

MAPPING OF CULTURAL ASSETS IN KHYBER PAKHTUNKHWA AND THE PUNJAB

A NORWAY-FUNDED PROJECT





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UNESCO Islamabad

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Islamabad

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I. Brief presentation of the project

- **Project title and Code:** Mapping of Cultural Assets in NWFP (504PAK4000)
- **Country/region:** Pakistan, Asia-Pacific Region
- **Total project budget:** US\$1,154,839.38
- **Funding source:** Government of Norway
- **Dates of initiation and operational completion of the project:** April 2007 to May 2011-05-24
- **Implementation Sector/Field Office:** Culture Sector, UNESCO Islamabad
- **Name of Project Officer:** Ms. Farhat Gul

II. Acknowledgement

The Project received invaluable support and contributions from the following partners/experts:

1. The Federal Ministry of Culture, Islamabad
2. The Directorate of Archaeology and Museums, Khyber Pakhtunkhwa
3. The Department of Culture and Information, Khyber Pakhtunkhwa
4. Mr. Yawer Saeed Ansari, GIS Expert, Live Arts Consult, Islamabad
5. Mr. Pervaiz Ahmad, Aga Khan Foundation
6. Mr. Salman Beg, Aga Khan Cultural Services, Pakistan
7. Vice-Chancellor, Hazara University, Mansehra
8. Dr. Ihsan Ali, Vice-Chancellor, Abdul Wali Khan University, Mardan
9. M/S Pervaiz Vandal and Associates, Lahore
10. Ms. Sajida Haider Vandal, Trust for History, Art and Architecture of Pakistan
11. Punjab Small Business Corporation, Bahawalpur
12. Grammar School, Rawalpindi
13. Dr. Mahmood Hussain, M/S Design and Management, Lahore
14. Dr. Pamela Rogers, Rogers Kolachi and Associates (Pvt) Ltd
15. Dr. Sharri Clark, Consultant and Research Associate at the Peabody Museum of Archaeology and Ethnology, Harvard University, USA
16. Mr. Richard Engelhardt, former UNESCO Regional Adviser for Culture in Asia and the Pacific
17. Ms. Samar Minallah, Executive Director, Ethnomedia
18. Pakistan National Council of the Arts (PNCA), Islamabad
19. National Institute of Folk Heritage (Lok Virsa), Islamabad

Without their cooperation, the project could not have met the wonderful success that it achieved, despite the numerous challenges and hurdles it confronted.

I owe special thanks to Mr. Jorge Sequeira, former Director, UNESCO Islamabad, under whose valuable guidance the project took off and who provided unrestrained support and guidance on the project, under favourable as well as adverse situations. Other colleagues who contributed to the smooth implementation of the cultural mapping project from Paris, by facilitating and expediting financial and administrative matters and providing technical advice are Ms. Patricia Safi, Programme Specialist, Bureau of Strategic Planning, Ms. Soraya Elie, Assistant Budget Officer, Bureau of Financial Management, Mr. Eero Porko, Procurement Officer, Administration and Procurement Advisory Services, and Mr. Frank

Proschan, Programme Specialist, Intangible Cultural Heritage Section. My sincerest gratitude goes out to each one of them.

Moreover, I could not have made it without the cooperation and efficiency of colleagues at UNESCO Islamabad. Some of the names, I would especially like to mention are : Mr. Dega Gurmessa, Mr. Adnan Ahmad, Mr. Jawad Aziz, Mrs. Sabahat Raza and Mr. Anwar Hussain.

We are fortunate that the Norway-funded project was concluded under the able leadership of Dr. Kozue Kay Nagata, the new Director/Representative of UNESCO Islamabad, who went an extra mile to demonstrate the importance of this significant undertaking to everyone who mattered.

Last, but not the least, I must acknowledge the invaluable financial as well as moral support of the Royal Norwegian Embassy in Islamabad, without which such an important project could not have materialized.



Farhat Gul

UNESCO Islamabad

III. Foreword

I feel extremely privileged to be wrapping up this very important Norway-funded project, “Mapping of Cultural Assets”, which initially focused on selected districts of NWFP (now Khyber Pakhtunkhwa) and later expanded to the Punjab province.

As a valuable tool, cultural mapping has allowed all stakeholders involved in the project, to understand and share culture, to rethink history and to promote creativity and development. The process has been found to be most useful in generating new perspectives and preparing the ground for effective cultural planning, which I hope, is something the provincial custodians of Pakistan’s diverse and rich culture will draw upon, following the devolution process.

The broadly-based mapping exercise for the purpose of investigating or creating an identity profile of the community was found enriching, informative, as well as useful at the same time. Our strategy was to ensure that the methodology adopted in the field was inclusive and that all sectors of the community had an equal say and opportunity to participate in the exercise. The inclusive and participatory process of mapping by itself drew attention to the importance of self-managing the mapped cultural assets and the achieved results pointed out the problems to be solved and strategies/strengths to build upon.

