritage is an important part of human ecology.
- Respecting and promoting cultural diversity, since cultural identity represents the values and image of the nation. It is only through respecting the cultural identity of each nation that we as an international community can exist and develop in diversity. We can globalize the economy, but we cannot globalize culture.
- Valuing and promoting community participation in preserving cultural heritage by community ownership, creation and transferring of cultural values. It is important to raise the awareness of each community on the value of their own cultural heritage and on the roles of the community in preserving cultural heritage. The sustainable preservation and promotion of a cultural heritage depends on whether it has deep roots in local communities.

In light of these principles, we are continuing to formulate a legal framework on preservation of cultural heritage. Viet Nam is one of the countries that have developed a law on cultural heritage, which emphasizes both tangible and intangible heritage. The implementation of this law has provided us with inputs for improving the theoretical framework and the practice of preserving cultural heritage. Viet Nam has ratified and implemented the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
We are aware that high quality cultural products are resources for developing tourism. Based on culture as a moral foundation, Viet Nam has joined the international community through training a highly-skilled workforce and promoting national competitiveness and advantages in different spheres. However, how best to balance development and preservation is still an urgent issue to resolve. This could be:

- Safeguarding and promoting the natural and human environments of ancient villages as potential attractive addresses for tourism
- Diversifying craft products for tourism in close relation with reducing environmental pollution in traditional craft villages
- Preserving and reforming traditional performing arts to meet the need of tourist development

For these reasons, the National Cultural Heritage Department, Ministry of Culture, Sports and Tourism and the Hué Monuments Conservation Centre (HMCC) are highly appreciative of the initiative from the Korean Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP) and UNESCO Bangkok to organize this meeting. We hope to meet, discuss, and exchange opinions and experiences in preserving intangible cultural heritage and promoting sustainable tourism in the context of globalization with experts, managers and researchers in this meeting. We wish to learn from your experiences in balancing preservation and development, which can be both good practices and lessons learned from failure. These experiences will shed light on our work in the Vietnamese context.

Once again, on behalf of the host country, I would like to wish all of you good health and a successful meeting.
Mr Dang Van Bai from the National Cultural Heritage Department, Ministry of Culture, Sport and Tourism, Mr Ngo Hoa from the Provincial People’s Committee of Thua Thien, Hué, Mr Phung Phu from Hué Monument Conservation Centre (HMCC), Mr Richard Engelhardt from UNESCO Bangkok, Ms Vibeke Jensen from UNESCO Hanoi and all the other honorable guests,

It is great pleasure that I open this regional meeting on “Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges,” organized in collaboration with UNESCO Bangkok, the National Cultural Heritage Department, Ministry of Culture, Sports and Tourism, Viet Nam, and the HMCC.

To safeguard our precious intangible cultural heritage, a source of our cultural identity, the Republic of Korea enacted the Cultural Property Preservation Act (CPPA) in 1962. Since then, the Republic of Korea has been diligent in its efforts to safeguard intangible cultural heritage. In accordance with the law, the Korean government has designated intangible heritage elements with historic, artistic and academic values as “important intangible cultural heritage” and has made every effort to safeguard them through documentation, research, dissemination, training and education. The Republic of Korea is also working very hard to contribute to international society as well as to the Asia and Pacific region by sharing its accumulated experiences and promoting international cooperation with the aim to enhance the implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

It is also in this context that the Korean government proposed to UNESCO to establish a regional centre under the auspices of UNESCO for safeguarding intangible cultural heritage in the Asia and Pacific region and inaugurated the EIIHCAP in 2006. Currently, EIIHCAP is launching international collaborative projects with countries in the region, such as Viet Nam, Mongolia, India, etc., organizing international conferences, and building a digital archive for intangible cultural heritage in the Asia and Pacific region. EIIHCAP will extend its cooperation with up to 10 countries in the Asia and Pacific region in 2008.

Recently, the values of intangible cultural heritage have been widely recognized throughout the world, and many countries are working for its safeguarding and promotion. However, most of the countries in the Asia and Pacific region are still in the initial stages of policy making, inventory making, documentation, and so on.

Therefore, I expect this regional meeting will be a practical and meaningful opportunity to discuss primary issues on intangible cultural heritage, in particular, safeguarding intangible cultural heritage and sustainable cultural tourism, and to initiate regional cooperation for safeguarding and promoting intangible cultural heritage in the Asia and Pacific region.

In closing, I would like to thank all honorable guests for your presence. And I would also like to express my deep gratitude to our partners: UNESCO Bangkok, the Department of Cultural Heritage, Ministry of Culture, Sport and Tourism, Viet Nam, and the Hué Monuments Conservation Centre for all your efforts in organizing this meeting. I wish this regional meeting every success and hope that the outcomes will benefit the entire region for many years to come.
Opening Remarks from UNESCO
Vibeke Jensen, Director, UNESCO Hanoi

Mr Ngo Hoa, Vice Chairman of the Thua Thien Hué People's Committee,
Mr Ho Xuasn Man, Secretary, Hué Provincial Standing Committee of the Party,
Mr Dang Van Bai, Director, National Cultural Heritage Department, Ministry of Culture, Sports and Tourism,
Ms Le Thi Minh Ly, Deputy Director, National Cultural Heritage Department, Ministry of Culture, Sports and Tourism,
Mr Kwang-Nam Kim, Executive Director, Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific (EIIHCAP),
Mr Kim Hong-real, President, Korea Cultural Heritage Foundation (CHF),
Mr Phung Phu, Director, Hué Monuments Conservation Centre (HMCC),
Officials from other departments, institutions, and the medias of Hué,
Distinguished guests, colleagues, and friends,

On behalf of the Director-General of UNESCO, Mr Koïchiro Matsuura, and on behalf of my UNESCO colleagues from Paris, Bangkok, Beijing, Jakarta, and Hanoi, I wish to convey to you our warm greetings.

Tourism is a major force in the world today, growing at the rate of four to five percent annually, and even more so in Asia. In the central provinces of Viet Nam, tourism has been growing up to 19 percent annually in the last few years. The label “tourist” is sometimes used in a derogatory way, and tourism can be destructive if driven purely by commercial interest without regard to impact on local culture and society. In this meeting, we will take a constructive approach. Through concrete case studies, we will explore the opportunities and potential for sustainable tourism to assist local communities in safeguarding and reviving of intangible cultural heritage, taking pride in their past and present, and nourishing hope for the future.

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage stresses the participation of communities and groups in identifying intangible cultural heritage, in safeguarding, and in finding ways that intangible heritage can contribute to development. I am looking forward to learning about good practice in the region, where communities have become handicraft and eco-tourism entrepreneurs and performing artists — enterprises which, to a large extent are owned and managed by local communities to ensure that tourism dollars flow back to the communities. Appreciation from outsiders of these cultures brings a source of pride and leads to a revived interest among the youth.

People might say I am biased being the UNESCO Representative in Viet Nam, but I think I can justifiably say that it is no coincidence that Viet Nam is the host for this meeting. Viet Nam has a long history in safeguarding intangible cultural heritage; a policy framework of international calibre; strong heritage institutions; a wealth of active associations, clubs, cooperatives and groups contributing to the safeguarding of intangible cultural heritage; and not the least, has been an active member in the Intergovernmental Committee of the 2003 Convention. Viet Nam has also identified cultural tourism as one of the key measures to ensure the viability of intangible cultural heritage. The case study presented tomorrow, the Implementation of the Safeguarding Action Plan for Nha Nhac, Vietnamese Court Music supported by UNESCO/Japanese Funds-in-Trust is one such example. Regular performances of Nha Nhac in the Hué Royal Theatre, as well as during the many festivals
and cultural events, have created interest for this tradition from national and international tourists, as well as of the citizens of Huế. The “demand” for a new supply of performers has led to the immediate employment of all the recent graduates from the two year vocational course on Nha Nhac at the Huế High School of Arts.

It would not have been possible for us to be here today without the dedication of the intangible heritage professionals in the region. I want to thank the Huế authorities, and particularly HMCC, for their kind hospitality and the Ministry of Culture, Sports, and Tourism of Viet Nam for their coordination. My strong appreciation also goes to the EIIHCAP, and to colleagues in UNESCO Bangkok for initiating the meeting.

I hope this meeting will offer an opportunity to address and to analyze the challenges and successes in the region, and to share experiences and learn from one another. I hope you will make the maximum use of this.
Safeguarding Intangible Heritage and Sustainable Cultural Tourism: A Conceptual Framework

Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific

UNESCO

UNESCO-EHICAP Regional Meeting
Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges
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The World Heritage List
851 sites in 184 States Parties
660 cultural
166 natural
25 mixed

Asia-Pacific Regional Perspective
Out of 851 World Heritage sites
183 are situated in the Asia-Pacific Region.

Visitor Arrivals in Asia and the Pacific

Source: WTO
The heritage of Asia and the Pacific is under siege.

How have we gotten ourselves into a situation where the world’s fastest growing industry – tourism – is consuming the very resources on which it is based at an astonishing unsustainable rate?

What can be done to reverse this process which if allowed to continue will surely result in the decimation of our cultural resources?

Societies are reflected in their cultural expressions.

- Expressions that result from the creativity of individuals, groups and societies, and that have cultural context.

TANGIBLE
- Monuments • Buildings • Sites • Landscapes • Spaces • Townscapes • Artifacts • Crafts

INTANGIBLE
- Oral traditions & expressions • Performing arts • Social practices & rituals • Festive events • Knowledge and practices concerning nature and the universe • Traditional craftsmanship

1972: Convention concerning the Protection of the World Cultural and Natural Heritage

2001: Convention on the Protection of the Underwater Cultural Heritage
2003: Convention for the Safeguarding of the Intangible Cultural Heritage
2005: Convention on the Protection and Promotion of the Diversity of Cultural Expressions


Defines intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.
Presentations

Intangible heritage is transmitted from generation to generation.

Intangible heritage is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history.

Intangible heritage provides communities and groups with a sense of identity and continuity.

Intangible heritage is compatible with international human rights instruments.

Intangible heritage complies with the requirements of mutual respect among communities, and of sustainable development.

Paradigm Shifts in Heritage Conservation

- from places to processes
- from an object- to a value-based management approach

What role can tourism play in support of local communities and their heritage?
Issues in connection with intangible heritage and tourism:

- Impacts of tourism on intangible heritage
- 'Dumbing down' of heritage interpretation
- De-contextualization of heritage
- Disconnection of tangible and intangible cultural heritage
- Community Mastery
- Transmission of intangible heritage
Transmission of Intangible Heritage

Case Studies
- Handicrafts in the context of sustainable cultural tourism
- Performing arts in the context of sustainable cultural tourism
- Living heritage in the context of nature, agri- and ecotourism

Expected Outcomes
Examples of best practice how properly managed tourism development can help alleviate poverty, revitalize traditional industries and develop awareness of cultural heritage preservation.

Position papers on issues of intangible heritage in connection with sustainable tourism.

The goal of heritage tourism is not to develop tourism, but is to develop culture and preserve diversity.
Basic Challenges of Sustaining Intangible Heritage
Frank Proschan, Programme Specialist, Intangible Cultural Heritage Section, UNESCO

The Convention for the Safeguarding of the Intangible Cultural Heritage came into force on 20 June 2006, barely one thousand days after its adoption by the UNESCO General Conference on 17 October 2003. It has been ratified at an unprecedented pace, with our neighbour here in South-East Asia, Indonesia, depositing its instrument of ratification as the 83rd State to ratify within only four years after adoption. The number of States that have ratified is now 86, and it is very likely that in 2008 more than half of UNESCO’s 193 Member States will have joined. The Convention’s rapid entry into force is a testament to the international community’s concern for safeguarding the world’s living heritage, especially at a time of rapid socio-cultural change and international economic integration.

Intangible heritage defines the identities of communities and groups and gives meaning to their lives. The Convention takes a broad view of intangible heritage: it is “the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” This last phrase is crucial: indeed, it is only the community itself that can decide whether or not something is part of its heritage — no scholar, expert or official can do so in their stead. It is also a fundamental tenet of the Convention that no hierarchy can be assigned to distinguish one community’s intangible heritage as better, more valuable, more important or more interesting than the heritage of any other community. To every community or group, each element of its intangible heritage has value that can neither be quantified nor compared to other elements of other communities’ heritage: each is equally valuable, in and of itself, to the communities, groups or individuals that recognize it as part of their heritage.

The Convention conceives intangible heritage as a phenomenon always being created and recreated, transmitted from generation to generation or shared from one community to another. In the Convention’s words, it “is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history.” This means that intangible heritage, as conceived in the Convention, must always be living heritage: it must continue to be actively produced, maintained, re-created and safeguarded by the communities, groups or individuals concerned, or it simply ceases to be heritage. As a living phenomenon, intangible heritage derives from the past and may often evoke it, but it is always inevitably of the present and future. Intangible heritage does not live in archives or museums, libraries or monuments; rather, it lives only in the minds and bodies of human beings. There is no folklore without the folk, we often said at my previous organization, the Smithsonian Institution, and equally there is no intangible heritage without the communities and individuals who are its bearers, stewards and guardians.

To safeguard intangible cultural heritage, in the Convention’s terms, is to ensure its viability, especially by strengthening the processes of creativity, transmission and mutual respect upon which it depends. That is why I said a moment ago that living heritage is always of the present and future. Of the present, because it exists only when it is being actively produced and re-created; of the future because it imposes upon us the burden of ensuring its transmission to future generations. This last burden is one that the international community is increasingly willing to accept, as shown by the Convention. If sustainable development, as defined in 1987 by the Brundtland Commission, is “development that meets the needs of the present without compromising the ability of future generations to
meet their own needs." Sustaining intangible heritage means ensuring that it continues to be practiced today without compromising the ability of coming generations to enjoy it in the future.

The Convention’s primary purpose, as laid out in its Article 1, is “to safeguard the Intangible Cultural Heritage.” In Article 2, the Convention provides a definition of safeguarding — to ensure the viability of intangible heritage, as I already mentioned — and lays out a number of possible safeguarding measures, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of [intangible] heritage. But I must emphasize that all of these possibilities are indeed safeguarding measures if, and only if, they are “aimed at ensuring the viability of the Intangible Cultural Heritage,” as the Convention specifies. Documentation for its own sake, or simply to record something before it vanishes, is not safeguarding; research to satisfy the scientific curiosity of researchers or to determine the origin, contours or specificity of a given element of intangible heritage is not safeguarding unless and until it contributes directly to strengthening the viability of that heritage. The best-equipped archive, the most extensive database, or the most dazzling interactive website can only be considered to be safeguarding when it can be demonstrated that it supports the future practice and transmission of the heritage that is stored within.

Today, even in a world of mass communication and global cultural flows, many forms of living heritage are thriving, in every country and every corner of the world. Other forms and elements are more fragile, and some even endangered, and that is where the kind of measures called for by the Convention — at the national and international levels — can help communities to ensure that their heritage remains available to their descendants for decades and centuries to come. The Convention recognizes that the communities, groups and, in some cases, individuals who practice and maintain intangible heritage must be its primary stewards and guardians, but their efforts can be supported — or undercut — by State policies and institutions. The challenges facing such communities, and those who work on their behalf, are to ensure that their children and grandchildren continue to have the opportunity to experience the heritage of the generations that preceded them, and that measures intended to safeguard such heritage are carried out with the full involvement and the free, prior and informed consent of the communities, groups and individuals concerned.

How can this best be accomplished? Let us look more closely at the mechanisms that the Convention puts in place for safeguarding heritage at the national and international levels, and how UNESCO expects to work with Member States and communities to implement those mechanisms. The Convention itself has two statutory organs: first is the General Assembly of the States Parties to the Convention, the sovereign body of the Convention that includes all of the States that are party to it, and meets biennially to take decisions on broad policy matters. The implementation of the Convention at a concrete, operational level is the responsibility of the Convention’s second statutory body, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, composed of 24 States Members elected by the General Assembly. States Members elected to the Committee are represented by “persons who are qualified in the various fields of the Intangible Cultural Heritage,” Article 6.7 concludes. The General Assembly and Committee are assisted in their work by the UNESCO Secretariat, responsible for preparing documents for their consideration and ensuring the implementation of their decisions.

The Convention’s Article 11 lays out the responsibility of States at the national level, in very broad terms: each State Party shall “take the necessary measures to ensure the safeguarding of the Intangible Cultural Heritage present in its territory.” Articles 11 and 12 further specify one clear and concrete responsibility of each State Party: to “identify and define the various elements of the Intangible Cultural Heritage present in its territory, with
the participation of communities, groups and relevant non-governmental organizations.” This process of identification and definition is to be done “with a view to safeguarding” and is to result in “one or more inventories of the Intangible Cultural Heritage present in its territory” to be drawn up by each State Party “in a manner geared to its own situation” and to be updated regularly.

Inventoring is the most concrete obligation of States Parties, but in no sense is it more important than the general responsibilities laid out elsewhere in the Convention, and it should not be understood in any sense as a preliminary step that must be completed before other safeguarding measures can begin to be implemented. Indeed, several expert meetings and the Intergovernmental Committee have emphasized that the work of inventoring is never completed — rather, it is an on-going process of identification and updating that can never be considered as final. As Article 11 emphasizes, inventoring must be done with the participation of the communities or groups concerned, since it is only they who can determine if an element is or is not part of its intangible heritage. It is not researchers or documentalists from the capital city who should decide alone what belongs on an inventory — it is the communities, groups or individuals whose heritage is involved who must play a primary role.

Where, you might ask, are UNESCO's instructions and forms for inventorying? A number of Member States regularly pose that question to us. I am not simply being evasive when I say that we do not — and will not in the future — have such binding guidelines, instructions or formats for how an inventory should be accomplished. Indeed, because it is for each State Party to draw up one or more inventories, in a manner geared to its own situation, UNESCO cannot provide instructions to States how they should go about accomplishing their task. This does not mean we are not willing to provide assistance and support to Member States, but that we expect those States, with the active participation of communities, groups and NGOs, to decide for themselves how best to go about this effort.

Our host here at this meeting, the Government of Viet Nam, has gone about this process in a careful and deliberate manner, assisted along the way by UNESCO, to offer one example. Since the 1930s, Vietnamese institutions have been drawing up intangible heritage inventories, and the last thing the Convention would encourage is that Viet Nam begin inventorying anew without taking careful stock of the experience accumulated over those decades. So, we have supported a self-study where Vietnamese researchers have examined the experience of six different institutions or provinces that have carried out inventories, especially in the last decade or so since state support on an expanded scale has been made available for such efforts. That self-study is producing some very important insights into the advantages and disadvantages of different approaches to inventorying, and will be examined next month in an intensive workshop, with several international experts meeting together with Vietnamese colleagues. From that analysis and discussion, Vietnamese policy makers and implementing institutions can decide together how best to build upon their accumulated experience in inventory-making and ensure that future efforts are carried out effectively and always “with a view to safeguarding,” as the Convention requires.

UNESCO has also been able, with the support of the Government of Norway, to support a safeguarding plan for the Space of Gong Culture of the Central Highlands, one of the heritage elements proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005. That safeguarding effort began this past August with a very innovative training workshop in developing community-based and artist-driven inventories of the gong culture of one province, Dak Nong Province. In that workshop, cultural officials from the province, district and commune levels worked together with six expert gong players to decide how to proceed with their province-wide inventory. Such bottom-up approaches to inventorying are the ones the Convention would like to see, and UNESCO stands ready to assist where possible in their elaboration.
The Convention also calls upon States Parties to endeavour to safeguard their living heritage through a number of other measures. One is to “adopt a general policy aimed at promoting the function of the Intangible Cultural Heritage in society, and at integrating the safeguarding of such heritage into planning programmes.” This obligation is directly relevant to the topic of our meeting here in Huế, since most States have identified promotion of tourism as an important objective for socio-economic development planning. Will States do so in such a manner as to promote the social functions of heritage, and especially to ensure its safeguarding? One reading of the Convention would be that development planning that is not driven by the watchword of sustainability, and that does not ensure the safeguarding of intangible heritage, would violate a State’s treaty obligations under the Convention. It remains to be seen whether and how, in the future, the communities, groups or individuals concerned with specific forms of intangible heritage might be able — perhaps together with concerned research institutions and non-governmental organizations — to effectively make reference to this obligation to advocate in favour of certain planning alternatives or in opposition to others, just as communities and organizations have sometimes mobilized arguments in favour of preservation of natural and tangible heritage as a counter-balance to development plans that would negatively affect the heritage values of a given site.

At the institutional level, States Parties are to create or support several kinds of organizations or offices. Each State should designate or establish one or more competent bodies with responsibility for safeguarding. Most States already have such offices, agencies or organizations in place. Each State is also to foster the creation or strengthening of institutions for training in managing and transmitting intangible heritage, the latter particularly by creating spaces in which heritage may be practiced and performed in order to encourage its transmission. States are also to establish institutions to support documentation for safeguarding. Further, the Convention requires, States are to “foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the Intangible Cultural Heritage, in particular the Intangible Cultural Heritage in danger.”

Among the other important obligations of States Parties at the national level, the Convention gives great importance to education, awareness-raising, and capacity-building aimed at ensuring “recognition of, respect for, and enhancement of the Intangible Cultural Heritage in society.” The Convention outlines a broad range of educational programmes and activities each State should undertake, aimed at the general public and particularly at the young, both within heritage-bearing communities and outside. Such public education and awareness-raising is one of the fundamental purposes of the Convention, both an end in itself and a means to ensure respect for intangible heritage and appreciation of its importance.