However, the truly remarkable aspect of a cultural resource map is its versatility and user-friendliness as an effective vehicle of information. The map can be loaded with many kinds of data that can be unpacked, isolated and reconfigured, to meet the needs of users. As for its form, the choice ranges from an artisan’s hand-crafted artefact to the most sophisticated, hyper-linked, web-ready, multi-media compendium. On both counts of information and form, it is now a widely accepted fact, that a cultural map has much greater potential than an inventory.

The various levels and extent of knowledge and experience shared among stakeholders during the mapping exercise enriched the entire process, making it more effective, meaningful and enjoyable. The key outputs of the project consist of invaluable documentation of the mapped cultural resources and above all, a National Database to house both tangible and intangible cultural assets of Pakistan. The key outcome of the project is the enhanced capacity of the country and local communities to manage the cultural assets. Setting up of the National Database is a vital step towards safeguarding of the country’s rich and diverse culture, leading towards a dynamic and people-centred approach to preservation of their cultural heritage. UNESCO has contributed our very modest role to the process.

I am fully confident that the managers of the National Database will sustain and enhance our joint efforts. They will continue to strengthen and enrich the Database with new and innovative tools.

On behalf of UNESCO, I am pleased to express our sincerest gratitude to the Ministry of Culture, Government of Pakistan and its affiliated bodies, Lok Virsa, Pakistan National Council of the Arts and the Department of Archaeology and Museums and other collaborators for their unrestrained support and cooperation throughout the project period.

We are deeply thankful to the Royal Norwegian Embassy in Islamabad for showing its usual flexibility and providing valuable guidance, which enabled us to close the project with a great feeling of satisfaction and sense of achievement.



Dr. Kozue Kay Nagata
Director/UNESCO
Representative

IV. Executive summary

Cultural mapping is based on the premise that efforts at saving cultural heritage cannot keep pace with the process of deterioration and may ultimately lead to the extinction of some invaluable cultural assets of a country. It is important to recognize that in losing cultural heritage we are in fact, losing the appreciation for cultural diversity, which results in increased conflicts and wars. Therefore, culture has to be recognized as a binding force towards unity and social cohesion among and within nations.

In their struggle to overcome poverty and in the absence of an inventory or management mechanisms of cultural assets, the federal, provincial and local governments of Pakistan had not been able to draw on the potential of the country's cultural resources. The ad-hoc and limited interventions for the preservation and promotion of cultural heritage carried out by the government departments seldom adopted any scientific approach. On the other hand, the capacity of most NGOs working in this field is very limited, resulting in a serious threat to monuments, historic urban cores, museums and contents, performing arts, fine arts, crafts and folk arts.

Against this backdrop, UNESCO proposed mapping and documenting of these cultural assets as a stepping stone towards the preservation and promotion of Pakistan's cultural assets, both tangible and intangible. Thereafter, UNESCO Islamabad, with financial assistance from the Government of Norway, carried out an intervention to map the cultural assets of the North West Frontier Province or Khyber Pakhtunkhwa (KP) which would serve as a model for up-scaling and/or replication in other locations at a later stage. The original title of the project was, "Mapping of Cultural Assets in the North West Frontier Province" and initially seven districts were selected for cultural mapping. These being: Peshawar, Mardan, Charsadda, Mansehra, Chitral, Swat and Bannu. Later, three of these, namely: Swat, Bannu and Charsadda had to be dropped, owing to security threats, only to be replaced by districts Multan and Bahawlapur in South Punjab.

The long-term goal of this four-year long project was to establish a National Database of Pakistan's cultural assets. In order to achieve this overall goal the following objectives were indicated in the original project document:

- To map the cultural assets in the selected districts of NWFP - Chitral, Swat, Bannu, Mansehra, Charsadda and Mardan
- To establish a district-based model on mapping cultural assets, to be followed/adopted by other districts and provinces
- To develop a database of cultural assets (both tangible and intangible) in NWFP, to be replicated and/or gradually expanded at the country level

The cultural mapping project required the coordination of many people doing different tasks, among them: project consultation and oversight, system design and management, project coordination, community liaison, data collection in the field, data consolidation and transfer to database, GIS processing and map production, specialist and technical input and interpretation and reporting.

At the initial stage decisions were made regarding the scale and objectives of the mapping exercise. The objectives then guided the process of designing and implementing the mapping process: What data do we need to meet our objectives? How can it be effectively collected? What kind of graphic and other outputs will we want to generate? Under UNESCO's guidance, all the mechanisms and people were put in place to ensure readiness, time, funds, human resources, community partners and collaborators.

Prior to embarking on data collection, there was a need to finalize a template that was user-friendly, comprehensive, as well as GIS-compatible. The template was finalized through a consultative process, whereby, two experts meetings were organized to debate on the format of the template, database design, GIS and participatory survey.