Before leaving the national responsibilities of States Parties under the Convention, I want to call your attention to Article 15, which emphasizes that, “Within the framework of its safeguarding activities of the Intangible Cultural Heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.” I have already mentioned that in its definition of intangible heritage, the Convention insists that only the communities or groups concerned can determine what they consider to be their heritage and, in speaking of inventories, I recalled the emphasis the Convention places on their involvement. But here the Convention lays out a much deeper and all-encompassing obligation of States to ensure their widest possible participation in its safeguarding. To take that obligation seriously, and to fully embrace the spirit of the Convention's requirement, means that States may have to rethink many of their standard assumptions about cultural policy, heritage management, and the role of communities.
Now, if communities are the primary agents responsible for safeguarding heritage, and if the Convention also lays out certain obligations of States at the national level, it also foresees a role for international cooperation and assistance to complement those efforts. The Convention establishes two lists and one register. Of the two lists, the List of Intangible Cultural Heritage in Need of Urgent Safeguarding responds directly to the Convention's primary purpose: to safeguard intangible heritage. At the proposal of States Parties, the Committee may inscribe elements of intangible heritage on that list whose viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned. According to the draft procedures recommended by the Intergovernmental Committee for approval by the General Assembly, the candidacy files for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding require the nominating State to present a safeguarding plan for helping to ensure the viability of the element. Once such an element is inscribed, the State may be eligible to receive international financial assistance for its safeguarding from the Intangible Cultural Heritage Fund established by the Convention. In cases of extreme urgency, the Committee may take the initiative itself to inscribe an element, in consultation with the State Party concerned. The Committee has recommended that such an extraordinary procedure be used when "the element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding."

The other list, the Representative List of the Intangible Cultural Heritage of Humanity, responds to the Convention's goals of ensuring visibility of intangible heritage and awareness of its significance, and encouraging dialogue that respects cultural diversity. The Representative List of the Intangible Cultural Heritage of Humanity is likely to include intangible heritage elements whose viability is comparatively strong. Here, rather than a safeguarding plan aimed at restoring or strengthening its viability, the Intergovernmental Committee is recommending that States be asked to provide a management plan. Experts and the Committee have emphasized that even a healthy element, once listed, may be subject to new pressures such as vastly increased tourism, and the management plan is intended to ensure that a healthy element from the Representative List of the Intangible Cultural Heritage of Humanity does not have to be moved to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as an unintended consequence of being inscribed on the list.

Finally, the Convention's third direct mechanism for safeguarding at the international level is a register or list of programmes, projects and activities for safeguarding intangible cultural heritage that best reflect the principles and objectives of the Convention. States may nominate exemplary programmes, projects and activities for international recognition as "good practices" in safeguarding so that other concerned communities, groups and institutions may draw lessons from their experience. To support such programmes and activities, and especially to support safeguarding measures for intangible heritage that has been inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the Convention provides for international assistance from the Intangible Cultural Heritage Fund that is made up of the annual contributions of States Parties. Such international assistance includes both financial assistance and technical assistance of various sorts that time does not permit us to discuss at length today.

The challenges of safeguarding intangible heritage are immense, and the mechanisms established by the Convention are only now taking shape. The coming months will see further elaboration of draft operational directives to be submitted for approval to the General Assembly when it meets in June 2008. Assuming that it adopts a full set of operational directives, the Convention will be fully operational within the next twelve months. The obligations that are taken on by States that ratify the Convention are broad, and only time will tell how effectively they discharge their responsibilities. UNESCO stands ready to assist all Member States in their safeguarding efforts, when they are undertaken
in the spirit of the Convention. That means always with the fullest possible participation of the communities, groups or individuals for whom a given practice, expression or skill is identified as a part of their intangible heritage. They are its owners and stewards, and in the end it is only they who can guarantee that their children and grandchildren will continue to have access to the accumulated wisdom and experience of their parents and grandparents.

Note

Tangible and intangible heritage have attracted an increasing number of domestic and international tourists as the needs of the tourists have evolved from the mere satisfaction of curiosity and relaxation to a learning experience and appreciation of local cultures. In traditional times, religious pilgrimages often included the appreciation of local heritage (both tangible and intangible) (Graburn, 1989). With globalization, which by definition means an increased flow of people and capital benefiting from the cheaper cost of transportation and communication, the volume of tourism has increased rapidly in recent years. Global recognition of heritage by such global bodies as UNESCO adds prestige to the heritage and the volume of tourists visiting the heritage tends to suddenly increase. Local and state governments have tried to incorporate cultural tourism as part of local development plans for economic, socio-cultural, and sometimes, political reasons.

The term, “cultural tourism” has often been used synonymously with “heritage tourism,” and when the heritage is that of minority groups, “ethnic tourism” is also used. Intangible heritage, in particular, has benefited from the growth of cultural (heritage) tourism because intangible heritage remains meaningful only when it is regularly practiced in cultural contexts. Cultural tourism, which often provides the local communities with economic benefits and visibility at the state and global levels, helps the local communities practice their heritage more regularly and fully. The encounters between the local communities and the tourists are the arenas of (sub)cultural contacts where both sides experience significant changes.

Cultural tourism raises several important issues in relation to the safeguarding of intangible heritage. It is highly likely that the local communities may modify their heritage in the way they think will be more attractive to the tourists. Locally relevant and culturally genuine values of the heritage may be compromised in the process of making it more palatable to the tastes of the consumers of the cultures (the tourists who are cultural outsiders). There are plenty of ethnographic examples of such conscious cultural change in the part of the local communities and the practitioners themselves (Terrio, 1999). Intangible heritage may get standardized and homogenized in the local community’s concerted efforts to present the heritage in a more congruous manner to the tourists. In this process, the diversity of heritage that has existed in the local communities may decrease or diminish. Self-exoticization and homogenization may occur in this process. For these reasons, culturally as well as ecologically sustainable tourism, along with sustainable development, is a critical issue when heritage is the major attraction of tourism. In this presentation, I will draw upon my anthropological research on a Korean case focusing on what happens to the local communities when their intangible cultural heritage gets attention from the outside world as the local community seeks to gain political, economic, and cultural recognition at the state and global level.

Local Community and Intangible Heritage: A Case Study

The case I will be mainly referring to in this presentation is Gangneung Danoje, which is a comprehensive local festival based on the region’s myth and belief system. It was proclaimed a “Masterpiece of Oral and Intangible Heritage of Humanity” by UNESCO in November 2005. This study concerns how the local residents of Gangneung City, located
on the eastern coast of Gangwon Province in Korea, have perceived both UNESCO and global recognition of the city's cultural heritage during the city's preparatory process for the proclamation and the period following its successful proclamation. Interviews and participant observations conducted from 2002 to 2006 among the residents of Gangneung and the local and non-local specialists who have been involved in the preparatory work have revealed that the local residents have various ways of (mis)understanding what UNESCO does in safeguarding cultural heritage and what consequences UNESCO proclamation would bring to the local communities, and more specifically, to the prospect of the region's tourism economy.

Through examining these perceptions and reactions, my research has revealed the active processes of contestations and negotiations between the local and the global in the area of safeguarding cultural heritage. The State is often the juncture or medium where the local and the global bodies meet and negotiate with each other. The locals' desire for global recognition may be rooted in their imagination and fascination of "the global" that are also closely related with their pride in cultural heritage. Yet, at the same time, the desire could also be an important part of an actively calibrated strategy in the locals' efforts to augment their gain in their competition with other localities in securing budget allocation from the central government and attracting tourists. The "global" is being capitalized on by the local as one of the effective resources. In this process, the contents of the imagination regarding the "global" can be highly creative and readily manipulated, while actively politicizing the very definition of cultural heritage and identity.

Cultural Changes: Standardization, Authenticity, and Accessibility

As I mentioned in the beginning, cultural changes are inevitable when two cultures meet. In the case of cultural tourism, the cultures of the tourists and the host society meet. The gap might be smaller in the case of domestic tourism, but this is not necessarily true in all cases. From the tourists' point of view, the change might come in the form of new cultural knowledge and appreciation gained through tourist experience, and these are likely to be the intended outcomes. In the case of the host (recipient) society, the change can be more complex, variegated, and possibly, quite contrary to the intended.

The host societies may make conscious efforts in trying to lure more tourists. Sometimes, they modify their heritage into a more accessible manner to make it easier for the outsiders and cultural novices to understand. Sometimes, they artificially put together components of different genres of heritage for a convenient enjoyment by the tourists. This was observed in the case of Gangneung Danoje, when the organizers of several large scale events put together the highlights of religious ritual, shamanic music and dance, and mask drama on one stage and created a new sequence of story among them. Although this allowed the audience to appreciate the several important components of the Danoje in one sitting, it was also criticized for taking the culture out of its context and seriously modifying it. As in the case of heritage transmission and education, the tension between increasing the heritage's accessibility for a wider group of people and keeping the authenticity intact for the heritage to remain as close as possible to the most original form has always been strong. Although one of the principal characteristics of the intangible heritage is its constant change and creative adaptation, when it comes to the changes accompanying tourism, the change is often highly drastic and sudden, making it harder to accept.

More often than not, intangible heritage has been orally transmitted. For this reason, variation within the heritage has been large, and the varied forms have been treated as equally meaningful diverse forms. We have often witnessed that once the heritage is recorded (as is often done for preservation purposes), the recorded version instantly acquires the aura of authenticity and the other forms are relegated to peripheral status. Homogenization, standardization, and fossilization of cultural heritage seem to be some
inevitable consequences of this process. When the host society tries to present its heritage in a neat and congruous form to the tourists, a similar effect might be produced. Coupled with the tourists’ desire to experience the “real” or the “authentic” culture, the heritage is quickly standardized and made official. The issue of cultural representation emerges as a political concern among the members of the local community. This process also satisfies the desire of the tourists to pursue their “nostalgia.” In the case of the domestic tourists, it could be their expectations of their own past, and for the international tourists, it can be the nostalgia for the past of the humanity, or a pristine (hence, exotic) state of human culture (Graburn, 2001).

Cultural Ownership, Cultural Rights, and Politics of Cultural Representation

When the homogenization and standardization of heritage occur, the politics of cultural identity emerges as a critical issue. This is particularly true since heritage is not just a matter of the past, but very much a conduit for constructing the future (Herzfeld, 1991). In other words, how the local communities present their cultural heritage to the outside visitors affects the way the community members envisage their future. This has been observed in numerous cross-cultural ethnographic cases (Babb, 2004; Olwig, 1999). Needless to say, how to represent the cultural heritage clearly reflects the present condition of political hierarchies that exist within the society.

Members of local communities have diverse opinions that are positioned in different contexts of their lives. A unified representation of cultural heritage may not be something some members of the community can easily accept (Bak, 1999; 2007). This may affect the community negatively in both socio-cultural and political domains. Sometimes the cohesiveness within the community is weakened, and some members even decide to leave the community altogether. This is a serious breach of the cultural rights of these members. The existing cultural hegemony in the community may be further solidified in this process.

Economic Aspects of Cultural Tourism

In most cases of tourism development, the primary motivation is economic gain. Increased revenues from the tourism industry enable the local communities to have the resources to safeguard their heritage more effectively. In the case of tangible heritage, this concern has been urgent, especially when the heritage sites are located in an area where their own state government lacks the resources to do so. The economic gain from tourism can also be highly beneficial for the safeguarding of the intangible heritage, as well. Most prominently, it can give the practitioners of the heritage the means to maintain a certain level of economic self-sufficiency. This can, in turn, attract the younger generation to learn the skills of the heritage as a viable means of living. Tourism also may allow the heritage be more regularly and frequently practiced by having more demand. Economic gain and outside interest from heritage tourism may also help the local people to have a higher appreciation of their own culture.

Even with all the potential and real economic gains from cultural tourism, there are many concerns to be resolved for the newly emerging opportunities to be truly beneficial to the local people and work for the safeguarding of the heritage, itself. Perhaps the most critical concern is what portion of the newly acquired income is used for safeguarding the heritage, if at all. In a broader perspective, how much benefit the local community can garner from the tourism industry is also a critical issue. This is especially important when outside tourist industries are involved. The ideal division of work (and division of revenues) between the local and state levels is also a difficult matter to settle. There are examples that we can refer to: Peters (2001) shows us two cases where the local
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communities try to devise rational ways to get fees from the outside visitors: the “Gate Fee” Model (Bhaktapur, Nepal) and the “Passport” Model (Hoian, Viet Nam). Adopting both models have helped the local communities to retain a certain amount of economic gain from tourism and use it for safeguarding their heritage without relying on the state governments, which lack the necessary resources. For local communities with intangible heritage, charging fees to the visitors is a more complicated issue because it is rather difficult to draw a physical boundary for the heritage. Even when a significant portion of the tourist revenues remains in the local community, there is often a dispute over the equitability or the justice in how the money is allocated. This is particularly serious in the case of intangible heritage, because the ownership of the heritage is far from clear in this case. While particular practitioners might feel that they should be the primary beneficiaries, other members of the community might feel that the intangible heritage is owned by the community as a whole, and any economic gain should be communally shared. When the intangible heritage is practiced only for a limited time of the year (as in the case of Gangneung Danoje), the tourist revenues directly related with the heritage may not be large to begin with.

For two reasons, the local and state level governments need to work with the tourist industry: first, the growth of tourism, including cultural tourism, is an inevitable and irreversible trend in the age of globalization. Recognizing this, the most reasonable response will be to maximize its positive outcomes while finding ways to minimize the less desirable effects. Secondly, many local and state governments need resources to safeguard the heritage. Therefore, the local and state governments, along with the relevant international organizations such as UNESCO, should carefully develop the mechanisms to make sure that the gains from the tourist industries are channeled to benefit the heritage and the local communities. Although cultural change has been inevitable throughout human history, the often destructive power of commercialization and commodification that comes with the recent influx of the tourists seems to be too strong to be simply taken as yet another force behind cultural change. In the process of change, safeguarding the intangible heritage and maintaining sustainability of the local communities should be the primary concerns.

Reference


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Following the keynote speeches on how we may choose to safeguard our intangible cultural heritage and work with them in advancing sustainable cultural tourism, this session focuses on a very tangible form of intangible heritage — handicrafts.

On the surface, simple enough for all of us to understand, the term handicraft normally refers to “craftwork” where everyday items which are useful and often decorative are produced as a matter of course in daily life. They are either made completely by hand or use simple tools and the methods are usually traditional. The defining criterion lies in the individual artisanship of the handicraft — the very word “hand–crafted” entailing time, skill, a purpose beyond mere decorative display and mass production. Hand-crafted items, more often than not, have religious or cultural significance, and they relate to established implications of whys and wherefores in conducting daily life. They go beyond the pursuit of a creative outlet or a hobby, as in “arts and crafts” as a pastime.

Contemporary needs, however, often do not allow a craftsman to perceive it worth his while to take several days to produce a single piece of handicraft. The challenge therefore lies in being able to enhance the mastery of that handicraft by enhancing its traditional occupational viability and, within that endeavour, to further strengthen its cultural and social relevance.

In order to provide a conceptual framework for the papers on handicrafts in this session, we may examine the viability of the linkage between taking steps to encourage skilled artisanship and craftsmanship, and bringing the results to the itinerary of cultural tourism. The craftsman is under pressure and his skills are threatened; he faces the challenge of mass need versus his own time-consuming artisanship. We wish him to continue, yet we are fully cognizant of the problems. We wish to bring the labour of the village loom to the living room or the products of the potter’s wheel to the fine-dining table. We wish the visitor to fully appreciate the cultural diversity, the quality, the skills involved, yet we are constrained by the need to hold a balanced approach.

In the pursuit of attaining that viable linkage between artisan crafts and sustainable tourism, we are looking to bridge a substantial gap — one that may initially appear to threaten tradition, to break customary styles of artisanship and production, to introduce an end use which may be unconnected to the handicrafts’ initial intent; for example, a singular, vegetable-dyed, hand-woven burial clothe or “ikat” to evolve into a marketable item for significant tourist consumption. We wish to acknowledge cultural diversity, individual artisanship and exceptional skill, and we wish to do this in the face of globalized needs.

A necessary initial step is the identification of the handicrafts (and especially of the master artisans and craftsmen responsible for producing or teaching or supervising the production of those crafts) within the context of intangible cultural heritage, particularly when under threat. Techniques may need reviving, even traditional methods may require some innovative and creative touches and contemporary technical assistance. New markets need identification, and artisans need to be aware of changing market tastes.

I wish to share here a brief story of an attempt at linking artisan craftsmen producing handicrafts to a burgeoning tourism market so as to sustain and maintain the crafts,
to acknowledge the artisan and to lift the level of visitor experience to one that is truly culturally enriching.

The island of Penang with its historic city of George Town, has long been on the tourist map, but more for its rich architectural heritage, its beaches, its hills and its food. Its artisans and handicrafts have certainly been misplaced somewhere in all that glorious architecture. In 2000, the Penang Heritage Trust conducted a survey of traditional trades due to an impending repeal of rent control. This was meant to locate and identify artisans and traditional traders so as not to loose them in the mayhem following the repeal. An off-shoot of the study focused on introducing these trades to schoolchildren as part of a heritage educational programme; the children chose to attach themselves in informal apprenticeship and to also document processes and materials which they then interpreted in greeting cards, calendars, photographs, paintings, songs, dances, plays and heritage trails.

For the children, it was an enriching experience; for the artisan trader, often aged, it was initially perplexing, even a little annoying (all these noisy children). Subsequently, it was somewhat amusing (they’re so inept..) and eventually it was gratifying and pleasing (..they actually think my work is so important). The interpretations by the children (such as the dances, plays, and photographs) were viewed with admiration and a sense of wonderment that what they had been doing all their lives was actually worthy of such interest.

The next stage of the programme involved a logical follow through, operationalizing the linkage between the handicrafts produced by the artisan and the promotion of these handicrafts to a wider market so as to improve his earnings as well as provide a truly worthy cultural experience to the visitor.

Heritage trails which involved traditional and endangered trades and artisans were drawn up. A layer of learning was added by children documenting processes, materials and modes of production, and drawing up interpretation flyers for display and distribution to cultural visitors. Initially conducted with a very low budget, the state tourism boards were more than quick to jump on the bandwagon. Slick glossy brochures are now being financed by the government for distribution on a large scale.

It was felt that the next stage should be a much higher-level acknowledgement of the appreciation felt for the artisan who had actually developed and pursued his talents to exceptional levels. The scheme aims to bring artisan skills and products to full public attention with financial rewards and active promotion. The Living Heritage Treasures Awards of the Penang Heritage Trust was put in place in a move to protect skills and techniques and the people possessing them because these are considered essential and critical in the continuation of our intangible heritage. The skills they carry with them need to be acknowledged, documented, preserved, promoted and transmitted. And because these individuals are often old and often lost somewhere in the contemporary technology rush, they are usually experiencing scarcity, vulnerability and loss of significance. Locating the intangible heritage within the tourism agenda would ensure an added-value experience for the visitor, while achieving sustainability of the skill.

Financing was sought from the HSBC Bank, nominations were sought from the public, and a panel of highly respected individuals was formed to sift through the nominations. Awardees receive a high degree of publicity, public acclaim and honour, financial assistance for the rest of their lives and their skills, processes and artisan works are fully documented for posterity.

Most importantly, the awardees are protected and their products are promoted and disseminated as the by-products of the award. The most important test of the scheme lies in examining its ability to fulfill the test of sustainability. Since greater public awareness
has been created and a greater appreciation of tradition and skills, of handicrafts, and of the particular individuals who have persisted, maintained, promoted and developed Penang’s intangible cultural heritage, the linkage with cultural tourism becomes manifestly evident.

Each of the awardees so far has been featured in the local and national press continuously, their artisan works are sought after, as is their attendance at art festivals, exhibitions etc. Where it has been possible, their works have been exhibited, and displayed for sale. The Traditional Trades Trail is one of the most popular and successful, both self-guided as well as with UNESCO Cultural Heritage Specialist Guides.

In the process of perpetuation and development of individual and exceptional artisan skills and techniques by linking them with tourism, the income-generator factor pushes for a training system which allows transmission of the skills. The cultural traveller is looking for “genuine” products, and he is willing to pay for them. It is the prevailing economic conditions, the rewards available and the sense of achievement and pride in attainment of the skills that will determine whether younger apprentices take up the challenge.

One of the most defining moments in the Penang Heritage Trust Living Heritage Treasures Awards was when the traditional signboard carver, a year after he had been named an intangible cultural heritage, modestly told news reporters that he had never felt so moved or so encouraged, and that his modern family (who had been previously dismissive) were, for the first time, so proud of him and the work that he had been doing all his life. In the meantime, he could barely fulfill his orders and needed help.

The products of intangible cultural heritage are clearly enhanced, and cultural visitors become both the recipients as well as the drive and energy behind the continued production.
Introduction

Intangible heritage often plays a big role in the development of tourism all over the world, and Sa Pa is no exception. For over the last decade, Sa Pa has become a popular tourist destination, and its diverse ethnic minorities with rich handicraft traditions undoubtedly have contributed significantly to make it attractive to tourists. This presentation aims to analyze the participation in tourism development of Hmong women and girls in Sa Pa through production and trade of handicrafts, and to provide some recommendations of how participation can be improved to maintain Hmong identity on the one hand, and increase income on the other.

Sa Pa and the Hmong Ethnic Group

Before 1945, Sa Pa, Lao Cai province, 300 kilometers northwest of Hanoi, was a French summer resort. Between 1945 and the early 1990s, Sa Pa was a forgotten town with very few outside visitors except some groups of Vietnamese immigrants who arrived under the New Economic Zone programme initiated by the Vietnamese government, primarily in the 1960s and 1970s. Since the early 1990s, thanks to its picturesque landscape, cool climate and diverse ethnic communities, thousands of tourists — initially foreign, but recently also Vietnamese — have been choosing Sa Pa as their holiday destination. While the first in this contemporary wave of tourists reached Sa Pa in the early 1990s, it was several more years before Sa Pa became popular. Since the late 1990s, Sa Pa has become one of the “must-see” destinations for foreign and Vietnamese tourists alike.