Having locating cultural resources through participatory mapping and other tools, the team identified the culture, which they felt was important for the community. The next task was that of recording relevant information about these resources for translating into GIS and maps.

While cultural mapping was considered crucial to heritage preservation and safeguarding, it was also deemed essential to demonstrate the value of the exercise, since the concept was a new one for all stakeholders. Therefore, Norway generously offered additional funds to undertake pilot activities to underscore the dynamics of cultural mapping. In this context, three pilot activities were carried out: i. Women Empowerment through Crafts; ii. Development of a Teachers' Resource Kit, "Heritage in Young Hands"; and iii. Development of a Master Plan for the World Heritage Site of Takht-e-Bahi.

It had been agreed at the outset, that in view of the importance of culture and cultural heritage, Geographic Information System (GIS) would be developed for mapping of Pakistan's rich cultural heritage. Accordingly, UNESCO Islamabad engaged a GIS Expert to devise a methodology for GIS-based mapping of cultural assets of KP; organize basic training of field teams; provide continuous guidance throughout the field data collection phase; conduct a pilot GIS for selected field data records; and finally hand over the System to end-users following necessary preliminary training. Having developed a database in Hazara

University, to house data on the cultural assets of Khyber Pakhtunkhwa (KP) by December 2008, the next target was the development of a National Database.

Following a series of meetings and consultations with the Ministry of Culture and its affiliated bodies, it was decided that the National Database should be located at the National Institute of Folk Heritage (Lok Virsa). UNESCO Islamabad engaged the GIS expert to conduct training sessions for the end-users (Lok Virsa). These were divided in two parts – LAB sessions and GIS understanding.

The LAB sessions were conducted to achieve two objectives: i) installation and understanding of the GIS software; and ii) techniques for linking tangible and intangible data with GIS software.

Hands-on training was given to the designated staff of Lok Virsa, to build up the GIS database. It was assumed at the time of training that the users are well acquainted with the general use of Windows and have basic concepts of a database. However, whenever a deficiency was observed by the Trainer, the trainees were given extra training.

Data management essentially deals with the practices and procedures concerning data and carrying out these procedures on regular basis. One of the basic requirements of the Project was standardization of not only field data collection techniques, but also the storage and retrieval processes. Accordingly, the training focused on developing the standard procedure and arranging the data files on the computer hard disks.

The National Database of Pakistan's Cultural Assets is now fully operational and being maintained by the core team trained within the framework of the Cultural Mapping Project.

The assets identified through the project have brought to light the richness of both districts. Ranging from the natural landscapes of Kalash Valleys to Cholistan, worthy of being recognized as World Natural Heritage, there are several monuments, shrines, mosques, bazaars, precincts, rural settlements, adobe structures worthy of attention. The craft traditions have survived and are now driven through market demands thus losing their traditional fineness and skills. Some of the crafts for which these districts were known have been seriously comprised, lost or endangered. Craft persons are marginalized and highly exploited and are among the poorest segments of society. The storytelling traditions, oral poetry, literary works, traditional dances and a narrative rooted in Sufism, the Cholistani culture, the richness of the Saraiki language and history captured in the sayings and poetry of the regions premier poet/philosopher Khwaja Ghulam Fareed places both the districts in

a unique position to engender a nexus between Development and Culture for the communities.

The Project findings also demonstrated that the appreciation of the diversity of culture within the district is generally under acknowledged and no database exists which can be accessed to enhance knowledge and interest in the general public. Hence the need to build up the knowledge base and use the same to raise awareness amongst people and communities.

Intangible Culture has received little attention to date. Much has to do with Pakistan's effort to impose a common/uniform agenda on the entire population at the cost of ignoring the rich cultural diversity within the nation state. The living culture of the Pakistani nation is largely embodied in its intangible culture and languages of its people; be it dance, music, storytelling, crafts, folklore, customs, regional languages and local artistic expressions.

THE CONTEXT



V. The Context

V.1 What is Cultural Mapping?

The practice of cultural mapping with indigenous peoples dates back to the 1960s. It gradually evolved into a powerful tool for making intangible heritage and local and indigenous knowledge visible in a medium easily understood by all. The idea stemmed from a social, economic and cultural need at the local and national level. Although it is not an end in itself, the process of cultural mapping serves as a tool and methodology to respond to this need. The process embraces a wide range of techniques and activities that range from community-based participatory approach in identifying and documenting local cultural resources and activities to the use of innovative and sophisticated information tools like GIS. Data on the cultural assets can be represented through a variety of formats like geographic maps, graphs, database, and others. From this, a comprehensive view of the country's cultural resources is acquired. Consequently, the documented data serve as a prerequisite to develop a sensitive national strategy and programme taking into account the cultural heritage and respecting the cultural diversity of a country.



V.2 Why Cultural Mapping?