The town of Sa Pa is mostly populated by the Kinh ethnic group — the ethnic majority of Viet Nam. People of ethnic minority groups, namely Hmong, Dao, Tay, Giay and Xa Pho, live in villages that lie in valleys and on mountain slopes in the vicinity, deriving their livelihoods from terraced fields, upland cultivation, animal husbandry and, to a certain extent, forest products (for example, the business of collecting and selling cardamom has become very profitable for many Hmong and Dao families in recent years). Few ethnic minorities engage in trading (except for handicrafts, as will be discussed below). This presentation is about the Hmong, the main focus of my dissertation research.

Originally from China, the Hmong have migrated to Viet Nam during the course of the last 200-300 years and have settled in Sa Pa for the last five or six generations. Members of this ethnic group account for slightly over 60 percent of the population of the district of Sa Pa, and occupy most of the villages close to Sa Pa town. The Hmong, in general, and the Hmong group in Sa Pa, in particular, are often known for their handicraft skills. The Hmong carry out the whole process of making their own clothes, from the beginning stages of growing and processing hemp to weaving, dying with indigo, embroidering and making clothes.

As tourists began coming to Sa Pa and wandering into surrounding villages, the first encounter between Hmong and tourists (primarily Westerners at the time) presented the Hmong with the opportunity of a new source of income. They now realized that the old pieces of clothes they had hanging in the attic collecting dust could be sold to make money
to buy food to supplement the meager family diet. Old women started packing up old clothes to take to town together with their young granddaughters, who later also became active participants in tourism development either by selling handicrafts or working as tour guides.

The Hmong and Handicraft Trade

Because clothes of the Hmong in Sa Pa — indigo-dyed plain pants and jackets with two embroidered bands on the sleeves — are rather plain, the sale of old clothing items by old Hmong women and their accompanying granddaughters did not go very far. In response to the expressions of interest of an increasing number of tourists, some active and adventurous Hmong women from Sa Pa departed on long journeys to the neighboring provinces of Yen Bai or Dien Bien, where another group of Hmong reside, to collect their old clothes, which are elaborate pleated skirts covered in embroidery, batik and appliqués. Initial trips were successful, and later some of the Yen Bai Hmong picked up the task of going around their province collecting old skirts while Sa Pa Hmong women turned back to their task of selling handicrafts.

With Sa Pa slowly becoming a popular tourist destination, and at the same time, a regional trading centre, Hmong women from Bac Ha also began to come with materials and accessories purchased across the border in China, including hemp thread, linen and ribbons. Bac Ha Hmong women have set up stalls on the second floor of the main market in town, and most of their customers are local Hmong, who buy the materials for their own consumption as well as for business with tourists.

At the suggestion of tourists who had traveled around the world, old Hmong women, with their life-long skills of sewing and embroidering, took apart old skirts they bought from Yen Bai, combined them with new materials and accessories they bought from Bac Ha Hmong women, and made products with everyday functions such as bags, hats, shirts, blankets and pillow covers. In free times (that is, between assembling new products and selling), the Sa Pa Hmong women also embroider new pieces, which they later also use for their new range of products. Young Hmong girls who are new in Sa Pa town (and therefore do not yet have jobs as tour guides) focus strictly on selling handicrafts and often take pieces from these old women to sell in the street. They also embroider during their free time, but their pieces are often for their own consumption (new clothes for the New Year or gifts to friends).

Vietnamese business people in Sa Pa town were quick to sense the opportunity for profit in the handicraft trade and, with the larger capital available to them and existing facilities along the main streets of town, also opened their handicraft shops. The Vietnamese business people also buy old skirts from Yen Bai Hmong women, new materials and accessories from Bac Ha Hmong women, and new embroidery pieces from Sa Pa Hmong women, assemble new products themselves, and sell them to tourists. Most Vietnamese businesses also work with wholesalers in Hanoi, Ho Chi Minh City and overseas, and through these channels Hmong products make their way into larger domestic and international markets. Although every now and then transactions take place directly between Hmong and a wholesaler, these are very rare and the Hmong still have little direct contact with wholesalers.

There is another factor that influences the handicraft trade in Sa Pa: district government controls. The local government regulates the space where actual sales take place. In accordance with district government regulations, most Hmong women concentrate in the upper level of the town’s main market, where they pay 50,000 VND/month for a small space in which they can also fit a sewing machine for production as well as make sales. Those Hmong women who do not reside and trade permanently in town occupy the more temporary spaces on the side of the main street.
Discussion

Through handicraft production and trade, Hmong women not only from Sa Pa, but also from other northern regions including Yen Bai and Bac Ha, actively take part in tourism development in Sa Pa area. Through these activities, they gain opportunities to both increase their income and promote their traditions.

Traditionally, the Hmong depended on agriculture for their livelihood. In the beginning stages of tourism development (from the early to late 90s), most Hmong women and girls only used the income from handicrafts trade as a complement to their income from agricultural activities. Most of them only came to Sa Pa town to sell in the idle seasons (for example, the time between the end of one crop and the beginning of another). More recently, as the handicraft trade has come to generate significant incomes for many Hmong families, many Hmong women and girls have become full-time sellers in the market, leaving the agricultural work and household chores for other, primarily male, family members. Although there are no statistics on the actual incomes generated by the handicraft trade, the fact that the women now devote all their time in the trade shows its current importance within the household economy.

The development of the handicraft trade in Sa Pa town as the result of tourism development has created a number of significant changes within Hmong village life. One of the major changes relates to the labor division, which traditionally lay along lines of gender and, to some extent, age. Nowadays, new sets of labor relations have evolved from Hmong women's new occupations. Some Hmong women are wholesalers, while others are retailers. Some have become the employees (embroidering) of Vietnamese employers (wholesalers). This new employer/employee relation has also penetrated the villages, where families with income from handicrafts (but without much extra labor) can hire families with labor to work on their rice fields in busy times.

Another change has occurred in gender relations. Traditionally, Hmong men work and travel far from home, while women stay at home to take care of household chores. Now Hmong women's participation in the handicraft trade has taken them away from home, and men stay behind to take care of tasks that once belonged to women. Young Hmong girls who earn income from the trade have more power to determine their own life than Hmong girls in the past. Many are choosing not to marry young, as their mothers and grandmothers did, but to continue working and use their income to support their families in many significant ways, such as house construction, weddings or hospital bills, or education for their younger brothers and sisters. Some have decided to advance their own education (for example, by going to English classes in Hanoi) at their own expense or with help from friends they have made through work in tourism.

The involvement of Hmong women in the handicraft trade also gives them entry to wide social networks that go far beyond Sa Pa's streets and handicraft booths. For the first time many Hmong are having direct interactions with outsiders, including the Vietnamese, foreigners and members of other ethnic groups living in the area. These contacts have enabled many Hmong, especially girls and young women, to become fluent in both English and Vietnamese - languages Hmong did not speak in the past.

The Hmong and the Vietnamese have developed a mutually dependent relationship. The Vietnamese rely on the skills and knowledge of the Hmong to gain profits, while the Hmong depend on the Vietnamese for employment and sale of their handicrafts, which means further income for their family. However, there is a reality that the Vietnamese have gained a larger benefit from the development, and the situation can be changed to provide an equal share among the groups.

Under the impact of tourism development, the Hmong handicraft tradition has been
maintained and, in many ways, further developed. This is especially important in times like these when more and more people of different ethnic groups have turned to ready-made clothes from China, which are cheap and widely available in even the most distant markets. The Hmong women in Sa Pa are now engaged in making handicrafts on an unprecedented scale. However, the Hmong now might not participate in the full process of handicraft production as they used to. For example, the stages of growing hemp, weaving cloth and dying it indigo have somewhat been eliminated due to the availability of ready-made cloth. The Hmong women only focus their tasks on embroidering new pieces and assembling new products.

The impacts of the handicraft trade do not only happen to the Hmong women in Sa Pa, but also to women who live in faraway places where tourists cannot reach. They also spend time embroidering and making clothes to send to Sa Pa for sale. And because tourists are more interested in old pieces of clothing and the pool of old clothes is not unlimited, many would wear new clothes for them to get old before sending them to Sa Pa through groups of Hmong collectors who now travel paths all over the northern mountains.

Conclusion

This presentation shows an example of how a local community has actively been engaging in tourism development and using their intangible heritage as an important part of this development. All Hmong I talked to acknowledge the benefits that they have gained from such participation. However, looking at the whole situation, there are areas that can be changed in order to strengthen the participation of the ethnic minorities in sustainable tourism while maintaining their valuable intangible heritage. Once such organization has been working in Sa Pa since 1997 for such objectives. It is Craft Link, a Vietnamese non-profit organization that links local artisans with a wider market. Craft Link works with artisans, mostly marginalized and disadvantaged, to improve their production, train them with business skills such as book-keeping and marketing, and help them sell products at a wider market. Craft Link works with four different groups in Sa Pa, using locally produced materials (including hemp cloth and embroidery pieces), and selling their products at their shops in Hanoi, Sa Pa and through the exporting network. What makes the work of Craft Link different from the work of other Vietnamese businesses in town is it provides new designs which helps to increase the product sale. It also provides the producer groups with opportunities to meet and work directly with buyers and exporters in Hanoi by inviting them to participate in its annual handicraft bazaars.

Women who participate in Craft Link's projects have a few more advantages compared to the rest of the producers and sellers in town: (i) they earn a better wage due to Craft Link's principle of fair trade, (ii) their products are better designed and more suitable to market needs, (iii) they have access to a more regular and wider market, and (iv) Craft Link encourages the producers to use their self-produced materials rather than Chinese ready-made materials, which means producers can take advantage of more of their handicraft skills.

While the Hmong women who do not participate in Craft Link's project have been able to do very well, I believe that some extra help from external fair trade organizations in provision of wider markets and better skills can facilitate the process to make it more favorable for the producers.

Notes

1 Because the ethnic classification is a complicated issue, I do not go into it in this paper and deliberately refer to different Hmong groups in Viet Nam by their locations, rather than by official labels given by the Government.
2By saying this, I do not imply that the Hmong have always been living in isolation. They have always had contacts with outsiders, but the contacts have never been this direct, regular and intense.

3Craft Link’s operation is similar to other fair trade organizations such as ATA (Aids to Artisans).
People and/or communities are inseparable from the cultures that they create and are a part of. Traditional culture and indigenous people reflect civilizations that are ancient and are the forbears of what we are today. How well we have preserved or conserved the values and aesthetics of the past and how well we have assimilated them into our contemporary society of today would reflect the status and character of who we are as a people today.

It is important, perhaps, at this juncture to examine for ourselves as a society, or as communities, to think carefully about the aspects of our lives that define who we are as a people: what aspects we hold dear and precious and “sacred” for ourselves; what aspects we are willing to share with visitors; and therefore what we are willing to part with, i.e. to give away or even sell!

Sarawak Tourism and Crafts Culture

Tourism in Sarawak is a fairly new industry started only in the 1970s. The Sarawak Tourist Association was just a few years old when the State played host to the Pacific Area Tourist Association (PATA) delegates after their conference in Singapore in 1971. I was a freelance journalist then, waiting for entry into university, and was sent to cover the PATA tour to the Bidayuh longhouse of Kampong Benuk with much curiosity and interest.

The delegates were interested enough with the cultural performances and local cuisine that was specially laid out before them. But what annoyed me then was a foreign couple throwing candies to the longhouse children — not unlike throwing corn to the animals!! That was certainly a picture fresh in my mind about the “ugly tourist”!

Since then, the Sarawak state government, in realizing the importance of the growing tourism industry, has created a separate Ministry of Tourism in the past ten years. The Sarawak Cultural Village at Damai Beach, 45 minutes from Kuching, was opened in 1996 in time for the Commonwealth Heads of Governments Meeting (CHOGM); and only recently in July 2003, the new Tourism Complex is opened at the restored Court-House Complex.

In Sarawak, there are several government agencies involved in crafts:

- Sarawak Craft Council (fairly new, less than 10 years)
- Malaysian Handicraft Development Corporation, Sarawak Branch (set up in the late 1980’s)
- SARAKRAF (an agency under the Sarawak Economic Development Corporation, set up 1980’s)
- WEDA (Women’s Economic Development Agency in Department of Agriculture)
- Sarawak Museum (custodian of cultural artefacts and historical monuments)

And other non-governmental agencies like:

- Society Atelier Sarawak (The Arts and Crafts Society of Sarawak)
• Tun Jugah Foundation
• Community Associations such as Orang-Ulu Association; Persatuan Melayu Sarawak; Dayak Bidayuh Native Association; Melanau Association etc.

The multi-cultural character of Sarawak with its more than 25 ethnic groups has become an attractive part of Sarawak’s tourism promotion. Various cultural symposiums are held regularly that are sponsored by the government to provide avenue for checks and cross-checks on cultural correctness and interpretation.

**Rumah Garie, Sungai Kain**

This Iban longhouse of 31 “bileks” or apartments has about 40 women who know how to weave in silk the traditional “Pua-kumbu” ikat textiles. In fact, their skill has won them not only the UNESCO Seal of Excellence for Handicrafts, but also two women (Bangie ak Embol and her mother Karama ak Dampa) jointly won the UNESCO Crafts Prize (Asia-Pacific) for Natural Dye Weaving in 1998.

The silk success story goes back to 1988, when realizing the decline in Iban weaving (especially in natural dyes) caused Society Atelier Sarawak, the Sarawak Museum and the Sarakup Indu Dayak Sarawak (Iban Women’s Association) to organize a Revival of Natural Dye Workshop sponsored by the Canada Fund. The Sarawak government was embarking on a silk-project, and we also thought it appropriate to introduce the weavers to silk yarn. Out of the 70 Iban women who gathered at the workshop who came from 5 different weaving districts, it was the women from Sungai Kain who persevered to master the art of weaving on the back-strap loom with silk yarn.

In 1989, we held the first exhibition of their silk textiles at the Sarawak Museum; and since then, silk “pua-kumbu” has earned its place in galleries and museums internationally. Bangie ak Embol and Nancy ak Ngali have travelled around the world to show their weaving talents; and to promote Sarawak as a tourist destination. They have been to Paris, Sweden, Adelaide, Tokyo, Kyoto, Manila, Bangkok, Singapore, Honolulu and ten other cities in the USA and Canada!

The nice hand-woven silk “pua kumbu” shawls of Rumah Garie are now real “designer” fashion items, which we also sell as “wearable art”! You either wear them around your shoulders, or hang them on the wall. They have been exhibited in Paris, London, Zurich, Sweden, Australia, Japan, USA, Canada and India. They are carried in prestigious galleries such as Aseana Gallery, Artrageously Ramsay Ong Gallery, DFS Galleria in Kuala Lumpur, the Asian Civilisation Museum in Singapore, and in boutique resort hotels such as Banyan Tree and the Datai in Langkawi.

These silk “pua-kumbu” shawls, however, are very up-market items, made in the longhouse, but sold to the global market.

My other involvement in textile and fashion design actually originated from a request from the local Iban community (in particular the Sarakup Indu Dayak Sarawak or Iban Women’s Association) and Orang-Ulu community in the mid 1980’s. They wanted a textile with their cultural motifs that they could make into garments which would give them their distinctive cultural identity. Initially, I was working with screen-printed cottons and rayons. However, I was very interested and determined to try to print these motifs in natural dyes onto cottons and silks. Since 1999, after working with natural dye experts, we were able to have natural dye hand-printed cotton sarongs as well as silk scarves “selendang” and shawls.

These natural dye hand-printed silks have also received the UNESCO Seal of Excellence for Handicrafts and the Japanese “G” mark.
Presentations

They are now a unique signature of EO-Edric Ong design, and are not only proudly worn by the communities, but are sold to boutiques and galleries worldwide.

The longhouse of Rumah Garie, Sungai Kain is not on the tourist map. It is obscure and far to reach. However, for very specialized interested parties, Society Atelier has organized trips there as post-Forum tours after the World Eco-Fiber & Textiles (WEFT) Forum 2001 and 2003, when the Iban women weavers conducted a special “ngar” ceremony for mordanting the cotton yarn used in their weaving.

In this case, we do not intend to make this a regular tourist destination, for I believe that this will only distract the weavers from continuing to weave the finest Iban cloth in the world!

Lessons

“Eco-tourism” is, I believe, not mass-tourism, and therefore the crafts that we are going to associate with eco-tourism are not the same type of mass-produced crafts that are churned out from "factory-line" operations!

In the eco-tourism context, the crafts made are indigenous to the particular area and community, and are a reflection of their culture and history. In the case of Nanga Sumpa and of Bakelelan, the basketry now made are still of good quality and sales to visitors to give additional income to the makers.

I am always encouraged by the fact that my Iban women weavers of Rumah Garie have been successful, and many have seen their children through school and college from the income of their textile weaving! They have maintained very well the cultural importance of their weaving, and the new markets for these textiles have also contributed to their excellent quality.

Eco-tourism is also not to be too intrusive and is non-disruptive to the community life. The crafts that are purchased by the eco-tourist, therefore, convey extra meaning since most of the time they are purchased directly from the maker, and the environment and context for which they are made will make them more special.
The Use of Intangible Heritage in Crafts Revitalization for Economic Development
Victorino M. Manalo, Former Director, Metropolitan Museum of Manila, Philippines

Local Narratives as Intangible Heritage and their Role in Marketing Crafts:
Some Thoughts on the Traditional Jewelry of Dauis, Bohol (Phil.)

- Craft producers often don't earn minimum wage for their labor
- Product prices are not based on costing based on time/motion studies and other empirical factors
- The more they produce the more they lose
- Materials are just being converted into cash to participate in market economy
- Intervention Programmes only increase unit production which increases losses

The Problem in a Basket

The Project
Brief Description:
- A cultural tourism development project focused on the church complex of Our Lady of the Assumption (Roman Catholic) Parish in Dauis town, Bohol Province, Philippines.
- The Project has a component for revitalizing the local traditional jewelry
- Other components include setting up heritage banquet and dining facilities, bakery, complex tours, etc.

The Parish Community Mission Statement
To be a well-spring of the spirit and of development for Bohol.

The Intangible and Tangible Resources of Dauis

The view, Church, Mariveles Palms tree
Activities/Projects

- Heritage transport services
- Casa development
- Shops development
- Bakery
- Church complex tour
- Traditional crops farming
- Tour guide training for the youth
- Etc...

The Jewelers

Erma Bunachita
32 years old

The Jewelers

Ramir Aranas, 45
Miguel Delololes, 44
Dioniso Delololes, 40
Cyrus Delololes, 40
Cristito Tubal, 50
Noli Ampatya, 35
Charito Zapiga, 57
Marilou Panlaligan, 42
Chint Abarca, 34
Roxana Delololes, 48
Roland Lagozo, 45
Zita Lagus, 44
Dario Carrascal, 36
Edemera Obango, 35
Eustacio Clarisa, 56
Teodilo Sarracumba, 63

Traditional Jewelry Designs

Halo halo pendant with Aslian chain
B бонусу кошелек, 12
Rusa earrings, Gomantong earrings, Buriak earrings

Business Analysis

Overhead Costs
- Labor
- Materials
- Electricity
- Rent
- Tools and Gigs

Must have Surplus for

- Profit Sharing (Wealth Generation for the Poor, Beyond Salaries)
- Environmental Management
- Research and Development
- Debt servicing
- Marketing
Suggested Sales Levels per Year

**Php 6,000,000** or **USD 143,000** or **12,000** pieces at an Average of Php 500 per piece: 34 pieces/day

How to Achieve this Sales Level?

Through effective industry / business planning and implementation

(Creative) Industry

Supply ↔ Production/Delivery of Services ↔ Marketing

Need:
- Planning
- Managing
- Marketing

Marketing

The Management of price, product, and messages based on the interaction between audience and producers

How to Market to Sustain the Level of Sales Required

Need Marketing Handles / Sales Pitch

Possible Launching Points for Marketing Handles

Intangible Heritage / Local (Traditional) Narratives
Traditional Jewelry Narratives

• One of the pioneering jewelers was Esteban Sevilla who moved to Dauis in the 19th century.
• Among his assistants was a member of the Loquidiano family.
• Many members of the Loquidiano family were jewelers / platinum.
• Traditional styles and traditional names: buho, buho, sahita, dina, guasat, bombon, bola-bola, almac, linlagen, binamay, estiblantias, pukap, pillik, cala, pinol, habano, mariano, alijor, etc.
• Some products were made for the 1915 Agricultural Fair in Manila.

How to Use for Marketing

• The Philippines has a long jewelry tradition, Pre-M栏sic to Spanish to the present. This means high quality.
• Dauis is an outpost of that tradition (actually many other places, eg: Pescador, Bulacan, Quitap, etc.) This means unique.
• Many of the lost patterns and names are still known in Dauis. Unique.
• Dauis jewelry skills handed down thru generations. Integrity.
• Certain designs are associated with certain personalities. Interesting.

New / Revival Designs

Dauis Complex Narratives

• Dauis is the Wellspring of the Spirit as evidenced by the sacred spring in the Santiago.
• Dauis is at the crossroads of culture and history as seen in its architecture.

How to Use for Marketing

• Design articles on the theme of prayer and religious pilgrimages.
• Some designs could be austere.
• Some designs could have Chinese, Spanish influences or even reflect the merging of cultures.
• Some designs could have water themes.