Cultural mapping is based on the premise that efforts at saving cultural heritage cannot keep pace with the process of deterioration and may ultimately lead to the extinction of some invaluable cultural assets of a country. It is important to recognize that in losing cultural heritage we are in fact, losing the appreciation for cultural diversity, which results in increased conflicts and wars. Therefore, culture has to be recognized as a binding force towards unity and social cohesion among and within nations.

In the process of cultural mapping, relevant cultural information and traditional knowledge systems of a given community are revealed. By making the "invisible" become "visible", cultural mapping provides real insights into diverse people, history, identity, and knowledge thereby advancing the spirit of cultural pluralism. Other advantages of cultural mapping include the following:

V.2.1 Documentation of cultural resources

Cultural mapping serves as a cultural repository of local knowledge and resources. In this modern and borderless society, it is crucial to document local traditions and historical sites which are disappearing and deteriorating at unprecedented heights.

V.2.2 Community empowerment

Cultural mapping is more productive and beneficial when the local community is involved in identifying and mapping out resources that are meaningful to them. This participatory approach oftentimes engenders a communal sense of belongingness and pride of their cultural roots, empowers the community, and instills great pride in their cultural identity.

V.2.3 Effective cultural resource management

In the cultural mapping process, it is essential that the local people themselves control their own information. As key holders of intangible knowledge and tangible assets, they carry the role of determining which type of map is produced or methodology used in managing their resources. In this sense, a great degree of community control over their cultural resources is encouraged and strengthened.

“The most fundamental goal of cultural mapping is to help communities recognize, celebrate and support cultural diversity for economic, social and regional development”
-Clark Sutherland and Young 1995

V.2.4 Community economic development

In mapping out cultural resources, knowledge systems from traditional arts and crafts to agricultural practices are unveiled and made known to the community and to others. These old but ingenious practices and skills may be learned, revitalized, and applied in new creative ways for sustainable community development. In other words, cultural mapping can create livelihood opportunities.

V.2.5 Transmission of local knowledge systems

When cultural elements are recorded in tangible and 'soft' forms, it becomes possible to pass these cultural assets from one generation to another and from one country to another. Needless to say, oral traditions are equally important and valid but tangible and visual expressions of knowledge, values, and spiritual forms are more relevant and credible testimonies in asserting one's identity and rights at the local or international scene.

V.2.6 Promotion of intercultural dialogue

As important knowledge systems, distinct heritage and histories are recorded, kept and shared across time and borders, a meaningful medium for giving expressions to diverse cultures is created and a space for intercultural dialogue is made possible.

V.3 Project Rationale

In their struggle to overcome poverty and in the absence of an inventory or management mechanisms of cultural assets, the federal, provincial and local governments had not been able to draw on the potential of the country's cultural resources.

The ad-hoc and limited interventions for the preservation and promotion of cultural heritage carried out by the government departments seldom adopted any scientific approach. On the other hand, the capacity of most NGOs working in this field is very limited, resulting in a serious threat to monuments, historic urban cores, museums and contents, performing arts, fine arts, crafts and folk arts.



Against this backdrop, UNESCO considered and proposed mapping and documenting of these cultural assets as a stepping stone towards the preservation and promotion of Pakistan's cultural assets, both tangible and intangible. Thereafter, UNESCO Islamabad, with financial assistance from the Government of Norway, carried out an intervention to map the cultural assets of the North West Frontier Province or Khyber Pakhtunkhwa (KP) which would serve as a model for up-scaling and/or replication in other locations at a later stage. The original title of the project was, "Mapping of Cultural Assets in the North West Frontier Province" and initially seven districts were selected for cultural mapping. These being: Peshawar, Mardan, Charsadda, Mansehra, Chitral, Swat and Bannu. Later, three of these, namely: Swat, Bannu and Charsadda had to be dropped, owing to security threats, only to be replaced by districts Multan and Bahawlapur in South Punjab.

V.4 Project goal and objectives

The long-term goal of this four-year long project was to establish a National Database of Pakistan's cultural assets. In order to achieve this overall goal the following objectives were indicated in the original project document:

- To map the cultural assets in the selected districts of NWFP - Chitral, Swat, Bannu, Mansehra, Charsadda and Mardan
- To establish a district-based model on mapping cultural assets, to be followed/adopted by other districts and provinces
- To develop a database of cultural assets (both tangible and intangible) in NWFP, to be replicated and/or gradually expanded at the country level

THE PROJECT

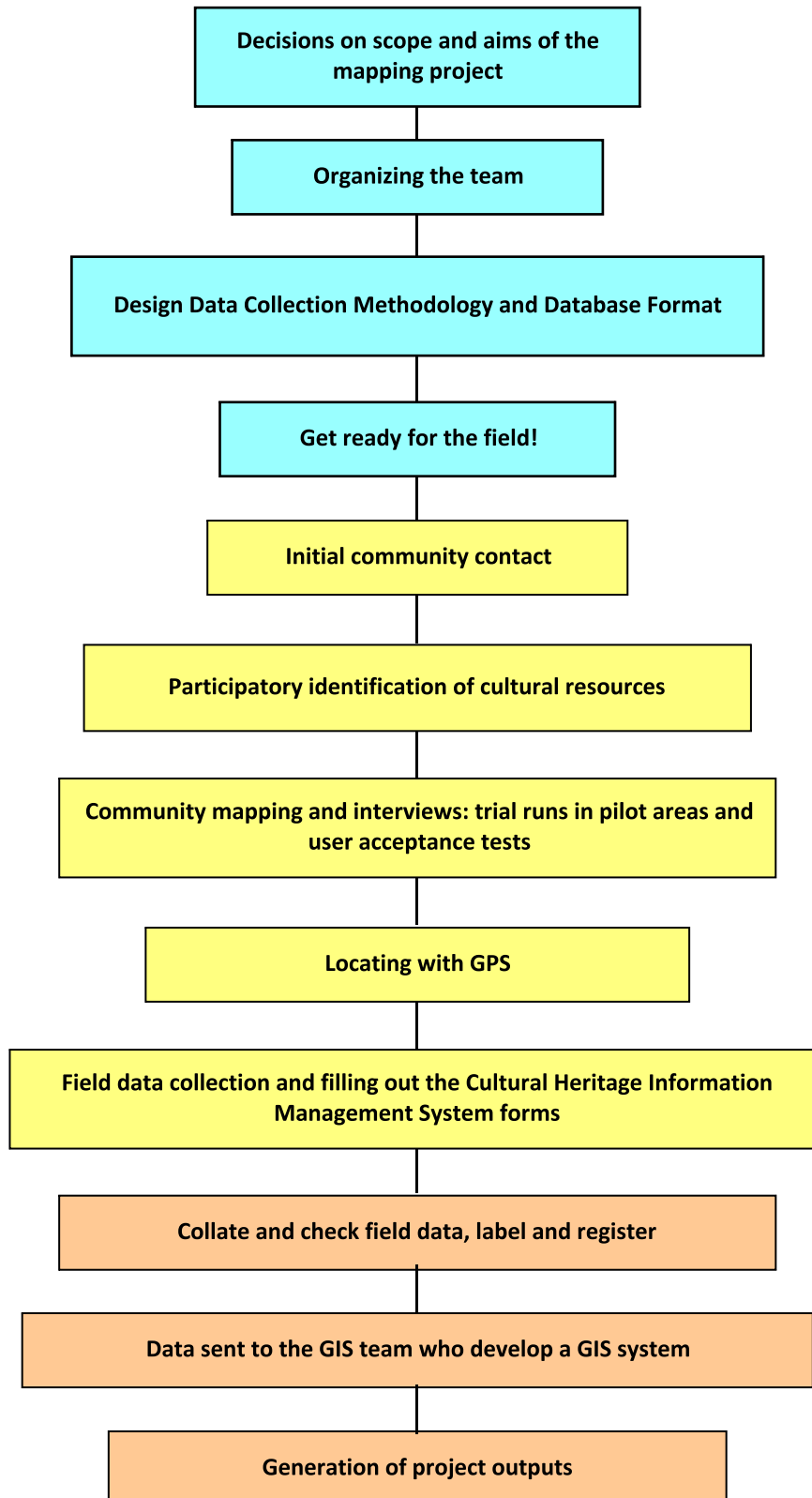
MAPPING OF CULTURAL ASSETS



VI. Cultural Mapping

VI.1 Methodology, process and outcome

VI.1.1 The Cultural Mapping Process

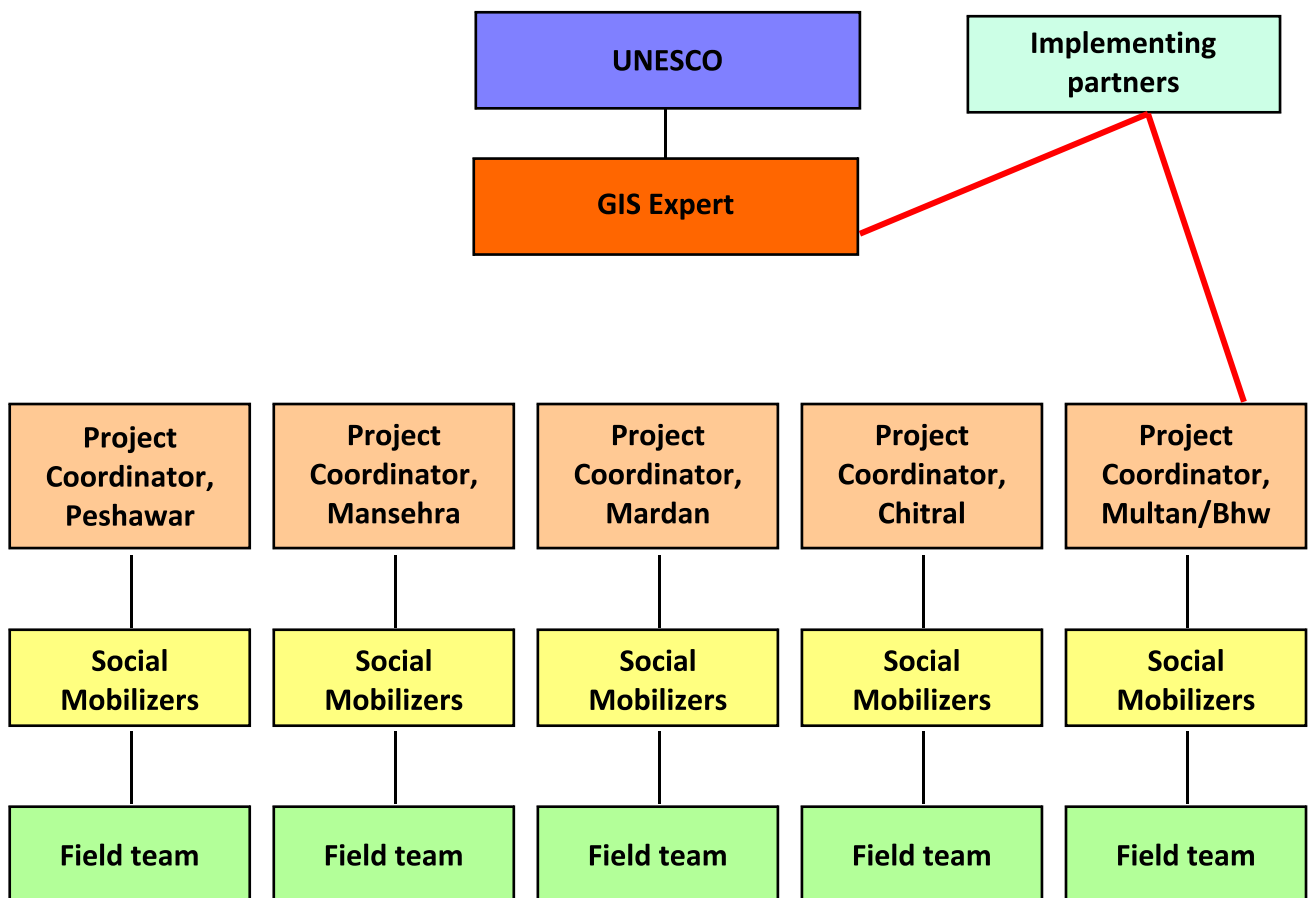


VI.1.2 Organizing a team

The cultural mapping project required the coordination of many people doing different tasks, among them: project consultation and oversight, system design and management, project coordination, community liaison, data collection in the field, data consolidation and transfer to database, GIS processing and map production, specialist and technical input and interpretation and reporting.

The following chart shows the organizational structure of the project to map the Cultural Assets of NWFP (KP) under the overall guidance of an oversight body made up of UNESCO, implementing partners and expert consultants.

VI.1.3 Organizational Structure



At the initial stage decisions were made regarding the scale and objectives of the mapping exercise. The objectives then guided the process of designing and implementing the mapping process: What data do we need to meet our objectives? How can it be effectively collected? What kind of graphic and other outputs will we want to generate? Under

UNESCO's guidance, all the mechanisms and people were put in place to ensure readiness, time, funds, human resources, community partners and collaborators.

VI.1.4 Data collection format and methodology

Prior to embarking on data collection, there was a need to finalize a template that was user-friendly, comprehensive, as well as GIS-compatible. The template was finalized through a consultative process, whereby, two experts meetings were organized to debate on the format of the template, database design, GIS and participatory survey. The following issues were taken into account at the outset of the project:

- Formulation of clearly defined questions
- Adequately training for field teams
- Keeping relevant communities informed and on-board
- Decisions on sample study or full coverage of project areas
- Weighing a range of participatory strategies for use in the field
- The scale of mapping
- Other nitty-gritty team operation issues
- Necessary permits and NoCs to access the target areas
- Any logistic problems that need to be sorted out in advance



VI.1.5 Community involvement

Having selected the field team from the target locations, they were fairly familiar with the cultural resources of that area. This knowledge helped in expanding and localizing the type and range of resources for mapping. This was done mainly, by involving the communities and finding out what was important, valued and meaningful to them. This community participation was achieved through different tools, ranging from short, casual interviews to group discussions, field observations to making of map legends.