ESD Narratives

• Environment: the sacred spring and the setting of Dauis reflect the delicate balance of nature.
• Society and Culture: the symbols and patterns found throughout the complex show the influence of many cultures.
• Economics: the church complex will be a showcase of the positive effects of well planned cultural tourism programs. The thrift of the ivory head and hands of the statue of the patron (Our Lady of the Assumption) is a manifestation of the issue idle poverty.
• Stress interconnections: the fight during down.
Presentations

How to Use for Marketing

- Create a design of the hands and face of the Virgin
- Create an Ecology Collection with themes like mangroves and coral and marine life and textures
- Create a collection based on symbols from the church complex that reflect other cultures

Crafts in a Global Consumerist Context Narrative

- Crafts are seen as gifts
- Crafts are seen as personal vs. impersonal (money)
- Crafts incarnate the local vs. the global
- Crafts are a form of rebellion against Global Consumerist Hegemony

How to Use for Marketing

- Stress that the craft pieces are unique, personalized and part of a long tradition
- Offer personalized engraving of names or even a set of personal symbols from which to choose

Putting it Together

Create a Tour and Script for the Duomo Church Complex

1. Begin with the Interpretation Center: the community
2. Church: Spirituality
3. The Sacristy and the Tower: National History
4. The View / the Grounds: the Environment
5. Conversion: Interchange of Cultures / the Role of the Arts
6. The Jewelry Center: Distillation of the Complex story through personal and community expressions

Putting it Together

Duomo is a spiritual center situated at the crossroads of culture and history. It is one of the last outposts of traditional jewelry which comes from a long proud and colorful heritage. This heritage is reflected in collections which are of the finest quality and workmanship. Collections stress such themes as the sacred, the environment and foreign influences as well as personal and community stories. Designs are traditional but also innovative and creative. Pieces make unique and personal gifts which distill the beauty and feeling of the Duomo complex. Purchases help community tourism development project for the poor.

Putting it Together

Future Products: Combine Metal and Clay to create small clay figurines of saints with frames using local motifs.
Crafts and Traditional Narratives in a Global Context: Points to Ponder

- Some crafts are sacred and cannot be adapted for consumerist purposes
- Not all stories can be used for marketing. Stories are about ourselves
- People need enterprise and stories help to maximize sales
- Competition is stiff in a global consumerist system
- Stories make it easier to innovate because they provide guidelines and directions, even anchors and molds
- Stories as intangible heritage help create innovation with a heart
Seal of Excellence for Handicrafts
Vanessa Achilles, Programme Officer, Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
Functional or Decorative

- Terracotta fruit bowl (Bangladesh)
- Ceramic bird ornament (Korea)

Traditional or Modern

- Deva candle holders (Thailand)
- Scripture & Winda (Myanmar)

Tangible and Intangible Skills

- Technical aspects:
  - Loom set-up, pottery throwing, metal hammering, etc.

- Intangible aspects:
  - Patterns, folklore elements, selection of raw materials and recipes, purifying rites, etc.

Self-used or Income-generating

- Water jar (Northern Thailand)
- Craft fair (Kashidistan)

What is “Culture-Based Handicraft Development”?*

Inspiration from tangible and intangible aspects of a culture.

Tangible can be touched
- Examples: materials, buildings, food, daily objects, musical instruments, clothes, ornaments, books, means of transportation, painting, furniture, animal, trees and plants, etc.

Intangible cannot be touched
- Examples: philosophy, oral traditions, festivals, techniques, skills, folklore, performances, music, song, drama, design, patterns, knowledge, social practices, etc...

Developing Culture-based Products

Process where traditional items (design & product) are re-defined or interpreted within another context of usage.
Example of Culture-based Product

Developing Good Culture-based Products

Understanding the Target Markets

Background and Context of the UNESCO Seal of Excellence

UNESCO Seal of Excellence

Background and Context

- Increase level of exchanges
- Better/easier access to markets
- Increased competition / saturation of markets
- Uniformisation / loss of diversity / loss of quality
- Craft as a tool for poverty alleviation and cultural diversity preservation

Chanthaboon market, Bangkok

Consultations in 1999 - 2000 with World Crafts Council (WCC) and ASEAN Handicraft Promotion and Development Association (AHPADA) on the development of the Seal

Sub-regional – delivery mechanism through ASEAN affiliated NGO: AHPADA. Seal of Excellence for Handicraft Products in Southeast Asia was established jointly by AHPADA and UNESCO in 2000
Milestones

2001: first year of awarding the Seal in Southeast Asia

2004: first expansion in Asia (Central Asia and South Asia)

2006: replaced the prestigious Craft Prize (sustainability), UNESCO Flagship project for Handicrafts

Next phase of expansion

The Seal Programme in Asia

Central Asia (2004) - CACSA

(Central Asian Craftsmen and Artists Society)

Northwest Asia

Kazakhstan

Uzbekistan

Kazakhstan

Southwest Asia

South Asia

India

Pakistan

Bangladesh

Southeast Asia

Indonesia

Philippines

Malaysia

Thailand

Development of the Seal Programme

- South Asia, 2001
- Southeast Asia, 2004
- Central Asia, 2006
- East Asia, 2006
- Central Asia and Southeast Asia, 2008
- Africa, 2008/2009

Objectives and Overview of the Programme

Between 2001 and 2007, 505 high quality products from Asia have been awarded the UNESCO Seal of Excellence.

Objectives of the UNESCO Seal Programme

- Provide market opportunities to ensure sustainability of handicraft industries
- Establish rigorous standards of excellence for handicrafts
- Encourage innovativeness
- Offer training and support services
Objective 1: Provide market opportunities to ensure sustainability of handicraft industries

By providing new market opportunities, the Seal programme aims to enable handicraft producers to establish sustainable livelihoods. This will be achieved through developing networks of handicraft producers and buyers, including the higher-end of the market, and through exhibitions and trade fairs.

Objective 2: Establish rigorous standards of excellence for handicrafts

The UNESCO Seal aims to establish a credible quality control mechanism that upholds rigorous standards of excellence. It aims to ensure that when consumers buy UNESCO Seal-awarded handicrafts, they are buying high quality, culturally authentic products that have been manufactured in a socially-responsible manner with respect for the environment.

Objective 3: Encourage innovativeness

While it seeks to promote the continuation of traditional skills, the UNESCO Seal also encourages product innovation in order to ensure that handicrafts remain relevant, valuable, and marketable in modern life.

Objective 4: Offer training and support services

UNESCO Seal aims to provide capacity-building and training workshops to assist craft producers in the improvement of their product design and marketing, development of their markets, and protection of their intellectual property rights.

The UNESCO Seal is a Benchmark, not an Award

The UNESCO Seal is awarded to specific craft product lines which pass rigorous, set standards of production.

- Standard of quality

A Benchmark

It is not an award to the one or two best products. All products which pass the criteria of the Seal may be awarded the Seal stamp of approval.

- Improve the industry standards
A Benchmark

The Seal is awarded to products and product lines – never to individuals or collectivities.

→ Quality insurance for the customers.

Seal Process

• Submission
  Producers of handicraft products and product lines from participating countries are invited and encouraged to submit their highest quality items for consideration annually.

• Judging / Evaluation Process
  The judging takes place in September each year. Products that meet Seal standards are certified with the "Seal of Excellence."

• Awarding
  Products that are awarded with the Seal of Excellence will be announced in early October each year. The appearance and number of certificates awarded is at the discretion of the judging panel, UNESCO and the sub-regional partners, and may vary from year to year.

UNESCO Seal of Excellence

Judging Criteria

An international selection panel judges submissions annually on the basis of 5 criteria, ALL of which might be met by those products certified with the UNESCO Seal of Excellence.

5 Judging Criteria

Excellence
Authenticity
Innovation
Eco-friendliness
Marketability

+ 1 pre-condition: Social Responsibility

Benefits of the Seal

Marketing support
Capacity-building
Benefit 3: Trade Fair and Exhibitions

Regional Fairs:
- Bangkok BIG-BI, Thailand
- New Delhi, India
- Central Asia Fair, Kazakhstan
- China
- Manila, Philippines

Benefit 3: Trade Fair and Exhibitions

International Fairs
- Santa Fe Folk Art market 2006-2007
- Maison et Objet 2003-2007

Benefit 4: On-line Promotional Platform

Database of products

Benefit 5: Capacity-building Workshop

Product Assessment

2004: Thailand
2006: Vietnam
2007: Bhutan
2007: Myanmar
2007: Kazakhstan

Benefit 6: Public-Private Partnerships

Freight agreement in Vietnam (2006)

Benefit 7: Copyrights Protection

Discussion with WIPO to provide training on Geographic Indications
A Framework for Culture-Based Handicraft Development

Judging Criteria: Authenticity

2. Expression of cultural identity and traditional aesthetic values.
Demonstrated by a well-achieved application of aesthetic and cultural expression or traditional crafting technique.

Key Indicators:
- Inspiration
- Identity
- Traditional Aesthetics

A traditional craft has its roots in the past... but what we think of as traditional has evolved over time; tradition is not static.
An authentic craft is made by ‘real people’, often those who have made it over time, using some traditional elements or techniques. But, real people like to change the way they make things. Therefore, a new product can also be authentic. A test of whether or not a product is authentic may be to ask people if they recognize some aspect of a product as being from their community, if they think the product was made by one of them.

Judging Criteria: Authenticity

Authenticity analysis:
- Does the product involve local/traditional designs or a successful application of a traditional crafting technique?
- Is the source of inspiration obvious and credible?
- How does this piece of product identify or represent the maker?
- Are the patterns and technique used for this craft representative of the producer’s locality or geographical context?
- Are the colors/color mix traditionally used?
- Is the design of this product in line with its traditional use?

Moyang Saub (Spirit of the anchor)
DESAA, Malaysia
Sculpture traditionally used by the Mah Merri for healing purpose or worship

Decorative dried banana leaf trays
Sylva M. Campos Reeds and Weeds Inc. Philippines, 2004
3. Innovation in design and production.
Demonstrated by an effective and successful blend of traditional and contemporary, or inventive and creative use of material, design, and production processes.

Key Indicators:
- Overall design
- Color mix
- Innovative aspects

Harmonious blend of contemporary and traditional design, materials, techniques and processes

Innovative features:
- Design, technique, materials, function of the product
- Are the innovations appropriate for the intended use
- Originality, uniqueness of the product

Judging Criteria: Innovation
Showcase example
Vase
Wah Lwin Manufacturing Co., Ltd
Myanmar

Judging Criteria: Innovation
Showcase example
Felt jewelry collection
Tatyana Vorotnikova
Kyrgyzstan

Judging Criteria: Innovation
Showcase example
Lacquer round tray
Kim
Vietnam
Finding new sources of inspiration for culture-based products

Sources of Inspiration for Culture-based Products

- Our houses
- Houses structure and decorative elements
- Ceramics
- Cloth
- Lights
- Our temples
- Temple structure and decoration
- Ritual objects
- Offerings
- Our festivals
- Dance and performances
- Food
- Our flora and fauna

Sources of Inspiration

Animals
(pattern, shape, colors)

Tulipa Ostrowskiana
Tulip Revolution, Kyrgyzstan

Sources of Inspiration

Houses

Ladle (Ulutan)

Door knocker in Tashkent
Innovation – development of lines
Upgrading products to fit new trends

Innovation – diversification
Upgrading products to develop new lines

Skills Transmission
Increased market opportunities stimulate skills transmission.
Family transmission
Master to apprentice
Design, arts and crafts schools
Trainings
Self-teaching

Skills Regeneration
Uzbekistan, 2005
“kat” technology fabric
by: Mirzakhmedov Rasuljan

Vietnam, 2006
Lacquered bowl
by: KIMAC
Introduction to Performing Arts in the Context of Sustainable Cultural Tourism

Le Thi Minh Ly, Deputy Director, Department of Cultural Heritage
Ministry of Culture, Sport, and Tourism, Viet Nam

Ladies and Gentlemen,

The UNESCO 2003 Convention was established based on practical experiences in order to meet the needs of the international community in safeguarding intangible cultural heritage and promoting the diversity of cultural expressions. Performing arts are among the five domains of intangible cultural heritage defined by the Convention, and include art performances in festivals or in other community ritual ceremonies, music, body languages, puppetry, singing and so on.

Despite the definition, the reality is that very few intangible cultural heritage expressions are limited to one single domain. For example, the medium ritual of Viet Nam, known as Len dong ritual, is a synchronic expression of music, dance, recitation, chants, sacred objects, costumes, rites and rituals, as well as knowledge of the human, nature and cosmos. Therefore, performing arts are always organically linked to other domains, and together make the most unique, impressive and representative expressions of a given culture.

In order to safeguard performing arts, most of the countries in the region have paid considerable attention to documentation. This is a very important task, but is only one element of safeguarding. Safeguarding performing arts is not “freezing” traditions in a certain moment of time, but making those heritages live. “Living” means the heritage lives sustainably and is transmitted from generations to generations thank to diverse means and conditions. Therefore, “living heritage” is a notion that needs to be conceived and practiced in a thorough manner for the sake of the practicality of the safeguarding of heritage in contemporary life.

It is clear now that performing arts are also potential resources for tourism. The performing arts of the Asia-Pacific communities, strongly imbued with identity, compose a great potential for tourism, but also face great challenges. Attractive, lively, easy to understand and full of feeling, performing arts have many strong points. Therefore, most tourist programmes try to explore indigenous performing arts as much as they can. As a result, traditional arts are abused and weakened, the community becomes calloused towards them and traditions changed towards bad direction. These are challenges raised by tourist development. How to protect traditional cultures so that they can be promoted and explored sustainably and how to define sustainable tourism from the point of view of safeguarding and promoting the values of performing arts?

With the topic "Performing Arts in the Context of Sustainable Cultural Tourism", we will be hearing four case studies from Viet Nam, Thailand, Malaysia and Lao PDR. These presentations will touch upon the questions of how to revive traditional performances which used to fall into oblivion and belong to the past because they were “orphaned”; how to get communities to participate in the process of revival and transmission of performing arts? Should we “reproduce” the traditions that have already became strange in today’s life? In fact, more and more theaters and performing arts are established for tourist purposes. How to promote these cultural mechanisms to serve a community’s benefit? I hope our international experts and colleagues present here today will share with us their own experiences through their case studies.
Viet Nam has been approaching this problem in many ways, some successful and some not so successful. One of our most useful and transformative efforts recently was our involvement in the Smithsonian Folklife Festival last June and July. Together with four other countries of the Mekong, Viet Nam took a group of 39 village performers and craftspeople to Washington, D.C. to join the Festival. Many cultural officials thought we should take the easy road and bring professional performers from the national troupes, but we understood this was an opportunity to learn how to work with performing artists from villages and communities, who are often overlooked when it comes time to organize tourist programmes or international tours. This was a very difficult effort, but we learned that if we were willing to take a chance to bring village performers, the American audiences loved it. As we continue to organize festivals and programmes in Viet Nam, we have a new confidence that audiences—visitors as well as Vietnamese—will be interested to see our intangible heritage presented by the people who create it, not by professionals. And the local people—not only those who went to Washington, but their neighbors and people in other villages around the country—have a new sense of appreciation for their heritage and a new sense of self-confidence.

And now I would like to invite you to listen to our first case study, another example of an important current effort here in Viet Nam, presented by Mr Phung Phu, Director of the Huế Monuments Conservation Centre (HMCC). Mr Phu’s presentation is titled “Introduction on the Project for Implementation of the National Action Plan for the Safeguarding of Nha Nhac — Vietnamese Court Music.”
Phung Phu, Director, Huế Monuments Conservation Centre (HMCC), Viet Nam
Nha Nhac was proclaimed as A Masterpiece of the Oral and Intangible Heritage in 2003 by UNESCO.

The diploma presentation and performance at UNESCO, Paris

Situation and Issues

Despite the efforts of various institutions for safeguarding of Nha Nhac in Viet Nam and other parts of the world, the lack of funds and documentation skills have undermined the safeguarding of Nha Nhac. The following problems have been identified which require urgent action:

- Only a few former artists who possess the know-how of Nha Nhac are still alive and they are now very old.
- Lack of network among practitioners and lack of qualified staff to carry out research (inventory, interview, etc.).
- Rapid declines of transmission of Nha Nhac traditional know-how to the younger generations.
- Lack of collection of historical documents (texts, photographs, etc.) and a good archiving skills for the existing materials.

Right after the proclamation, Viet Nam government provided the guideline to the Ministry of Culture and Information, Viet Nam National Commission for UNESCO and HMCC to compile the Action Plan for safeguard of Nha Nhac.

Main Concept and Action Plan

- To build the concrete foundation for research activities, documentation and transmission of know-how of Nha Nhac to the younger generation.
- To promote the significance of Nha Nhac at local, national and international levels.
- A systematic inventory of practitioners, and repositories and practice of Nha Nhac will be used to push for the establishment of a legal framework and institutional capacity for their safeguarding, within the integrated management of both tangible and intangible cultural heritage.
- Revitalizing Nha Nhac through the special course for young performers. Experts of Nha Nhac in Viet Nam and also from other parts of the world will be invited to provide inputs to the course.

Project Frame:

- Budget: 344,000 USD in total (including 154,900 USD from Japanese Funds-in-Trust of UNESCO, 190,000 USD from HMCC).

Implementation agency: HMCC in cooperation with Viet Nam National Commission for UNESCO, National Cultural Heritage Department, Ministry of Culture, Sports and Tourism and other relevant organisations.

Main Activities of the Project:

- Providing the methodological training course for project staff.
- Inventorying and interviewing traditional masters and practitioners of Nha Nhac.
- Documenting and archiving.
- Training and transmitting.
- Revitalizing some typical pieces of Nha Nhac.
- Reproducing Nha Nhac instruments and costumes.
- Disseminating and promoting Nha Nhac.

National Action Plan was Approved and Funded by Japanese Funds-in-Trust by UNESCO, 28 February 2005

Project Working Structure

- In order to implement the project, the steering committee was set up. Members include: National Cultural Heritage Department, Ministry of Culture, Sports and Tourism, Viet Nam National Commission for UNESCO, UNESCO Hanoi, Thua Thien Hue Provincial People’s Committee, HMCC and a group of consultants who are leading experts in Vietnamese traditional music.

- There is also the sub-committee which is also involved directly in the project implementation. This includes the sub-committee for contact, coordination and finance, sub-committee for research, collection and archiving, sub-committee for reproduction, exhibition and dissemination, and sub-committee for education, training and performance. The section members are project staff from HMCC.
Conducted methodological training workshops for 30 project staff on researching, documenting and archiving techniques, including methods for planning and conducting research on history and ethnology, ways to the cultural research and the use of research supporting equipment.

Results

- Background information on Nha Nhac and its relations to other Vietnamese and east Asian musical forms and traditions.
- Lectures on musicology research with some practical training on the procedures and systems that the Institute of Musicology employs to organizing the archival collections.

Conducted by:

Prof Dr TĐ Nguyễn Thanh, Việt Nam Association of Folklorists
Dr Lê Văn, Việt Nam Institute of Musicology
Dr Frank Freuchen, Smithsonian Institute, USA
Inventory and Interview of Masters of Nha Nhac

Based on knowledge and skills learned from the training courses, research, survey and documentation, the team carried out interviews to masters of Nha Nhac and living witnesses to collect information for setting up their personal files. Totally, 15 old masters and witnesses were interviewed, resulting in 40 hours of image recording, 24 hours of sound recording, and 300 images.

The prominent masters will be commended to submit to the "National Human Living Treasure System" which has been developed by the Ministry of Culture, Sports and Tourism.

Old Masters Instructing their Skills to Young Performers

The disc titled "Viet Nam Court Music, Vol. 1" and some pieces of Nha Nhac have been transcribed, in order to prevent them from the threat of weather and time. The transcription also aims for creating the reliable documents of Nha Nhac for studying, revising, and performing Nha Nhac sustainably, simultaneously facilitating the project staff to improve their professional skills in transcribing a musical piece and in recognizing the basic technique of traditional musical notation.

Two Years Training Course for Young Nha Nhac Performers

Examination for Selecting Eligible Students
HMC has cooperated with the Cultural and Art College of Thua Thien Hue province for: (i) develop the curriculum and teaching assistant, (ii) carry out the enrollment, entrance exam and training following the regulation of the Ministry of Education and Training.

Twenty students were eligible for the training course. Trainees were trained by master instrument players of Nha Nhac both orally and manually. They were also taught to take musical notation and solenomation in traditional way, to orientate the younger generation to enhance the values of Vietnamese tradition.

Course-Opening Ceremony
February, 2006

Semester’s Examination of
Two Years Training Course

Course-ending Ceremony, August 2007

Refresher Training Course for Nha Nhac Practitioners

In order to enhance the skills and qualities of Nha Nhac instrument players and performers working at Hue Traditional and Royal Arts Theatre, four training courses were held for about 100 instrument players and young performers under the enthusiastic guidance by old master practitioners and senior musicians.

Refreshment Training Course
Revitalization of Some Typical Pieces of Nha Nhac

Hue Traditional and Royal Arts Theatre (HMMC) has researched and partly revitalized the piece “Thai Binh Co nhac” – a valuable musical piece that is in risk of disappearance – based on musical notation of some masters in Thua Thien Hue and Quang Tri provinces. It is expected that the complete research file of “Thai Binh Ga nhac” will be presented for acceptance in early 2006.

A part of the piece “Thai Binh Co Nhac” (up to now 5 “git” or auctions) was recreated. It was presented on the occasion of the ceremony of Lunar New Year of 2006 and also presented in the Huế Festival 2006 (3-11 June, 2006).

The research work on the lyrics and performance during the Nam Giao Ceremony.

Revitalized lyrics and the accompanying dancen were presented during the Huế cultural festival in 2006, and also on the occasion of other important events of the province and nation.
Mr. Trịnh Bích - an expert in reproduction of royal costumes – came to an agreement for establishing the scientific file and reproduction of performing costumes for Nha Nhac.

Visiting Van Phuc Traditional Village

Design of Giao linh Bat Dat Van and Tran Thu Bat Dat Vo, Based on the Old Documents and Photos

Embroidering the Decorating Patterns

Conducting data collection and investigation for the establishment of the scientific file on Huế Chưng (bronze chimes) and Bộ Khũng (stone chimes) that are important instruments of Nha Nhac for rituals.

This file will be the basis and orientation for the full programme of restorations of these two kinds of Nha Nhac instrument with the technical, professional and financial support of relevant Vietnamese and international organisations.

Dissemination and Promotion of Nha Nhac

Organised performances of Nha Nhac in some provinces in Việt Nam and other parts of the world (Belgium, France, Italy, Japan, Republic of Korea, Spain, and Switzerland) and in some other important cultural and political events.
HMCG also disseminated Nha Nhac to the public using multimedia: two documentary films on the history, value and orientation for preservation and presentation of Nha Nhac were broadcast on regional and national television channels (HTV, TRT, VTV, VTV3), and 1 VCD of performance of Nha Nhac and Royal Dance.

HMCG organised the programme "Royal Palace by Night" as an introduction to the public during the royal cultural activities of Nguyen dynasty highlighting Nha Nhac. The court dance was performed by HMCG Theatre of Royal and Traditional Arts. Performing at the "Royal Palace by Night" is within the framework of the Nha Nhac project.
Experiences Drawn from the Process

- Under the guidance of local government, project steering committee and the director board of HNCC, and other sections of the project tried to follow the planned scheme and achieved the results that have been highly appreciated, especially in the activities of dissemination and training.

- These good results were appreciated and encouraged the active participation of communities from various sectors (administrative managers, researchers, old masters, performers, pupils, students, and tourists).

- However, as it was a pilot project, the project staff did not get professionalised and experienced in the field. Consequently, most staff were engaged with multi-tasks. Therefore, they sometimes could not follow the original work plan. Moreover, researchers specialised in Nha Nhac are still too few and need more experiences in this field.

- The process of safeguarding Nha Nhac in reality reveals some obstacles that need to be overcome.

- Among Nha Nhac performers and living witnesses during the interviews were slightly in hesitated attitude, which might have resulted in lack of appropriate policy for their intiative (inventory and interview).

- Contents of some theoretical documents for training musicians are not fully suited to all levels, due to the differences in educational background of trained musicians (Training activities).

- The meeting and negotiation with artisans of costume reproduction did not always go smoothly as they were not in full agreement of attending the programme, thus they hesitated to spend time for reproducing cloth materials and embroidery patterns.

- Budget for some activities was not enough to meet some demands, such as the reproduction of musical instruments, the field survey outside Viet Nam to search for information and opportunity to revitalise the Nha Nhac.

Meeting of Steering Committee

Lectures and talks on Nha Nhac were conducted by Prof Dr Tran Van Khe for pupils, students and teachers of primary and secondary school and music colleges in order to enhance the awareness, knowledge and enjoyment of Nha Nhac among younger generations and evoke their love to traditional music.
Conclusion

Although some issues have been raised, the project eventually obtained notable results which the project was evaluated as a effectively implemented model project in this field in the region. In addition, the project drew much attention and participation of communities, which resulted in contributing to the safeguarding of the Nhã Nhã at local, national and regional level.

Xin cảm ơn sự quan tâm của quý đại biểu.
THANK YOU FOR YOUR ATTENTION!
Patravadi Theatre: An Open House for Local and International Communities

Patravadi Mejudhon, Chairperson and Artistic Director, Patravadi Theatre, Thailand

**Background / Objectives / Description**

Patravadi Theatre is located on the Thonburi side of Bangkok, on the banks of the Chao Phraya River across from the Royal Palace. The neighbourhood is well known as a living example of the traditional Thai lifestyle, with narrow alleys, food stalls, and a vibrant marketplace full of local vendors. Patravadi Theatre stands out as a focal point of the community, and gains much of its exceptional style and energy from this unique location.

Patravadi Theatre was established in 1992. The site of the present theatre was originally a school built by Khunying Supatra Singholaka, mother of Patravadi, with an aim to serve the local community. Patravadi has carried on the mission by developing the school into a performing arts institute, providing quality training to the youth and helping them secure a profession.

The theatre has an artistic vision of pursuing artistic excellence as well as a social vision of using arts as a media to empower community members economically. With this dual vision in mind, the goals of the theatre are about producing excellent productions, nurturing talents, promoting contemporary Thai arts and preserving traditional Thai arts:

- To provide employment opportunities for community members
- To nurture future generations of artists
- To preserve and to develop Thai performing arts
- To produce works of high standard
- To promote performing arts to the public
- To develop a self-sustaining model of arts centres

**Critical Success Factors for the Theatre**

- Not only for tourists:
  - The theatre doesn't produce with the tourists in mind.

- High standard of products:
  - The theatre pursues a high standard of artistic work. This is very important in ensuring the positive experience on the part of the audience or patrons.

- Open collaboration with different institutions:
  - The theatre, since its inception, has an open policy in collaboration with international agencies and artists. It provides the local artist community with a place to receive training on performing arts techniques that were otherwise unavailable in Thailand (e.g. Butoh).

- A “Learn ‘em All” attitude:
  - By encouraging the members to learn various aspects of performing arts from different cultures, the members of the theatre feel emboldened to develop Thai arts, instead of just repeating what they have learned from the classical training.
• Roots to traditions:
  - A strong foundation in Thai culture and Buddhist philosophy is essential for performers. Cultural resources, such as Thai literature and Buddhist philosophy provide a basis for the works.

• Mechanism:
  - A foundation sets up the infrastructure (building facilities)
  - Performers have to receive a decent salary.
  - Performers, apart from working on theatre productions, need to take part in teaching or commercial events in order to use their artistic skills to generate salary.
  - A percentage of the performers’ salaries contributes to the foundation, which facilitates the organisation to run in the long term.
  - The mechanism has to be communicated to the public/other stakeholders to ensure clear knowledge.
  - Young artists should learn from old artists, and this process should facilitate the creation of works by both generations.
  - The cultural offerings (performances/workshops) should also be made accessible to the local community (e.g. Creative Sunday, Studio 9 Dining Theatre by the River) — free admissions/invitations.
  - Performances could be made available together with other products or services (e.g. food, products, souvenirs, classes etc) to deliver an experience and generate more income.
  - Performances showcase contemporary Thai performing arts to locals and tourists alike, broadening the visitors’ perceptions of “Thai-ness” in performing arts (which is often limited to cultural displays of typical activities).

Challenges for the Theatre

• The popularization of commercialized, big-scale productions (Broadway-style musicals) promotes an identity that is alien to the local culture.
• There is a lack of governmental support.
• Production of performing arts programmes is costly and very often not profitable.
Wayang Kulit Shadow Puppet Theatre and Mak Yong Dance Theatre: Finding the Urban and Young Generation Audience in Malaysia
Zulkifli Mohamad, Deputy Director, Cultural Centre, University of Malaya

Wayang Kulit and Mak Yong are two theatre performances originated from Kelantan in the Northeast of Peninsula Malaysia. Both forms are performed in Kelantan dialect (spoken by the people of Pattani, Narathiwat and Yala in South Thailand, Kelantan, and Kuala Besut, Terengganu border in Malaysia). Wayang Kulit is Malay shadow puppet theatre. In Malaysia, three types of Wayang Kulit exist: Wayang Kulit Jawa in the South (Johor), Wayang Gedek in Kedah and Wayang Kulit Kelantan (fusing the Wayang Kulit Jawa with Wayang Kulit Siam). Wayang Kulit Kelantan is the most refined and more well-known among the people.

Mubin Sheppard reported that there were about 300 Wayang Kulit puppeteers in Kelantan in 1969. In 1991, the Kelantan state government under Pan Islamic Party (PAS) banned Wayang Kulit, Mak Yong, Manora and Main Peteri performances, especially performances involving women and performances containing the un-Islamic verses in their performance rituals. By 1994, the Ministry of Culture, Arts and Tourism selected the Wayang Kulit master, Hamzah Awang Hamat as the national artist. Hamzah Awang Hamat and Mak Yong Primadonna, Khadijah Awang, were appointed as traditional arts teachers at the newly established National Arts Academy in 1994. In 1999, Khadijah Awang was appointed as the national artist. Though both of the artists passed away in 2002, Wayang Kulit and Mak Yong continue to be taught at the National Arts Academy (now the National Arts and Heritage Academy). Three other universities in Malaysia (University of Malaya, University of Science Malaysia and MARA University of Technology) have adopted both Wayang Kulit and Mak Yong in the drama and theatre programmes.

Despite their difficulties in performing the work in Kelantan dialect, the form continues to flourish and performances continue to take place in Kuala Lumpur and other major cities like Penang, Johor Bharu, Kuching and Alor Star. In Kota Bharu, Wayang Kulit performance only takes place at Gelanggang Seni (Arts Court) mainly for tourist consumption. Mak Yong is only seen in the Main Peteri healing performance, performing the Dewa Muda story (one of the 12 main stories of Mak Yong) in remote places in Kelantan. The audience is strictly composed of the close family and neighbours, after informing the Imam and Penghulu, the head of the village. While Mak Yong has been performed every year at the National Arts and Heritage Academy, Istana Budaya, the National Theatre has only staged it three times since 1999, when the theatre was established. This is partly due to the poor audience attendance and the language used in the performance. Mak Yong has been declared a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity in 2005, but will Mak Yong be popular again?

This year Istana Budaya staged a Wayang Kulit performance in its traditional stage for free in its compound, presenting a popular form of Wayang Kulit story. A few weeks later, the same Wayang Kulit puppeteer, Saupi, collaborated with the Malaysian Philharmonic Orchestra and presented a short Wayang Kulit episode alongside western classical music. In July 2007, Svarnabhumi Studio, a theatre group in Kuala Lumpur, presented an experimental theatre, “Selipar Jepun” (Japanese Flipflop), adopting the Mak Yong performance concept and Dikir Barat (another form of traditional arts from Kelantan) singing style in telling the story about World War II, using popular Malay songs of the 1970s. In October 2007, the Cultural Centre at the University of Malaya presented another form of new theatre, experimental Wayang entitled “Story of Monkeys”. This was an
adaptation of the Ramayana epic story from the Wayang Kulit. This time, 70 students are involved in making and handling puppets, dancing and acting out the story, as well as playing new tunes of gamelan music. “Story of Monkeys” is presented by seven storytellers, emulating the puppet master in Wayang Kulit, except that they also dance and act in telling the story. The rest of the actors, dressed in traditional Malay costumes, dance and move like the Wayang Wong/Orang of Indonesia using Malay Silat and classical Malay dance vocabularies from Mak Yong and Asyik. In bringing the story closer to the audience, the performance is presented in an open space with a site-specific concept, complete with people selling coffee and cakes outside the performance space. This setting is similar to the old tradition of Asian performances, where people are allowed to interact with performers, smoke, drink and make small talk.

In this age of globalization, where people would prefer to watch musicals at the theatre; HBO, Akademi Fantasia and American Idol on satellite television; You Tube while chatting on the Internet; and Hollywood movies on their mobile phones, where is the place of traditional theatre? Where are we turning to in search of new audiences among the young generation and city people?
Intangible Culture and Cultural Tourism: Mutual Support in the Case of the Restoration of the Phralak Phralam Dance in Luang Prabang

Houmphanh Rattanavong, Former Director, Institute for Cultural Research/Chairman of the Lao Biodiversity Association, Lao PDR

Tourism arises from a desire for adventure and leisure, a pastime that combines discovery and visitation, and as such acts as a vehicle for research and the exchange of social and cultural ideas. Whether tourism brings positive or negative effects (or a combination of both) to a particular place depends partly on the type of tourism that occurs and partly on the management strategy applied to tourism in every country and each location.

Only around 20 years ago the town of Luang Prabang was inhabited by about thirty thousand people from various ethnic groups. There were three small hotels and a few restaurants which opened in the evening. The way of life, customs and habits of its residents continued much as they had done for centuries. With the arrival of tourism, which began in earnest when the city gained its UNESCO World Heritage status, things began to change — both for better and for worse.

There are now around 75,000 people living in Luang Prabang, including 240 foreign residents there for business reasons. According to the official statistics, there are 20 hotels, 155 guest houses, 94 restaurants, 28 tour companies, and three night clubs. Several foreign companies have been established, including seven Chinese, four Thai, three French, three American, and two Canadian firms. The streets and facade of the town, which certain foreign travellers in their own time labelled “the jewel of South-East Asia”, have been given a makeover courtesy of conservation and restoration works supported by UNESCO and the French city of Chinon.

The tourism boom has produced the following effects:

**Positive Effects**

- Rise in the number of small businesses and services, creating employment for the multi-ethnic population not only in the town itself, but also in the province and in the surrounding provinces
- Increase in staple and food production
- More producers, buyers and consumers
- Increased specialisation
- Wider interaction and communication
- General improvement in the material aspects of life

**Negative Effects**

- Population movement from the countryside to the town, and from the town to the capital city
- Numerous traditional houses transformed into guest houses or sold to Lao or foreign investors due to lack of means to repair them
- Consumerism gradually taking hold and replacing the traditional self-sufficient way of life that incorporated generosity, hospitality, community and a civil society
- Acculturation and the abandoning of customs: oral and intangible traditions are
becoming unfamiliar to the younger generations; they do not know the songs and dances of their grandparents and do not bother to learn the lore and wisdom of their ancestors
- Prevalency of social problems such as theft, prostitution and human trafficking
- A growing sense of inequality found among ordinary people, who retain and protect their traditional culture but face a lower standard of living as they are unequipped to profit from new business-orient society

Avoiding the pitfalls that stem directly or indirectly from tourism in a developing country like Laos is extremely difficult if not impossible. However, these negative effects can be mitigated through measures like the following:

- Understanding that tourism can bring both good and bad
- Adopting a sound policy and strategy for tourism development: this should include solid infrastructure and good management systems
- Attaching value not only to material and tangible culture, but also to the non-material and intangible culture by giving top priority to the intellectual and professional quality of those working in tourism; these people will require better training in order to raise the public’s levels of knowledge of and participation in activities that celebrate their own culture

Phralak Phraram Dance

The famous Luang Prabang theatre and Phralak Phraram (Ramayana) dance survive due to cultural tourism.

The dance developed in the Luang Prabang court in the middle of the 14th century, when King Fa Ngum’s queen, a Khmer princess, invited five Khmer masters of arts, culture and Theravada Buddhism to Luang Prabang to enrich Lao culture. The work comprises nine episodes and two dances, those of the Nang Keo (Angels) and of the Lanterns. Customarily, the work was performed for the 12th Month Festival (annual court concourse), the New Year Festival, during the fifth month of the lunar calendar, and during royal receptions for foreign ambassadors. It is still considered a sacred work of art, as it incorporates numerous ceremonies that recall the history of our Lao ancestors.

A period of prolonged war and violence in Lao PDR meant that performances of the Phralak Phraram ceased in the early 1960s. Over the following three decades, the dancers and musicians of the royal court dispersed: some fled abroad and some died, so that by 1990, only four old dancers and two or three musicians were still living in the country. Fortunately, the Grand Master of Arts from the palace remained in Luang Prabang. By that time, however, the musical instruments, the costumes, the masks, and the props and jewellery that had adorned the artists were torn, tattered, or lost.

Together with the provincial administration of Luang Prabang, the former Institute of Cultural Research, of which I was director, twice tried to revive the ballet in 1994 and in 1996. These efforts were undermined by a lack of well-founded, debated and refined planning policy, by financial constraints, and by inadequate management and experience. After these lessons, a new strategy and a clearer objective were arrived at, as follows:

- To authentically revive all nine episodes of the Phralak Phraram
- To use all the existing masters together to train young artists
- To stage public productions of this royal heritage at the palace and selected other locations
- To promote the ballet to tourists and visitors
- To provide the masters, dancers, musicians and technicians with reasonable salaries
With financial assistance from the Francophonie organization, the German government and TheatreWorks of Singapore, we were able to recreate five of the nine episodes of the epic and to stage regular performances in the old palace of Luang Prabang. The money collected from ticket sales contributes to the running costs and development of the theatre.

Despite this, allow me to remind you that in Luang Prabang, while some successes have been gained in preservation of tangible culture, there has not as yet been much progress in conserving intangible culture. There have been one or two exceptions, such as the Phralak Phraram ballet and the publication of two books, one on folklore chants and one on nursery rhymes. However, these are just a part of the non-material traditions and culture which together represent an intellectual richness and spiritual quality that should be conserved and reinvigorated to feed the cultural needs of the people of this country, and of those who come to visit it. An old Lao proverb states that “the stake supports the banana tree, and the banana tree supports the stake.” So it is with the revival of the Phralak Phraram ballet: cultural tourism constitutes the best potential market for products of non-material cultural tradition. At the same time, these traditions respond to the needs of tourism.

My point is not that modern technology and multimedia products represent an obstacle to human progress, nor that this change will destroy culture and traditional knowledge. However, these innovations are able to dazzle and entrance the senses, leaving people stupefied and desensitized. This phenomenon unfortunately exists everywhere, both in the developed and developing countries. Restoring the value attached to intangible cultural heritage could play a regulatory role in modern society, and become an indispensable tool in lives which are faced with the irresistible currents of change sweeping the world.

“Because of the extreme fragility of non-material cultural heritage, which follows from its transmission (verbal: poetry, myths; acted and/or witnessed: music and performance arts, including rituals), these works are threatened with destruction or transformation to an international standardized medium. These arts of their time are in danger of losing all their originality.”

Professor Georges Condominas made this remark at the International Meeting of Experts on the Preservation and Promotion of the Non-material Cultural Heritage of Minority Groups in the Lao PDR, organized in Vientiane in October 1996 by the IRC and UNESCO. Yes, non-material or intangible culture is especially fragile in this media-dominated era labelled as the time of “globalization”, in which money and consumption have become the primary criteria of modern life. This is even more the case in a developing country. The professor’s remark is still pertinent today, ten years after that meeting. Change and transformation, for the better and for the worse, have never been faster than in this time of high technology. For a small country emerging into the modern world, this change and acculturation appear to be severe and irreversible in their effects.
Introduction to Living Heritage in the Context of Nature, Agri-, and Eco-tourism

Walter Jamieson, Dean, School of Travel Industry Management, University of Hawai‘i at Mānoa, USA

This paper is designed to provide a brief conceptual framework for a series of case studies to be presented at the UNESCO-EIIHCAP Regional Meeting “Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges.”

Tourism and Heritage

Almost 20 years ago there began to be a realization within the cultural heritage management community and in turn within portions of the tourism industry that in fact tourism could become an important supporter of heritage conservation. This was based on the belief that the receipts from both admissions, as well as general tourism spending, could all or in part be directed towards the conservation effort. It was also felt that with the increased understanding of the economic impact of tourism and the essential role that cultural resources played in providing the tourism experience, governments as well as others would be more prepared to see the important role that culture played in tourism and provide the appropriate resources for its conservation and interpretation.

The results have been mixed. Many are now concerned that, in fact, with the incredible growth of tourism in many parts of Asia that tourism is coming to be seen as a threat both to the tangible as well as intangible heritage. With all projections now forecasting even higher rates of growth, there is a significant challenge to ensure that the intangible values that are so essential to both conservation and tourism are maintained and interpreted in an authentic way.

The values, lifestyles, decision-making structures, societal structures, lifestyles of indigenous people, traditions, religion and sense of community are all essential intangible elements of our heritage which offer both unique opportunities as well as concerns.

The research has clearly indicated that tourists are increasingly seeking an opportunity to be able to experience the intangible dimensions of a culture or a community’s heritage. There is always, of course, the challenge of matching the visitor’s expectations to the realities of a set of intangible heritage dimensions.

All forms of tourism are faced with the difficulty of appealing to the domestic, Asian and international tourist with their different expectations, level of awareness and concerns about intangible heritage. From a positive perspective, it is often the case that the most important memories from a tourism experience are aspects of the intangible cultural heritage.

As the tourism industry has matured, it has moved from one of mass tourism to a series of niche markets that are expanding at an increasing rate given the growing sophistication of the tourists and the demand for new products and experiences.

Managing Tourism

The major shift certainly in tourism has been to an almost universal adoption of sustainable
tourism principles which have been developed in various places in the world. Sustainable tourism has been defined by the United Nations World Tourism Organisation as one that

- Makes optimal use of environmental resources;
- Respects the socio-cultural authenticity of host communities, conserves their built and living cultural heritage and traditional values, and contributes to inter-cultural understanding and tolerance;
- Ensures viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation;
- Ensures the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building; and
- Maintains a high level of tourist satisfaction and ensures a meaningful experience to the tourists;

Whatever the specific niche market, there are a number of issues in managing intangible heritage within a tourism environment. Some of the issues include:

- Whether one re-creates aspects of the intangible heritage when they have been lost
- Whether a society/community freezes its cultural dimensions in order to maintain them for tourism purposes
- What levels of change are acceptable
- What aspects of the intangible heritage does a society/community wish to protect

From a tourism perspective, how to reveal meanings in relationships of the intangible heritage to visitors is of paramount importance. This requires that themes be developed, the identity of the visitor be well understood, and that interpretive techniques be developed that help to tell the complete story.

While all aspects of heritage are fragile, the intangible heritage is particularly susceptible to poorly planned tourism. Sustainable tourism when dealing with intangible cultural heritage requires the development of guidelines that help to dissuade the tourists from inappropriate behaviour and set reasonable expectations in terms of the type of experience that can be delivered.

A great deal more can be said about managing tourism, but it is important to remember that sustainability has to be the guiding principle.

**Different Forms of Tourism**

As mentioned earlier, there are a significant number of different types of niche markets or forms of tourism that have been developed. Within this conference, three different forms of tourism will be illustrated by case studies. In order to provide a context for these presentations, we have provided brief definitions of each.

- **Cultural tourism:**
  Cultural tourism is a country or region's culture. It generally focuses on traditional communities which have diverse customs, unique forms of art and distinct social practices (which basically distinguishes it from other types/forms of culture). Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural
communities (i.e. festivals, rituals), and their values and lifestyle. International Council on Monuments and Sites (ICOMOS) has a charter on cultural tourism that provides guidance for management and development.