VI.1.6 Collecting data in the field

After locating cultural resources using participatory mapping and other tools, the team identified the culture, which they felt was important for the community. The next task was to record the relevant information about these resources for translating into GIS and maps. The four steps involved in the process were:

1. Locating resources with Global Positioning System (GPS)
2. Filling in the Cultural Heritage Information Management System form
3. Keeping the field record of photographs, notes, community-made maps, audio recordings and any other information sets
4. Getting the field records to the database





VI.2 CHITRAL

VI.2.1 Project Launch

The project was launched in district Chitral on 20 May 2007, with a stakeholders' meeting, followed by a three-day workshop on "Cultural Mapping". The workshop focused on imparting the concept of cultural mapping to the potential team members, with a hands-on exercise in the Kalash Valley, Bamburate. UNESCO joined hands with Aga Khan Foundation to implement the project in Chitral, where AKCSP carried out the mapping exercise in line with the agreed methodology, using the standard format and procedures to ensure a standardized system for data collection and data entry.

VI.2.2 Field work

Field work commenced in the later half of 2008, which included:

- a) Field testing of equipment: Mr. Yawer Saeed Ansari, GIS Experts, demonstrated and field-tested equipment and tool-kits. This included GPS, standardized data collection form, still photography and video on a site in Bamburate in Kalash Valley.

- b) Field training of the team: From 25 October to 10 November 2008, Abbas Ali Shah, Haseena Kosar and Bibi Safina, mapped various tangible and intangible assets. Training emphasized correct operations of GPS, filling of data collection form and making still photography/videos.
- c) Pilot exercise and regular implementation of the activities: The intent of this exercise was to undertake field trial of cultural mapping, assess and ascertain a suitable mechanism and methodology to ensure community participation in the whole process. The forms were then sent back to the GIS expert for his feedback and necessary revision.

VI.2.3 Conclusion

The major conclusion drawn from this pilot exercise was that in order to meet the objective of community ownership and recognition, Local Support Organizations (LSOs) needed to be mobilized to ensure their active participation in the mapping process. The LSOs are legal and professional organizations mandated to promote inclusive socio-economic development at the local level.

VI.2.4 Orientation workshop for LSOs, 11 April 2009

In order to introduce the data collection strategy and develop an inclusive and realistic methodology, a workshop was organized for LSOs. The enthusiastic participation of community representatives from entire Chitral showed that the significance of cultural mapping had been understood and appreciated at all levels and that in the process of data collection on cultural heritage, the end beneficiaries would be the people of Chitral.

VI.2.5 Training workshop for data collectors, 21 – 24 April 2009

To ensure proper use of data collection equipment and tools and to understand and fill the data collection form correctly, the project team arranged a workshop for 44 data collectors. The workshop was divided into three phases: a) Theoretical analysis; b) site visits for tangible assets; and c) intangible assets data collection.

VI.2.6 Preliminary study

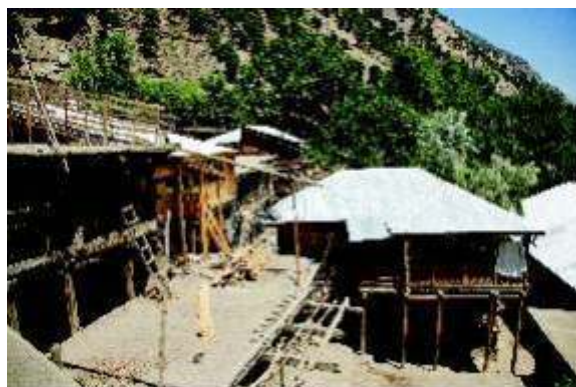
A preliminary study was conducted by a four-member team from 24 July 2009 – 28 July 2009. Team members included Salman Beg, Safiullah Baig, Masood Khan and Abbas Ali Shah. The purpose of the study was to assess the quality of the cultural assets and propose a plan to perpetuate the cultural development and management.

VI.2.7 Exposure visit

Following the recommendation of the experts' team an Exposure visit by the notable of Chitral was arranged for one week, so that the team visited and studied various restored and rehabilitated sites of Baltistan and Hunza.

VI.2.8 Topographic survey

Topographic survey of four settlements, two each in Upper Chitral Lot door and Raman door in Rashun village and Lower Chitral, Buru and Balenguru in Rambur (Kalash) respectively was completed. The Topo survey will provide the opportunity to document two distinct cultures Khow and Kalasha and specifically building typologies, construction techniques and materials



VI.2.9 Training /Capacity building of locals

The survey also provided an opportunity to train seven young people, one boy and six girls, in topographic survey and AutoCad skills. It helped to develop a local team for future plans in cultural development.

VI.2.10 Tangible Assets

The tangible assets of Chitral district were grouped in eight different categories including: Landmark; Religious; Natural; Defensive; Residential; Archaeology; Recreational and Miscellaneous. The Miscellaneous category comprised those unique assets which were mapped but not included in the built heritage category.