- Eco-tourism:
The Eco-tourism Society of America defines Eco-tourism as travel to natural areas that conserves the environment and improves the well-being of local people. Eco-tourism is about connecting conservation, communities, and sustainable travel. Those involved in eco-tourism should adopt the following principles: minimize impacts, build environmental and cultural awareness and respect, provide positive experiences for both visitors and hosts, provide direct financial benefits for conservation, provide financial benefits and empowerment for local people and raise sensitivity to host countries' political, environmental, and social climate.

- Agricultural tourism:
Agricultural tourism refers to the act of visiting a working farm or any agricultural, horticultural or agri-business operation for the purpose of enjoyment, education, or active involvement in the activities of the farm or operation.

Intangible Cultural Heritage and Tourism Challenge

The challenge, whatever the form of tourism might be, is to maintain and enhance the intangible heritage, use tourism as a positive tool for intangible cultural heritage preservation, allow for change while maintaining the intangible heritage and, most importantly, not create artificial environments, but living and growing societies and communities.
Ifugao Rice Terraces
Teodoro Baguilat, Jr, Governor, Ifugao Province, Philippines

The Ifugao Rice Terraces
Heritage sites inscribed in the UNESCO World Heritage List
1. Batad Rice Terraces Cluster
2. Bangaan Rice Terraces Cluster
3. Nagacadan Rice Terraces Cluster
4. Hungduan Rice Terraces Cluster
5. Mayoyao Rice Terraces Cluster

Indigenous Knowledge Transmission Project
...preserving the terraces, culture and tradition carved in it and passing the rich heritage to the next generations

Indigenous Knowledge as Important Tool in Sustainable Development

- Traditional land and resource management
- Native house construction, terrace construction, and stone tiling
- Traditional rice cycle

Indigenous knowledge nurtures Ifugao’s way of life from past to present

Various forms of important Indigenous knowledge

- religious rites
- forest management practices
- terracing
- organic agriculture
- trades and crafts
- performing arts

...the Ifugao rice terraces were included in the World Heritage List in 1995 as a living cultural landscape but has been deteriorating slowly due to both human and natural factors and thus was classified in the World Heritage List in Danger in December 2001.
**Traditional Land and Resource Management**

- Protection of the “muyong” as habitat for diverse flora and fauna
- Protection of the watershed being the main support mechanism for the rice terraces
- Prevention of erosion, river siltation and total land destruction

**The Indigenous Land Use System**

- **Protected forest**
  - Concept: Land use - Production
  - Indigenous regulation: No harvesting, no hunting, no gathering

- **Private forest - “Mamang”**
  - Concept: Land use - Production
  - Indigenous regulation: Reserve for firewood and forage

- **Production zone**
  - Concept: Land use - Production
  - Indigenous regulation: No harvesting, no gathering

- **Contaminated zone**
  - Concept: Land use - Production
  - Indigenous regulation: No entry

**Native House**

- A multi-purpose house with 2 divisions. The upper part is the attic (pillock) used as rice granary and the lower part is the living quarter of the whole family that serves as the kitchen, dining room, living room and sleeping room with shelves for personal belongings.
- It is elevated by 4 posts with “holong” preventing rats from entering and consuming palay.
- A typhoon proof and nail-free house.

**Stone Tiling**

- It covers the dirty floor of residential lots so the ground does not get muddy.
- It makes the ground conducive for drying of palay after harvest.

**Stone Terrace Construction**

- Prevents erosion, widens rice fields, and helps sustain water on the fields
- Necessary in the construction of dikes (pangpafong) and irrigation canals to channel water to the ricefields

**Stone tiled municipal plaza surrounding the museum the volleyball and basketball court**
**Traditional Rice Cycle**
- Preservation and propagation of the tinawon/tenegon rice variety
- Eco-tourism opportunities (e.g. Baguad’ Kiangan)

**Factors Contributing to the Vanishing Indigenous Knowledge**
- Christianity
- Formal education
- Economic condition
- Modernization

**Indigenous Knowledge Transfer Strategies**
- Maintain cultural values similar with Christian values (Community spirit) and enculturation
- Integrate in the formal education
- Compensate indigenous knowledge holders to work as indigenous knowledge professors
- Use modern technology to promote indigenous knowledge

**Nurturing Indigenous Knowledge Experts (NIKE)**
*Among the young generations of Ifugao*

**The Pilot School**
Ifugao State College of Agriculture and Forestry (ISCAF), Nayan, Lamut, Ifugao
Lectures on Native House Construction

Lectures on Land and Resource Management

Lectures on Traditional Rice Cycle

Visual Aids

Foreign Tourists Observing Indigenous Knowledge Class

Demonstrations

Kadu Kanté from France
Presentations

Practicum on the Native House Construction

Practicum on Stone Works

Thank you....

Haggiiyo!
Sarawak Rainforest Music Festival
Benedict Jimbau, Manager, Sarawak Tourism Board, Malaysia

UNESCO-EIHHCAP Regional Meeting
Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges
Hue, Viet Nam
11-13 December, 2007
CASE STUDY 11
“SARAWAK RAINFOREST WORLD MUSIC FESTIVAL”

Benedict Jimbau
Sarawak Tourism Board
Rainforest World Music Festival

Sarawak: An Introduction
Largest State in Malaysia;
• Share borders with Brunei, Kalimantan (Indonesia) and State of Sabah towards the north.
• Population of about 2.2 million with 37 distinct ethnic groups with highly distinct language, culture, traditions and heritage.
• Old music of Insularia still remain intact and preserved but with foreign instruments brought by the Chinese, Arab and Indian Muslims keenly adopted.

Music from the Rainforest
• Music to the local people provides them with identity, pride and a sense of place (Langub & Balasingh, 2003).
• Sarawak is richly blessed with songs and music but little is documented / disseminated to larger audience.
• Among the long list of indigenous musical are drums, flutes and stringed instruments many of which were on the verge of extinction.
• Interest of learning limited particularly to: i) institutions of higher learning which still lack of teaching materials and resources, ii) private organisation and government agencies.

Rainforest World Music Festival
Inaugural festival was held in 1997.
• Showcasing world music from all continents and highlighting indigenous Borneo music and instruments
• A 3-day festival held over the weekend in an open air and rainforest setting at Sarawak Cultural Village.
• Festival uniqueness includes a music workshop held in the afternoon that features cultural exchange, discourse and sharing of musical knowledge and a jamming session.
• Night shows features music from all over the continents

Rainforest World Music Festival
Festival objectives:
• Showcasing Borneo’s indigenous musical instruments, song and dances.
• Introducing a wide spectrum of world music and hoping gaining respect from locals their own musical heritage.
• Promoting Sarawak as a culture-rich destination.
• Giving platform to local indigenous musicians to perform with international class musicians.

Promoting Conservation Through the Festival
• Creating “spaces” for a greater sense of awareness, a forum where they see, appreciate, participate, and provide opportunities for the younger people to see, feel and talk about their intangible cultural heritage.
• Creating opportunities to gain valuable knowledge of their almost lost cultural heritage and a platform to a better insights into their oral and musical traditions of their forefathers.
Promoting Conservation Through the Festival

- Setting stage for young Sarawakians to adopt ethnic music as a mean to further their musical careers overseas, thus carrying the torch of authentic Sarawak music to the world.
- Through international media’s (CNN, BBC, NHK, MTV etc.) interest in the festival, it has generated considerable visibility of Borneo’s intangible cultural heritage and creating greater awareness of indigenous musical and instruments from all continents of the world.

Future of the Festival: What’s Next

- The festival has grown from scratch and has been accepted to local Sarawakians, visitors, tourist, and musicians world-wide.
- The festival demonstrates that promoting performing arts (Indigenous music) and sustainable cultural tourism could go hand in hand.

Future of the Festival: What’s Next

- Side events were also organized in support of conservation and promotion of local cultures, including:
  - International Ethnic Music Conference
  - Inaugural Global Heritage Village
  - Rainforest World Craft Bazaar

Challenges

Rainforest World Music Festival is essentially a government funded festival with minimal contribution from the corporate and private sponsors. Its success greatly depended on external assistance and contributions. The question of funding will determine the continuity and success of this festival.

Questions to Ponder

1. Music adulteration? – Signs of inclusion of pop culture to gain acceptance to the wider music fraternity (eg. Youest segment).
2. Innovations? – Enhancement/modification of musical instruments (eg. electrifying)
3. Exploitation? – Commercialization of event that could change the scenario/objectives
4. Continuation or Invention? What do die-hard guardian of culture sees present direction?

Conclusion

- Celebrating its 10th anniversary this year, the festival has carved for itself a name in the region and has gain international recognition.
- The festival won the PATA Gold Award 2006 in the Heritage and Culture Award under the section Cultural Traditional Performing Art.
- Malaysia’s remarkable success story, an international home-grown festival that has attracted world-wide attention.

THANK YOU.

For further information and contact:
Benedict Jimbau
Sarawak Tourism Board/
Rainforest World Music Festival Secretariat
Tel: +60 1 9858 9084 / +60 8242 3600
Fax: +60 8242 6700
Email: ben@sarawaktourism.com
Website: www.rainforestmusic-borneo.com
3 Concept Notes
Dis-connection of Tangible and Intangible Cultural Heritage

In the 1972 World Heritage Convention, natural or cultural heritage may be “directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.” Though we can say that the intangible and tangible may thus be connected in material cultural heritage, the safeguarding of what we call intangible cultural heritage refers to something distinct from the recognition of intangible elements associated with tangible heritage.

The distinction between tangible and intangible cultural heritage might be elaborated in the following way. Many (but certainly not all) cultural heritage sites are invaluable because of their significance to a former era of humankind; visitors of authentically preserved cultural heritage sites might feel transported to this previous era. Intangible cultural heritage, in contrast, is living heritage. Dance, music, theatre and craft traditions are invaluable because they manifest dynamic communities and are a driving force in cultural diversity. They are constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and they provide communities with a sense of identity and continuity. While they are bound to tradition, they are also constantly evolving and depend on the community to maintain and transmit them to future generations.

Despite their individualities, tangible and intangible cultural heritage together create a full picture of the richness and diversity of the world’s cultural traditions. For this reason, the 2004 Y amato Declaration (on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage) affirms that safeguarding tangible and intangible cultural heritage demands an integrated approach that recognizes both their interdependence and their distinct characters. Indeed, the aims of safeguarding tangible and intangible cultural heritage are the same: to preserve and protect invaluable cultural heritage for the benefit of all humanity.

In tourism, intangible cultural heritage often is viewed as secondary to the main tangible heritage attractions, be they cultural or natural sites. Many tours include a stop at a store or workshop selling traditional handicraft items or a tea break that features performances of local song or dance. Even those tourists who take extra effort to see local intangible heritage traditions end up watching, at the theatre or elsewhere, a modified version of the heritage tradition quite distant from the community-based tradition.

Some questions to consider:

- How important do you consider the safeguarding of intangible cultural heritage in its own right? Do you consider the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage as a vehicle to “connect” or “disconnect” intangible and tangible heritage?
- Can you mention examples from your site/country that are explicit in showing the interdependence of tangible and intangible heritage of communities and/or groups? What about examples of integrated approaches for their safeguarding? How can tourism play a positive role?
- How would you change the presentation of tangible and intangible cultural heritage at your site/in your country to show the distinct importance of both
tangible and intangible heritage? Consider this also in the context of tourism.

- The question of “authenticity” is considered vitally important in tangible cultural heritage preservation, but it is thought to be irrelevant in the discussion of intangible cultural heritage. Why? How does this connect to tourism?
- What strategies would you apply to promote the integration of tangible and intangible heritage?
Impacts of Tourism on the Transmission of Intangible Heritage

The traditions and practices that constitute intangible or “living” heritage are anchored in social systems that, at the same time, enrich it and sustain its continuity. By the 2003 Convention’s definition, intangible heritage is “transmitted from generation to generation.” Tourism’s impact on intangible heritage can therefore be examined in terms of how it affects this essential process of transmission.

The transmission of cultural practices and traditions occurs within a social structure. For example, a dyadic structure consisting of master-apprentice, father-son, or mother-daughter characterizes the learning and transmission of many traditional arts and crafts. Transmission also entails an incentive for parties (of the dyad, for example) to transmit and receive instructions. Tourism has the potential to undermine this social basis for transmission for many reasons, one of which is that it proffers the wrong incentive for parties. Although many believe, correctly, that tourism enhances economic incentives for intangible cultural heritage transmission, they err in ignoring that a sense of identity, societal status and honour, cultural prestige, and recognition underlie the core basis of intangible cultural heritage transmission. Artisans learn their craft because their parents hand it over to them regardless of any economic incentive and because through it they fulfill their cultural obligations, develop their self-concept, fortify social structure and affirm the uniqueness of their heritage. Sadly, tourism often casts traditional arts and crafts or cultural performances as “careers” or livelihood and commodities, available for the consumption and appropriation of visitors. In one of its worst manifestation, satiating tourism’s demands for traditional artwork and crafts have resulted in industrialization, often detached from the social foundation of its transmission and dissociated from the culture such artwork purports to represent, as has been the case with Australian aboriginal arts and crafts manufactured in Taiwan. There is hope in the example of Laotian woven textiles, wherein cooperative and organized groups of women from the community collectively weave not only to earn a respectable living but, in doing so, strengthen the social context and processes under which the tradition of weaving takes place. This allows them to continue to express traditional symbols and myths through their handiwork and transmit it to their daughters. They thus continue to own the trade (and tradition), and even as tourists increasingly buy their goods, their purchases directly provide an economic benefit. It is most likely for this reason that Laotian women maintain a strong desire to continue the craft of weaving instead of seeking other forms of livelihood in the employ of hotels and other tourist facilities.

Tourism may also distort traditional systems of transmitting knowledge and skills in performing arts. Such skills are often taught and learned in informal or semi-formal contexts, building from a long-term exposure to performances, to an initial involvement as listener or spectator, to an attempt to try one’s own skill at performing, and finally to culmination in full-fledged performance. In other cases, formal systems of long-term apprenticeship and training are involved, with master performers responsible for passing on knowledge and techniques to novice performers. Such formal training may take years or even decades. As tourism creates a demand for increased quantities of performances (but often with lower quality), formal education systems such as arts academies and conservatories replace and disrupt traditional transmission systems. The negative effects on transmission of heritage are multiplied when such academies and conservatories teach outsiders to perform distorted versions of a community’s traditions for the enjoyment of other outsiders.
De-contextualization of Performing Arts

The performance of customs, rituals, dances and practices can be regarded as the manifest creation, expression or re-affirmation of one's cultural values and beliefs. Long-held traditions prescribe when, where, and who can perform the craft, practice or expression. Performance is usually embedded in social, ritualistic, and solemn observance. The daily early morning ritual of alms-giving in Luang Prabang wherein local residents, in solemn and respectful gestures, offer glutinous rice and other alms to passing Buddhist monks in order to gain merit represents the "unique psychological and physical bond Buddhism creates between people and the monks" and an integral part of the people's intangible heritage. In their aim of presenting the event to visitors, however, tourism operators have inadvertently or ignorantly started to corrupt the solemnity of this daily ritual as visitors—of whom many are unaware of its meaning, significance, and purpose—take part without the proper preparation, considering it an amusement. In many instances visitors offer gifts that are inappropriate. While the ritual is open to all and visitors harbour good intentions and a desire to participate in local culture, more often than not their participation is founded in the context of "an experience" and affects local sensitivities. This example highlights the problem of cultural participation without qualification or preparation, even if visitors consider themselves as sharing the Buddhist culture of Luang Prabang. One effect of this has been to polarize the ritual in which one of the daily routes that monks follow become the main "tourist route" and local residents position themselves in other minor routes. It is important to remember that festivals, dances, and harvests are often performed following or in accordance with culturally prescribed events, seasons, and astrological calendars. Visitors, however, expect to witness and enjoy these cultural manifestations "on demand." As a result, one common practice of tourism operators is to "hire" dancers to welcome visitors on arrival or while dining, which effectively appropriates the tradition for touristic consumption.

Another danger posed by tourism is that locals end up pandering to visitors' expectations, which are formed and implanted onto their minds by travel guides that romanticize, oversimplify or provide cultural caricatures usually filled with inaccurate portrayal, stereotyping, and labelling of relevant aspects of indigenous culture. The result has been a "dumbing down" of heritage or presenting "staged authenticity." This eventually leads to "situational adaptation" whereby indigenous traditions, expressions and practices evolve not from the genuine adaptations of locals to their mutable ways of life, but from the attempt to satisfy tourists' curiosity. Cultural standards and norms govern the presentation of rituals and performances (in minute details or otherwise such as what or what not to wear, materials to be used, gestures to be performed), but since visitors are usually ignorant or oblivious of their significance, they readily accept whatever is presented, regarding them as "exotic" or traditional. The impact this situation tends to produce is that the owners of such heritage may easily abandon prescribed norms and standards for performances and practices, serving to dilute and reduce its essence.

Tourism has the potential to objectify (or commoditise) practices and expressions, dictating when, where and how they are performed (and for a fee). Tourism also has the potential to dilute and water down the norms and standards governing how practices and expressions are performed because visitors see, enjoy or participate in them as outsiders looking in, uninformed of their true significance, unqualified or unprepared to understand them in their true context, and—even if they do sometimes understand—for the wrong reasons, such as to be entertained.
Questions to Ponder

Do visitor programmes and activities cater too much to protect the “tourist bubble”, the physically and psychologically artificial and sterilized environment in which visitors experience indigenous cultural heritage, comfortably shielding them from the real context in which it is supposed to be observed? Are visitors well-informed of the genuine conditions of the heritage and advised properly as to what they should expect?

Are traditions, practices, and other manifestations of intangible cultural heritage performed solely for the benefit of visitors? Are they performed only as spectacles for visitors? When performed, do they adhere to cultural inherited norms and standards or are elements compromised or changed in order to make it more palatable to tourists’ tastes?

Are performers of intangible cultural heritage properly recognized, honoured, and identified before, during, and after performances? Are visitors instructed as to how to understand, appreciate, honour and respect local traditions and ways of life?

Are visitors given the proper introduction or preparation for visiting? Do visitors enter the cultural landscape with the proper frame of mind, free of any misguided pre-conceptions of local culture?

Notes

1 UNESCO, 2004. IMPACT: The Effects of Tourism on Culture and the Environment in Asia and the Pacific: Tourism and Heritage Site Management in Luang Prabang, Lao PDR. Bangkok and USA, UNESCO Bangkok and University of Hawai‘i at Mānoa, pp. 33


Tourism, by its very nature, involves experiences that are often sensorally very rich, but also temporally very brief. “If it’s Tuesday, today must be Angkor,” as the saying goes, and in a crowded three-days-two-nights itinerary, a musical performance is perhaps more likely to be combined with dinner — or dinner and a cruise — than it is to be presented in its own right as a full evening (or an all night) event. Tourists may consume handicraft products, but not have time to observe craft production; they may be plunged into the middle of a huge festival, but not be familiar with the meaning and background of the festival activities. Closely related to the problem of de-contextualization is the problem of “dumbing down” of intangible heritage interpretation: the process by which the information values of intangible heritage are simplified or distorted in the context of tourism. Since intangible heritage is typically embedded in complex social and historical relations, intensely significant for its practitioners and communities but perhaps not well known to outsiders, how can those subtleties and complexities be communicated effectively to visitors?

Reading tourist manuals or eavesdropping on tourist guides does not, perhaps, offer much encouragement for those of us who are concerned with ensuring respect for the intangible heritage of communities — as the 2003 Convention requires — since the information content they convey is often oversimplified or cartoonish when it is not simply incorrect. At the same time, most tourists do not want to read dissertations or listen to lectures: they are interested in encountering intangible heritage expressions through direct experience, mediated perhaps by a tour guide or community member conversant in a world language. Are there means and strategies to increase the likelihood that the information conveyed by such intermediaries is accurate, informed and respectful? Within the various demographic sectors of tourism (domestic, regional, international), are there different expectations regarding both the quantity and quality of information to be provided, and ways to ensure at least minimal accuracy even while addressing different sectors in the manner they expect? Are there ways to avoid, among community members, the tendency to pander to the stereotypes and misconceptions visitors might be bringing with them, to “mug” for the cameras or present bowdlerized parodies of their own heritage because they think that is what tourists expect?

Working group members may wish to offer examples of successful efforts to increase the accuracy and sensitivity of information-providers (manual authors, guides, operators, journalists), or to enhance the skills of community members themselves so they can interpret their own traditions to visitors with integrity. (See next concept note on “Community Mastery.”)
Community Mastery

One of the key issues to focus on when dealing with sustainable tourism development is the question of how best to strengthen communities’ capacities to control and manage their own intangible cultural heritage in the face of increased tourism. How can we make sure that the intangible cultural heritage practicing communities retain “ownership” of their own intangible cultural heritage, participate actively in decision-making about it, and are empowered to represent themselves both in the political and economic spheres as well as in the representational sphere, where perceptions are shaped and communicated? The economic benefits for the community to be captured from tourism should be endorsed, together with a realistic interpretation of the particular skills in the areas identified. Tourism policies that work to identify, strengthen and conserve these cultural assets would also result in a healthy competitive sense of esteem and achievement in gaining greater mastery and in perfecting skills.

Discussions should examine what motivates a community to perfect its skills in areas defined as their cultural heritage. How does a community strive to produce uncompromised quality in their handicrafts, their products and their performances? Here we introduce another sense of “mastery”: the development of sophisticated skills and experience, mastery over materials and techniques.

Very often what is produced for consumption in the tourism industry is driven by the need to cater to masses, to time constraints and to globalized uniformity. The single craftsman who takes several days to produce that lovely single piece of handicraft or the performing artist who requires several hours to effectively unravel his skillful stories cannot fulfil the requirements of the burgeoning needs of the visitors. At the same time, does the visitor really want a hurriedly machine-produced piece, the equivalent of which can be found virtually anywhere, or a routine, brief “cultural show” to encapsulate the performing arts of the community? Steps should be taken to engage a community in identifying their intangible cultural heritage assets, in particular those that can be developed as tourism assets. These skills, techniques and products should be then viewed as core to the community’s cultural heritage. The acknowledgment of individual artisanship, exceptional skills and diversity opens the way to an appropriate social setting for community pride in mastering skills. The community “takes possession” of the asset and of the “masters” of that asset, leading to a strong sense of community cultural achievement not just in mastering the skills involved, but in viewing them as worthy of preserving, advancing and promoting.

Are locals “de-sensitized” to the presence of visitors and how they affect local ways of life? Have they changed any of their practices owing to what they see and learn from visitors and not from local adaptation? Do they continue to adhere to traditional practices and expressions with pride and a strong sense of identity? Do they express a strong sense of ownership of their ways of life and traditions? Do locals desire their children to continue following their existing ways of life?

Are the answers to be found in a change of visitor needs and visitor perceptions of values? The impact of tourism on intangible heritage and skills should be a positive one, where a strong sense of pride and identity arises through the appreciation of one’s culture by others. Communities should be both masters of their heritage and masters over their heritage, sharing fully in its economic potentials and reinforcing their sense of self-esteem and community pride.
Transmission of Intangible Heritage

Relevant Parts in the 2003 Convention

Article 13 — Other Measures for Safeguarding
To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to: …
- Adopt appropriate legal, technical, administrative and financial measures aimed at:
- Fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;…

Article 14 — Education, Awareness-raising and Capacity-building
Each State Party shall endeavour, by all appropriate means, to:
- Educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
- Specific educational and training programmes within the communities and groups concerned; …
- Non-formal means of transmitting knowledge; …

Challenges in the Transmission of Intangible Heritage
- Globalization and Westernization in youth culture.
- Economic hardships of the practitioners.
- Changes in lifestyles and cultural contexts.

Transmission of Intangible Heritage
- Formal education: including intangible heritage in formal curricula
- Increasing accessibility to the intangible heritage by the general public (including the youth).
- Establishing systems to reward: such as Living Human Treasure (LHT) system.
- Establishing institutions for sharing information and skills or intangible heritage.
- Working with mass media
- Promoting cross-cultural collaboration for appreciating intangible heritage of the world.
Recommendations
Recommendations
Working Group Session 1
Disconnection of Tangible and Intangible Cultural Heritage

Core Issues

- The aims of safeguarding tangible and intangible heritage are the same: to safeguard cultural heritage for the benefit of all humanity.
- The connection of tangible and intangible heritage has always been there and cannot be lost. For tangible heritage sites, the intangible culture is often the “added value” that motivates visitors’ interest and is therefore essential to sustainable cultural tourism.
- The local community serves as one of the focal agents in the preservation and safeguarding of the tangible and intangible cultural heritage.

Lessons Learned

- The impact of visitors on tangible cultural heritage is relatively slow compared to the immediate impacts of visitors on the intangible heritage and the community involved.
- The “ownership” and decision-making parties for tangible and intangible heritage may be very different. For the intangible cultural heritage, the creating community has to be given priority. However, for tangible cultural heritage, there is need to more of a balance between the immediate/neighbouring community and a larger national or global community. This also then affects who benefits, and who should benefit from visitors.
- Different sectors/segments within the visitors may bring expectations that are more shared when they visit a tangible (natural or cultural) site, but may bring very widely different expectations when they experience intangible heritage.

Priorities and Needs

- There is a need for a shared ethical code for tangible and intangible safeguarding.
- Management systems should respect indigenous knowledge, for long-term sustainability.
- The local community and major stakeholders in the decision-making process should be involved.

Considerations and Recommendations

- Despite their individualities, tangible and intangible cultural heritage together create a full picture of the richness and diversity of the world’s cultural traditions. Thus, the safeguarding of tangible and intangible cultural heritage demands an integrated approach that recognizes both their interdependence and their distinct character.
Working Group Session 2
Impacts of Tourism on the Transmission of Intangible Heritage

Core Issues

- There are visitors causing immediate change.
- There are different types of transmission.
- There are different types of visitors.
- Meaning of authenticity should be recognized especially since culture is by definition dynamic.

Lessons Learned

- Masters, communities and interest groups are responsible for heritage and should make decisions concerning the safeguarding of their heritage.

Priorities and Needs

- The education of the tourism industry on issues of intangible cultural heritage should be improved.
- Good practices should be identified and stored.
- A cultural tourism charter should be developed.
- Pan-Asian standards should be established.

Considerations and Recommendations

- Means for protecting intellectual property should be developed.
- Visitor/site management strategies should be enhanced.
Working Group Session 3

De-contextualization of Heritage

Core Issues

- As communities try to present their intangible heritage to the tourists, the heritage might be taken out of its cultural contexts.
- The intangible heritage that is de-contextualized often loses its cultural meanings that are important to the members of the society.
- De-contextualization occurs when the heritage is removed from its physical and/or social space.

Lessons Learned

- Multiple communities might be responsible for conservation: one that created the heritage, the other that takes on the responsibility of taking care of the heritage.
- Adding innovative garnishes to tradition may bring a new audience to traditional and cultural experiences. The new feature is the magnet to draw people to the old.

Priorities and Needs

- Income from tourism is often needed for the survival of the heritage itself.
- A more flexible approach to the notion of authenticity is helpful.
- To make the above approach feasible, thorough research is important.
- When we attempt innovation in heritage, multiculturalism is critical.
- Recognition of cultural rights is important.

Considerations and Recommendations

The Vietnamese example of strategic and flexible approach to safeguarding intangible cultural heritage was shared, which involves these forms of government action:

- In the original villages, transmission (education) is supported.
- For the communities, practicing heritage in its own social and physical context is supported. Changes in heritage might be inevitable to meet the changing needs of the community members.
- Performances for tourists can be modified for better accessibility.
- Identify "masters" in urban areas and support them to achieve / maintain high artistic standards. Viet Nam Museum of Ethnology can help recreate the original setting as closely as possible.
Working Group Session 4
“Dumbing Down” of Heritage Interpretation

Core Issues

- Present efforts of interpretation are inadequate.
- Is “dumbing down” absolutely unacceptable? Is there a way to present heritage that is authentic and accessible to visitors?
- What or when is “adaptation” acceptable? And to whom?

Lessons Learned

- Community to be consulted about what is acceptable or unacceptable or what can be shared and transformed from what cannot be changed.
- There is evidence that visitors prefer authenticity.

Priorities and Needs

- It should be recognized that intangible cultural heritage evolves on its own and is not necessarily a result of “dumbing down.”
- False representation should be avoided.

Considerations and Recommendations

- Adaptation can give new life by giving a new context to intangible cultural heritage, ensuring its transmission.
- One cannot or should not “freeze” intangible cultural heritage with the use of benchmarks or standards, as change is inevitable.
- Partnership is essential to ensure authentic transmission but authenticity does not preclude adaptation.
- Communities need to distinguish whether change is spurred by adaptation to visitors’ needs or to that of the community’s needs.
Working Group Session 5
Community Mastery

Core Issues

- The community's capacity for safeguarding intangible cultural heritage is subject to its economic situation to some extent.
- Tourism can have a positive impact on the community, for example, temple performances can generate income which flows back to the upkeep of the temple.
- There is a need for specific guidelines with regards to the income flowing into the community.
- Community members have the agency to decide to what extent they are open to outsiders for economic gain. However, this openness can have negative effects by changing the lifestyle of the community. This is illustrated in the case of the Taoist village cluster in the Republic of Korea which opened up to tourists. After tourism development, the community members did not like the effects tourism had on their daily life. Some of them married outsiders and others abandoned the village. The social structure of the village was irreversibly affected.

Lessons Learned

- It is important to help the intangible cultural heritage masters and/or artisans. If there is a good master to lead, he/she should have disciples to continue and carry on the art. It is important to recognize masters and develop protégées in order to give space and life to dance and other performing arts.
- Recognition of community mastery of intangible heritage forms has two models: top-down (Sarawak, Malaysia) and bottom-up (Georgetown, Malaysia).
- Government support manifested through crafts competitions are one way to bring out the best of the group through a judging process. The competitions help to set standards and bring pride to the communities. It is important to establish the mechanisms of recognition. Masters should not only be the focus of such competition, but also regular practitioners as well, as seen in the UNESCO Seal of Excellence for Handicrafts.
- Communities should receive assistance in safeguarding their heritage. In particular, this is true when tourism encourages the marketing aspect over the traditional intangible cultural heritage process in the community. For instance, in the Sapa case study, the current tourism development imperils the sociocultural development of the area, the social family structure and geographical relations changes, and the ethnic minority weaving products and crafts become mere commodities and increasingly get replaced by cheap mass-made imports.
- The community must have good leadership in the safeguarding of intangible cultural heritage, especially in connection with tourism. If the community has strong leadership, particularly focusing on the intangible cultural heritage, then the “survival” of intangible cultural heritage is better ensured in cases of tourism development.
- There is the challenge that many communities do not have any attachment or pride in their masters who are the tradition bearers.
- There is a loss of traditional knowledge and practices through the formal
education system, which disrupts traditional transmission processes. Thus, documentation and recoding of intangible cultural heritage can be carried out as a mechanism to pass on the knowledge to later generations.

• There should be ownership over intangible cultural heritage that has been taken from a community. This is the issue of copyright and intellectual property rights.

Priorities and Needs

• There is a need to provide guidelines about determining the extent and ease of access by outsiders to the community.
• Documentation and recording of intangible cultural heritage should be prioritized.

Considerations and Recommendations

• Structured management systems of intangible cultural heritage are required.
• Communities should receive assistance and guidance from researchers, NGOs, social associations, etc. to be able to make management decisions.
• Policy makers in the tourism and culture sectors should work together in safeguarding intangible cultural heritage.
Working Group Session 6
Transmission of Intangible Heritage

Core Issues

- How to identify intangible heritage?
- How to transmit knowledge about intangible heritage (i.e. to outsiders)?
- How to transmit intangible heritage (i.e. from generation to generation)?

Lessons Learned

- The distinction between tangible and intangible heritage is necessarily ambiguous.
- Intangible heritage belongs to all humanity.
- Art and performing arts naturally evolve.
- It is difficult to assess the “quality” of performing arts.
- Audiences are diverse.
- Transmission of knowledge is not always verbal, but also experiential.
- Documentation can limit meaning but it also partly prevents the loss of intangible heritage.
- The way knowledge is transmitted changes because of the urban way of life.
- The holders of knowledge are rare in number.
- There are many good artists but not great artists.
- Experts can be agents of change.

Priorities and Needs

- Cultural heritage should be allowed to evolve rather than be frozen.
- “Interpreters” of knowledge have to be “experts” to ensure both accuracy and depth of knowledge.
- Documentation is necessary, and also multiple interpretive readings must be encouraged.
- Inputs from artists/masters are necessary.
- There should be collaboration between cultural heritage holders and outside experts/guides/managers.
- It is necessary to safeguard the existing knowledge and knowledge holders to maintain a critical mass in order not to lose intangible heritage.
- It is necessary to foster the emergence of great artists/masters.
- There is a need to continually replenish the intangible cultural heritage, which creates the need to transmit the knowledge onwards.

Considerations and Recommendations

- Masters should be given the “living heritage” title.
- Quality benchmarks such as the “Seal of Excellence” in the case of handicrafts should be applied and standards should be set.
- Knowledge must be transmitted in various ways (e.g. using games to work with
children) and at different levels (e.g. specialist audience vs. general audience).

- There should be training/capacity building (e.g. training for tour guides and for younger generations).
- Documentation should be done.
- Ways of transmission in keeping with long-standing traditions should be encouraged.
5 Appendices
Appendices
### Monday, 10 December 2007

<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
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| 20:00 – 21:00 | Welcome dinner hosted by the Huế Monuments Conservation Centre (HMCC) and meeting of session chairs, facilitators, discussants, rapporteurs  
   • To brief about the session themes and cross-cutting themes | Dynasty Restaurant Green Hotel             |
| 23:00 – 00:00 | Coffee Break                                                                |                                            |

### Tuesday, 11 December 2007

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<tr>
<th>Time</th>
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<tr>
<td>08:30 – 09:00</td>
<td>Registration</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<tr>
<td>09:00 – 09:50</td>
<td>Opening Ceremony</td>
<td>Duyet Thi Duong Royal Theatre</td>
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| 09:00 – 09:50 | Opening Remarks:  
   • Dang Van Bai (Director, Department of National Cultural Heritage, Ministry of Culture, Sports and Tourism)  
   • Ngo Hoa (Vice Chairman, Thua Thien Huế Provincial People's Committee)  
   • Phung Phu (Director, HMCC)  
   • Kwang-nam Kim (Executive Director, Establishment Initiative for the Intangible Cultural Heritage Centre for Asia-Pacific (EIIHCAP))  
   • Vibeke Jensen (Director, UNESCO Hanoi) | Duyet Thi Duong Royal Theatre              |
| 09:50 – 10:00 | Group Photo                                                                 | Duyet Thi Duong Royal Theatre              |
| 10:00 – 10:15 | Coffee Break                                                                | Duyet Thi Duong Royal Theatre              |
| 10:15 – 12:00 | Keynote Speeches  
   • Safeguarding Intangible Heritage and Sustainable Cultural Tourism: A conceptual framework (Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific)  
   • Basic Challenges of Sustaining Intangible Heritage (Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO)  
   • Domestic and International Cultural Tourism in the Context of Intangible Heritage (Sangmee Bak, Professor, Hankuk University of Foreign Studies) | Duyet Thi Duong Royal Theatre              |
<p>| 12:00 – 13:00 | Lunch                                                                       | Duyet Thi Duong Royal Theatre              |</p>
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<tr>
<th>Time</th>
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<tr>
<td>13:00 – 14:30</td>
<td><strong>Case Study Session 1:</strong> Handicrafts in the Context of Sustainable Cultural Tourism</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td><strong>Introduction:</strong> Lin Lee Loh-Lim (Council Member, Penang Heritage Trust, Malaysia)</td>
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<td>- <strong>Case Study 1:</strong> Ethnic Minorities, Handicrafts and Tourism: The case of the Hmong in Sa Pa, Northwestern Viet Nam (Duong Bich Hanh, Post-doctoral Research Fellow, Population Council, Viet Nam)</td>
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<td>- <strong>Case Study 2:</strong> The Iban People of Rumah Garie, Sungai Kain, Kapit District, Sarawak, Malaysia (Edric Liang Bin Ong, President, Society Atelier Sarawak, Malaysia)</td>
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<td>- <strong>Case Study 3:</strong> The Use of Intangible Heritage in Crafts Revitalization for Economic Development (Victorino Manalo, Director, Metropolitan Museum of Manila, Philippines)</td>
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<td>- <strong>Case Study 4:</strong> Seal of Excellence for Handicrafts (Vanessa Achilles, Programme Officer, Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, Thailand)</td>
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<td><strong>Chairs:</strong> Lin Lee Loh-Lim, Leonardo Dioko (Professor, Institute For Tourism Studies, Macao SAR, China)</td>
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<td>14:30 – 14:45</td>
<td><strong>Coffee Break</strong></td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td>14:45 – 17:00</td>
<td><strong>Working Group Session 1</strong> Disconnection of Tangible and Intangible Cultural Heritage</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td><strong>Facilitator:</strong> Frank Proschan</td>
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<td><strong>Rapporteur:</strong> Dwi A. Indrasari</td>
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<td><strong>Working Group Session 2</strong> Impacts of Tourism on the Transmission of Intangible Heritage</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td><strong>Facilitator:</strong> Walter Jamieson</td>
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<td><strong>Rapporteur:</strong> Lin Lee Loh-Lim</td>
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<tr>
<td>18:00 – 20:00</td>
<td><strong>Opening dinner and Nha Nhac performance</strong></td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td><strong>Hosted by the Ministry of Culture, Sports and Tourism</strong></td>
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**Wednesday, 12 December 2007**

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>09:00 – 10:30</td>
<td><strong>Case Study Session 2:</strong> Performing Arts in the Context of Sustainable Cultural Tourism</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<td><strong>Introduction:</strong> Le Thi Minh Ly (Deputy Director, Department of Cultural Heritage, Ministry of Culture, Sport and Tourism, Viet Nam)</td>
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<td>- <strong>Case Study 5:</strong> Case Study of Huế: The Implementation of the National Action Plan for the Safeguarding of Nha Nhac, Vietnamese Court Music (2005 – 2007) (Phung Phu, Director, HMCC, Viet Nam)</td>
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<td>- <strong>Case Study 6:</strong> Patravadi Theatre: An Open House for Local and International Communities (Patravadi Mejudhon, Chairperson, Patravadi Theatre, Thailand)</td>
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<tr>
<td>Time</td>
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| 09:00 – 10:30 | • **Case Study 7:** Wayang Kulit Shadow Puppet Theatre and Mak Yong Dance Theatre: Finding the Urban and Young Generation Audience in Malaysia (Zulkifli Mohamad, Deputy Director, Cultural Centre, University of Malaya, Malaysia)  
• **Case Study 8:** Intangible Cultural Traditions and Cultural Tourism: Standing as a Banana Tree and Supporting Each Other. The Case of Phralak Phralam or Ramayana Dance Revival in Luang Prabang (Rattanavong Hounophanh, Former Director, Institute for Cultural Research, Lao PDR)  
**Chairs:** Le Thi Minh Ly, Beatrice Kaldun (Programme Specialist for Culture, UNESCO Beijing, China) | Duyet Thi Duong Royal Theatre |
| 10:30 – 10:45 | **Coffee break**                                                        | Duyet Thi Duong Royal Theatre |
| 10:45 – 12:30 | **Working Group Session 3**  
De-contextualization of Heritage  
**Facilitator:** Zulkifli Mohamad  
**Rapporteur:** Sang-mee Bak  
**Working Group Session 4**  
“Dumbing Down” of Heritage Interpretation  
**Facilitator:** Victorino Manalo  
**Rapporteur:** Leonardo Dioko | Duyet Thi Duong Royal Theatre |
| 12:30 – 13:30 | **Lunch**                                                               | Duyet Thi Duong Royal Theatre |
| 13:30 – 15:00 | **Case Study Session 3:** Living Heritage in the Context of Nature, Agri- and Eco- Tourism  
**Introduction:** Walter Jamieson (Dean, School of Travel Industry Management, University of Hawai‘i at Mānoa, USA)  
• **Case Study 9:** Ifugao Rice Terraces (Teodoro Baguilat, Jr, Governor, Ifugao Province, Philippines)  
• **Case Study 10:** Sarawak Rainforest Music Festival (Benedict Jimbau, Manager, Sarawak Tourism Board, Malaysia)  
**Chairs:** Walter Jamieson, Richard Engelhardt | Duyet Thi Duong Royal Theatre |
| 15:00 – 15:15 | **Coffee Break**                                                        | Duyet Thi Duong Royal Theatre |
| 15:15 – 17:30 | **Working Group Session 5**  
Community Mastery  
**Facilitator:** Le Thi Minh Ly  
**Rapporteur:** Beatrice Kaldun  
**Working Group Session 6**  
Transmission of Intangible Heritage  
**Facilitator:** Richard Engelhardt  
**Rapporteur:** Duong Bich Hanh | Duyet Thi Duong Royal Theatre |
| 18:00 – 20:00 | **Farewell Dinner**  
Hosted by the Huế Provincial People's Committee | Saigon Morin Hotel |
## Plenary Discussion
- Reports from six working groups (Rapporteurs)
- Synthesis statement (Richard Engelhardt)
- General discussion and commentary

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<tr>
<td>09:00 – 10:30</td>
<td>Plenary Discussion</td>
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<td>Coffee Break</td>
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<td>10:45 – 12:00</td>
<td>Closing Ceremony</td>
<td>Duyet Thi Duong Royal Theatre</td>
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<tr>
<td>12:30 – 13:30</td>
<td>Farewell Luncheon</td>
<td>Elegance Restaurant Green Hotel</td>
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<tr>
<td>14:00 – 17:00</td>
<td>Field Trip</td>
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<tr>
<td>18:30 – 20:30</td>
<td>Farewell Dinner</td>
<td>Royal Canal Restaurant</td>
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Appendix 2

List of Participants

Presenters

Mr Teodoro Baguilat, Jr.
Governor
Ifugao Province, Provincial Capital
Poblacion South, Lagawe, Ifugao, Philippines
Tel : +63 7 4382 2108
Mobile : +63 9 2091 8253
Fax : +63 7 4382 2108
Email : gstring_teddy@yahoo.com
ifugaoprovince@gmail.com

Ms Duong Bich Hanh
Post-doctoral Research Fellow
Population Council, 41 Le Hong Phong, Hanoi, Viet Nam
Tel : +84 4 734 5821
Mobile : +84 9 8611 4906
Email : dbhanh@gmail.com

Mr Houmphanh Rattanavong
Former Director
Institute for Cultural Research/Chairman of the Lao Biodiversity Association, Building 100, Nahaidiao
Vientiane Capital, Lao PDR
Tel : +856 2156 2010
Mobile : +856 2 0780 6497
Fax : +856 2121 5628
Email : h_rattanavong@yahoo.com

Mr Benedict Jimbau
Manager
Sarawak Tourism Board, Level 6-7, Bangunan Yayasan Sarawak, Jalan Mesjid, Kuching 93400, Sarawak, Malaysia
Tel : +60 8242 3600
Mobile : +60 1 9858 9084
Fax : +60 8241 6700
Email : ben@sarawaktourism.com

Mr Victorino M. Manalo
Former Director
Metropolitan Museum of Manila, Bangko Sentral ng Pilipinas Complex, Roxas Boulevard, Manila, Philippines
Mobile : +63 91 7804 6727
Email : inomanalo2@hotmail.com

Ms Patravadi Mejudhon
Chairperson and Artistic Director
Patravadi Theatre, 69/1 Soi Wat Rakang
Arunamarin Road, Bangkok 10700, Thailand
Tel : +66 2 4127 2878
Mobile : +66 1813 9631
Fax : +66 2412 7289
Email : patravadi@patravaditheatre.com

Mr Zulkifli Mohamad
Deputy Director
Cultural Centre, University of Malaya, Kuala Lumpur 50603
Malaysia
Tel : +60 3 7967 3339
Mobile : +60 1 9245 9282
Fax : +60 3 7967 3576
Email : zulkiflim@um.edu.my
zubin_mohamad@yahoo.com

Mr Edric Liang Bin Ong
President
Society Atelier Sarawak, the Arts and Crafts Society of Sarawak
Rumah Masra, Jalan Taman Budaya, Kuching 93300, Sarawak
Malaysia
Tel : +60 8242 0042
Mobile : +60 1 9858 3566
Fax : +60 8242 0043
Email : eoarchi@yahoo.com

Mr Phung Phu
Director
Hué Monuments Conservation Centre (HMCC)
23 Tong Duy Tan Street, Huế City, Viet Nam
Tel : +84 5452 9012
Fax : +84 5452 6083
Email : Hue-mcc@dng.vnn.vn
Experts

Ms Sangmee Bak
Professor
Hankuk University of Foreign Studies, 25-1307 Miseong Apartment
Apgojeong-dong, Gangnam-gu, Seoul, Republic of Korea
Tel: +82 2516 6392
Email: sangmbak@hufs.ac.kr

Mr Leonardo Dioko
Professor
Institute For Tourism Studies, Colina de Mong-Há
Macau SAR, China
Tel: +853 8598 3040
Mobile: +853 6636 0434
Fax: +853 2851 9058
Email: don@ift.edu.mo

Mr Walter Jamieson
Dean
School of Travel Industry Management, University of Hawai’i at Mānoa, 2560 Campus Road
Honolulu HI 96822, USA
Tel: +1 808 896 7166
Mobile: +1 808 8722 9917
Fax: +1 808 8956 5378
Email: wjtourism@hotmail.com

Mr Tae Hi Kim
Director
Department of International Affairs, Ministry of Culture
Oesong-dong, Yonggwang Street, Central District
Pyongyang, Democratic People’s Republic of Korea
Tel: +850 2381 1761
Fax: +850 2381 4410
Email: minofcul@co.chesin.com

Ms Le Thi Minh Ly
Deputy Director
Department of Cultural Heritage, Ministry of Culture
Sport, and Tourism, 51-53 Ngo Quyen Street
Hoan Kiem District, Hanoi, Viet Nam
Tel: +84 9 1359 1266
Fax: +84 4943 9929
Email: lethiminhly@gmail.com

Ms Lin Lee Loh-Lim
Council Member
Penang Heritage Trust, 22 Gerbang Midlands
Penang 10250, Malaysia
Tel: +60 4264 2631
Fax: +60 4227 0076
Email: llacons@tm.net.my

Mr Yong Min Kang
Officer in charge of heritage conservation
Department of International Affairs, Ministry of Culture
Oesong-dong, Yonggwang Street, Central District
Pyongyang, Democratic People’s Republic of Korea
Tel: +850 2381 1761
Fax: +850 2381 4410
Email: minofcul@co.chesin.com

Mr Sonom-Ish Yundenbat
Executive Director
Mongolian National Centre for Intangible Cultural Heritage
Baga toiruu 26, Ulaanbaatar, Mongolia
Tel: +976 1132 5205
Mobile: +976 8800 0239
Fax: +976 1132 2612
Email: mon.unesco@mongol.net

Observers

Ms Tara Gujadhur
Co-Director
Traditional Arts and Ethnology Centre, Ban Khamyong
Luang Prabang, Lao PDR
Tel: +856 7125 3364
Mobile: +856 2 0541 2883
Fax: +856 7125 3364
Email: tara@taeclaos.org

Ms Dwi Anggorowati Indrasari
Programme Assistant
UNESCO Jakarta, UNESCO House, Jalan Galuh(II) No.5,
Kebayoran Baru, Jakarta Selatan, Jakarta, 12110, Indonesia
Tel: +62 2 1739 9818 Ext. 845
Mobile: +62 8 1818 1532
Fax: +62 21 7279 6489
Email: da.indrasari@unesco.org

Mr Jia Lei Lei
President Assistant
Chinese Academy of Arts, Jiai, Huixinbei, Chaoyang District
Beijing, China
Tel: +86 10 6498 2970
Mobile: +86 139 1122 5196
Fax: +86 10 6481 3398
Email: guoliyuecaa@hotmail.com

Mr Laurence Loh
Deputy-President
Badan Warisan Malaysia
22 Gerbang Midlands, 10250 Penang, Malaysia
Email: laurence@myjaring.net
Ms Shanta Serbeet Singh
Chairperson
The Asia-Pacific Performing Arts Network (APPAN)
C 51 Gulmohar Part, New Delhi 110049, India
Tel: +91 11 2686 3502
Mobile: +91 98 6888 8359
Fax: +91 11 2686 3502
Email: shanta.serbeet@gmail.com

Mr Manuel Smith
Culture Officer
Division of Culture, Ministry of Education and Culture
Timor-Leste
Tel: +670 333 9664
Mobile: +670 729 2743
Email: brothersmith@yahoo.com.au

Ms In-Hwa So
Senior Researcher
Research Division, National Centre for Korean Traditional Performing Arts
700 Seocho-dong Seocho-gu, Seoul, Republic of Korea
Tel: +82 2580 3350
Fax: +82 2580 3079
Email: soinhwa@ncktpa.go.kr

Mr Tran Trong Kien
CEO
Buffalo Tours, 94 Ma May Street, Hanoi, Viet Nam
Tel: +84 4828 0702
Fax: +84 4826 9370
Email: kien@buffalotours.com

Ms Luo Wei
Deputy Division
Chinese Academy of Arts, Jiai Huixinbeili, Chaoyang District
Beijing, China
Tel: +86 10 6498 2970
Mobile: +86 133 6620 9716
Fax: +86 10 6481 3398
Email: guoliyuecaa@hotmail.com

Mr Myung-Suck Yang
Senior musician
National Centre for Korean Traditional Performing Arts
700 Seocho-dong Seocho-gu, Seoul, Republic of Korea
Tel: +82 2580 3350
Fax: +82 2580 3079

Mr Jeong-Soo Kim
Researcher
Research Division, National Centre for Korean Traditional Performing Arts
700 Seocho-dong Seocho-gu, Seoul, Republic of Korea
Tel: +82 2 580 3350
Fax: +82 2 580 3079

Organizers

HMCC
Mr Nguyen Van Phuc
Head
Department for Cooperation and External Affairs
Huế Monuments Conservation Centre (HMCC)
23 Tong Duy Tan Street, Huế City, Viet Nam
Tel: +84 5451 2751
Mobile: +84 9 1349 0151
Fax: +84 5452 6083
Email: uyen.phuc@gmail.com
Huemonuments@vnn.vn

MOCCST
Mr Dang Van Bai
General Director
Department of Cultural Heritage, Ministry of Culture, Sport and Tourism, 51-53 Ngo Quyen Street, Hoan Kiem
Hanoi, Viet Nam
Tel: +84 943 7611
Mobile: +84 9 1244 2628
Fax: +84 943 9329
Email: dvbai@dsvh.gov.vn

Ms Nguyen Thi Kim Dung
Head
Intangible Heritage Section, Department of Cultural Heritage
Ministry of Culture, Sport and Tourism, 51-53 Ngo Quyen Street
Hoan Kiem, Hanoi, Viet Nam
Fax: +84 94 3929

Ms Nguyen Thi Thu Huong
Consultant/Interpreter
Intangible Heritage Section, Department of Cultural Heritage
Ministry of Culture, Sport and Tourism, 51-53 Ngo Quyen Street
Hoan Kiem, Hanoi, Viet Nam
Tel: +84 9494 8025
Mobile: +84 9 8223 2454
Fax: +84 943 9929
Email: thuhuongdch@gmail.com

EIIHCAP
Mr Hong-Real Kim
President
Korea Cultural Heritage Foundation (CHF), Samseong-dong
112-2, Gangnam-gu, Seoul, Republic of Korea
Tel: +82 2 3011 2100
Fax: +82 2 3701 7530
Email: kimhr4420@chf.or.kr
Appendices

Mr Kwang-Nam Kim  
Executive Director  
Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP), National Palace Museum Annex, 1-57 Sejongno, Jongno-gu, Seoul, Republic of Korea  
Tel: +82 2 3701 7531  
Mobile: +82 11 9291 9233  
Fax: +82 2 3701 7530  
Email: km8688@hanmail.net  
km8688@eiihcap.org

Mr Kiho Jang  
Manager  
Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP), National Palace Museum Annex, 1-57 Sejongno, Jongno-gu, Seoul, Republic of Korea  
Tel: +82 2 3701 7534  
Mobile: +82 11 9567 8491  
Fax: +82 2 3701 7530  
Email: kihoj@hanmail.net  
kihoj@eiihcap.org

Ms Eun-Hye Han  
Manager  
Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP), National Palace Museum Annex, 1-57 Sejongno, Jongno-gu, Seoul, Republic of Korea  
Tel: +82 2 3701 7533  
Mobile: +82 10 6212 2218  
Fax: +82 2 3701 7530  
Email: yippeeyo@naver.com  
heh@eiihcap.org

Mr Hyo-Min Cho  
Manager  
Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP), National Palace Museum Annex, 1-57 Sejongno, Jongno-gu, Seoul, Republic of Korea  
Tel: +82 2 3701 7537  
Mobile: +82 11 9137 6567  
Fax: +82 2 3701 7530  
Email: getnfeel@hanmail.net  
chm@eiihcap.org

Ms Hye-Seung Shim  
Manager  
Establishment Initiative for the Intangible Heritage Centre For Asia-Pacific (EIIHCAP), National Palace Museum Annex, 1-57 Sejongno, Jongno-gu, Seoul, Republic of Korea  
Tel: +82 2 3701 7535  
Mobile: +82 11 9777 9461  
Fax: +82 2 3701 7530  
Email: hs.shim06@hotmai.com  
hs.shim06@eiihcap.org

UNESCO

Ms Patricia Alberth  
Programme Specialist  
Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, UNESCO Bangkok, 5th Floor  
920 Sukhumvit Road, Bangkok 10110, Thailand  
Tel: +66 2391 0577 Ext. 520  
Fax: +66 2391 0866  
Email: p.alberth@unescobkk.org

Mr Richard Engelhardt  
UNESCO Regional Advisor for Culture in Asia and the Pacific  
UNESCO Bangkok, 5th Floor, 920 Sukhumvit Road  
Bangkok 10110, Thailand  
Tel: +66 2391 0577 Ext. 509  
Fax: +66 2391 0866  
Email: culture@unescobkk.org

Mr Takahiko Makino  
Project Assistant  
Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, UNESCO Bangkok, 5th Floor  
920 Sukhumvit Road, Bangkok 10110, Thailand  
Tel: +66 2391 0577 Ext. 513  
Fax: +66 2391 0866  
Email: t.makino@unescobkk.org

Ms Beatrice Kaldun  
Programme Specialist for Culture  
UNESCO Beijing, Jianguomenwai Waijiaogongyu 5-15-3  
Beijing 100600, China  
Tel: +86 1 0653 2579 0131  
Mobile: +86 137 1811 5233  
Fax: +86 10 6532 4854  
Email: b.kaldun@unesco.org

Ms Vibeke Jensen  
Director  
UNESCO Hanoi, 23 Cao Ba Quat Street, Hanoi, Viet Nam  
Tel: +84 4747 0275 ext. 28  
Fax: +84 4747 0274  
Email: v.jensen@unesco.org

Ms Tran Nhat Ly  
Culture Section, UNESCO Hanoi, 23 Cao Ba Quat Street  
Hanoi, Viet Nam  
Tel: +84 4747 0275 ext. 28  
Fax: +84 4747 0274  
Email: tn.ly@unesco.org.vn

Mr Frank Proschan  
Programme Specialist  
Intangible Cultural Heritage Section, UNESCO, 1, rue Miollis  
75732 Paris Cedex 15, France  
Tel: +33 1 4568 4427  
Mobile: +33 6 7556 8012  
Fax: +33 1 4568 5752  
Email: f.proschan@unesco.org

Ms Vanessa Achilles  
Programme Officer  
Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, UNESCO Bangkok, 5th Floor  
920 Sukhumvit Road, Bangkok 10110, Thailand  
Tel: +66 2391 0577 Ext. 514  
Fax: +66 2391 0866  
Email: v.achilles@unescobkk.org
Appendix 3

Resources

Convention for the Safeguarding of the Intangible Cultural Heritage  

Inventorying Intangible Cultural Heritage  

Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity  

The Intangible Heritage Messenger  
Appendix 4

Convention for the Safeguarding of the Intangible Cultural Heritage

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

Referring to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966,

Considering the importance of the Intangible Cultural Heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

Considering the deep-seated interdependence between the Intangible Cultural Heritage and the tangible cultural and natural heritage,

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the Intangible Cultural Heritage, in particular owing to a lack of resources for safeguarding such heritage,

Being aware of the universal will and the common concern to safeguard the Intangible Cultural Heritage of humanity,

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the Intangible Cultural Heritage, thus helping to enrich cultural diversity and human creativity,

Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the Intangible Cultural Heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the Intangible Cultural Heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the Intangible Cultural Heritage and of its safeguarding,

Considering that the international community should contribute, together with the States
Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

**Recalling** UNESCO’s programmes relating to the Intangible Cultural Heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

**Considering** the invaluable role of the Intangible Cultural Heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them,

Adopts this Convention on this seventeenth day of October 2003.

**I. General Provisions**

**Article 1 – Purposes of the Convention**

The purposes of this Convention are:

(a) to safeguard the Intangible Cultural Heritage;
(b) to ensure respect for the Intangible Cultural Heritage of the communities, groups and individuals concerned;
(c) to raise awareness at the local, national and international levels of the importance of the Intangible Cultural Heritage, and of ensuring mutual appreciation thereof;
(d) to provide for international cooperation and assistance.

**Article 2 – Definitions**

For the purposes of this Convention,

1. The “Intangible Cultural Heritage” means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This Intangible Cultural Heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such Intangible Cultural Heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “Intangible Cultural Heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

(a) oral traditions and expressions, including language as a vehicle of the Intangible Cultural Heritage;
(b) performing arts;
(c) social practices, rituals and festive events;
(d) knowledge and practices concerning nature and the universe;
(e) traditional craftsmanship.

3. “Safeguarding” means measures aimed at ensuring the viability of the Intangible Cultural Heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.
4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

**Article 3 — Relationship to Other International Instruments**

Nothing in this Convention may be interpreted as:

(a) altering the status or diminishing the level of protection under the 1972 (a) Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the Intangible Cultural Heritage is directly associated; or

(b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

**II. Organs of the Convention**

**Article 4 — General Assembly of the States Parties**

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as “the General Assembly”. The General Assembly is the sovereign body of this Convention.

2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.

3. The General Assembly shall adopt its own Rules of Procedure.

**Article 5 — Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage**

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as “the Committee”, is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.

2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

**Article 6 — Election and Terms of Office of States Members of the Committee**

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.

2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.

3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.

4. Every two years, the General Assembly shall renew half of the States Members of the Committee.

5. It shall also elect as many States Members of the Committee as required to fill vacancies.

6. A State Member of the Committee may not be elected for two consecutive
7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the Intangible Cultural Heritage.

Article 7 — Functions of the Committee

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

(a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
(b) provide guidance on best practices and make recommendations on measures for the safeguarding of the Intangible Cultural Heritage;
(c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
(d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
(e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;
(f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
(g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:
(h) inscription on the lists and proposals mentioned under Articles 16, 17 and 18;
(i) the granting of international assistance in accordance with Article 22.

Article 8 — Working Methods of the Committee

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.
2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.
3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.
4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the Intangible Cultural Heritage, in order to consult them on specific matters.

Article 9 — Accreditation of Advisory Organizations

1. The Committee shall propose to the General Assembly the accreditation of non-governmental organizations with recognized competence in the field of the Intangible Cultural Heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

Article 10 — The Secretariat

1. The Committee shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.
III. Safeguarding of the Intangible Cultural Heritage at the National Level

Article 11 — Role of States Parties

Each State Party shall:

(a) take the necessary measures to ensure the safeguarding of the Intangible Cultural Heritage present in its territory;
(b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the Intangible Cultural Heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.

Article 12 — Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the Intangible Cultural Heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Article 13 — Other Measures for Safeguarding

To ensure the safeguarding, development and promotion of the Intangible Cultural Heritage present in its territory, each State Party shall endeavour to:

(a) adopt a general policy aimed at promoting the function of the Intangible Cultural Heritage in society, and at integrating the safeguarding of such heritage into planning programmes;
(b) designate or establish one or more competent bodies for the safeguarding of the Intangible Cultural Heritage present in its territory;
(c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the Intangible Cultural Heritage, in particular the Intangible Cultural Heritage in danger;
(d) adopt appropriate legal, technical, administrative and financial measures aimed at:
   (i) fostering the creation or strengthening of institutions for training in the management of the Intangible Cultural Heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
   (ii) ensuring access to the Intangible Cultural Heritage while respecting customary practices governing access to specific aspects of such heritage;
   (iii) establishing documentation institutions for the Intangible Cultural Heritage and facilitating access to them.

Article 14 — Education, Awareness-raising and Capacity-building

Each State Party shall endeavour, by all appropriate means, to:

(a) ensure recognition of, respect for, and enhancement of the Intangible Cultural Heritage in society, in particular through:
   (i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
   (ii) specific educational and training programmes within the communities
and groups concerned;

(iii) capacity-building activities for the safeguarding of the Intangible Cultural Heritage, in particular management and scientific research; and

(iv) non-formal means of transmitting knowledge;

(b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;

(c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the Intangible Cultural Heritage.

Article 15 — Participation of Communities, Groups and Individuals

Within the framework of its safeguarding activities of the Intangible Cultural Heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

IV. Safeguarding of the Intangible Cultural Heritage at the International Level

Article 16 — Representative List of the Intangible Cultural Heritage of Humanity

1. In order to ensure better visibility of the Intangible Cultural Heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

Article 17 — List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.

3. In cases of extreme urgency — the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee — the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

Article 18 — Programmes, Projects and Activities for the Safeguarding of the Intangible Cultural Heritage

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.

2. To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.

3. The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.
V. International Cooperation and Assistance

Article 19 — Cooperation

1. For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the Intangible Cultural Heritage.

2. Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of Intangible Cultural Heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

Article 20 — Purposes of International Assistance

International assistance may be granted for the following purposes:

(a) the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;

(b) the preparation of inventories in the sense of Articles 11 and 12;

(c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the Intangible Cultural Heritage;

(d) any other purpose the Committee may deem necessary.

Article 21 — Forms of International Assistance

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

(a) studies concerning various aspects of safeguarding;

(b) the provision of experts and practitioners;

(c) the training of all necessary staff;

(d) the elaboration of standard-setting and other measures;

(e) the creation and operation of infrastructures;

(f) the supply of equipment and know-how;

(g) other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

Article 22 — Conditions Governing International Assistance

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.

2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.

3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

Article 23 — Requests for International Assistance

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the Intangible Cultural Heritage present in its territory.
2. Such a request may also be jointly submitted by two or more States Parties.
3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

Article 24 — Role of Beneficiary States Parties

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.
2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.
3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the Intangible Cultural Heritage.

VI. Intangible Cultural Heritage Fund

Article 25 — Nature and Resources of the Fund

1. A “Fund for the Safeguarding of the Intangible Cultural Heritage”, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
   (a) contributions made by States Parties;
   (b) funds appropriated for this purpose by the General Conference of UNESCO;
   (c) contributions, gifts or bequests which may be made by:
      (i) other States;
      (ii) organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations;
      (iii) public or private bodies or individuals;
   (d) any interest due on the resources of the Fund;
   (e) funds raised through collections, and receipts from events organized for the benefit of the Fund;
   (f) any other resources authorized by the Fund’s regulations, to be drawn up by the Committee.
4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.
5. The Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by the Committee.
6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

Article 26 — Contributions of States Parties to the Fund

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in
paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.

2. However, each State referred to in Article 32 or in Article 33 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.

3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.

4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

**Article 27 — Voluntary Supplementary Contributions to the Fund**

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

**Article 28 — International Fund-raising Campaigns**

The States Parties shall, insofar as is possible, lend their support to international fund-raising campaigns organized for the benefit of the Fund under the auspices of UNESCO.

**VII. Reports**

**Article 29 — Reports by the States Parties**

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

**Article 30 — Reports by the Committee**

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.

2. The report shall be brought to the attention of the General Conference of UNESCO.

**VIII. Transitional Clause**

**Article 31 — Relationship to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity**

1. The Committee shall incorporate in the Representative List of the Intangible
Cultural Heritage of Humanity the items proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity” before the entry into force of this Convention.

2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudge the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.

3. No further Proclamation will be made after the entry into force of this Convention.

IX. Final Clauses

Article 32 — Ratification, Acceptance or Approval

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.

2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

Article 33 — Accession

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.

2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.

3. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 34 — Entry into Force

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

Article 35 — Federal or Non-unitary Constitutional Systems

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

(a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;

(b) with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their
adoption.

Article 36 — Denunciation

1. Each State Party may denounce this Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

Article 37 — Depositary Functions

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

Article 38 — Amendments

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.
4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.
5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.
6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:
   (a) as a Party to this Convention as so amended; and
   (b) as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

Article 39 — Authoritative Texts

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.
Article 40 — Registration

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

DONE at Paris, this third day of November 2003, in two authentic copies bearing the signature of the President of the 32nd session of the General Conference and of the Director-General of UNESCO. These two copies shall be deposited in the archives of UNESCO. Certified true copies shall be delivered to all the States referred to in Articles 32 and 33, as well as to the United Nations.