- i) Landmark assets: This included forts and palaces of the ruling and elite class of Chitral. Some of these forts are still intact and used for residential purposes, while in most forts the boundary walls are the only remaining features. Many of the forts have gone



through modifications from time to time responding to the modern needs while a few have been completely obliterated and have been replaced with new concrete structures. The modified forts which still exist are: i) Chitral Fort; ii) Drosh Fort Garamchashma; iii) Shoghor Fort; iv) Shagram Fort, Torkhow; v) Drosh Fort; vi) Mirkhani Fort; and vii) Damale Fort. Drosh, Mirkhani and Damale forts are occupied by Chitral Scouts. The other forts only have historic boundary walls and in some cases most of the buildings having been replaced with new structures. These include: i) Mastuj Fort; ii) Chooinj Fort, Mastuj; iii) Boombagh Fort, Kosht; iv) Drasun Fort, Kosht; v) Drasun Fort Mulkhov; vi) Birmoghlasht Fort, Chitral; and vii) Damale Nisar Fort, Arandu.

- ii) Religious assets: Six types of religious buildings were identified including mosques, *jamat khanas*, tombs, shrines, temples and altars. Mosque and *jamat khanas* are used for worship and gatherings. Tombs and shrines are specific places for burials of saints. People visit these places to offer homage and tributes to the saints. Sometime these places are also visited for the $\text{\textcircled{R}}$ ndeavoure of their desires such as the birth of a male child. In Kalash valleys, temples and altars are central to the Kalash community's religious practices.

- iii) Natural assets: Springs, caves, lakes and natural physical sites including view points and declared national parks are components of natural assets. There are many springs documented by the community to use them for drinking, bathing and cleansing. Caves are important shelters used by humans for centuries.



- iv) Defensive assets: Old bunkers, places of defensive nature and bridges have been listed under this category. Most of the bunkers and other defensive points have been destroyed. There are a few bridges considered of historical significance, which proved to be the turning point for the infrastructural development of the area.

- v) Residential assets: Residential heritage is composed of historical houses and settlements. The mapping exercise found a number of old houses which still exist and contain significant decorative and architectural elements such as wood carving, structural features and reuse possibilities. A number of historic settlements were also mapped; some of these in central Chitral belong to the Khow culture and embody the typology that informs us about the traditional building structures, community spaces and use of indigenous construction materials, while some of the ones in Kalash can easily be considered as landmark sites in their setting and style.



- vi) Archaeological assets: Ruins of forts, remnants of graveyards, rock carvings with stupa and inscriptions and the sites enlisted by the Provincial Archaeology Department are also dotted across the District.
- vii) Recreational assets: Polo grounds and common spaces are included in the recreational category. Polo grounds are the central points to sustain traditional games providing not only entertainment and amusement to the communities, but also bringing the community together as well as creating opportunities for various traditions to flourish. Similarly open spaces are a common feature in a traditional setting found in each village. Such places play a very positive role in providing recreational facilities to women and children.
- viii) Miscellaneous: Trees, channels, lands, pillars, water mills, judicial courts (open space set aside for court activity) are assets that have been put under miscellaneous tag. These assets are not buildings, but have an important role in community life. These assets are greatly valued by communities because of their social significance.

VI.2.11 Intangible Cultural Assets

Chitral District has a great diversity and variety of intangible assets. For the sake of convenience these have been categorized into two main groups. Group 1 is Khowar society and group 2 is Kalash culture.

(Details of cultural assets falling under these groups are shown in Annexes E-1 and E-2).

VI.2.12 Summary of Chitral Languages

Chitral is composed of diversified cultural and ethnic groups. Chitral has been ruled by different ethnic groups who brought their own languages. Different dialects such as *Yadgha*, *Farsi*, *Wakhi*, *Bashgaliwar*, *Dangrikwar* and *Kalashwar* are spoken in different valleys as main languages. However *Khowar* is the dominant language of Chitral which is spoken and understood by more than 90% of the population.

1. *Khowar* is the main language of Chitral and spoken in every part of the district. However women and children of the peripheries including Parabek valley in Garamchashma, Broghil and other valleys with limited outreach do not speak *Khowar*.
2. *Kalashwar* is considered to be the oldest language of Chitral and was widely spoken until early 14th century AD when people were forcibly converted to Islam by an invader from Afghanistan. *Kalashwar* is restricted to about 3,000 people in 3 valleys of Kalash. Those who give up Kalasha religion are called “*Shekhan*” and they shift to an area called “*Shekhandeh*’ who speak *Shekhanwar*.
3. *Dangrikwar/ Bashqaliwar* is the predominant language of 35,000 people in Arandu which shares a crossable border with Afghanistan. It is believed that most of the inhabitants are migrants from Afghanistan who settled in Arandu in the recent past. Most of the population is linked with cattle grazing and game watchers and literacy rate is very low. *Khowar* is also understood and spoken as second language by a specific section of the people.
4. *Persian*: This dialect is spoken in the village of Madaglasht which is part of UC Shishikoh. There are about 5,500 people who speak *Farsi* as predominant language. *Farsi* is almost similar to Dari spoken in Wakhan. People (male) can also speak *Khowar* but women and kids restricted to the village do not understand *Khowar*.
5. *Gojarwar* is also known as *Gojri*. People living in the area of UC Shishikoh and UC Ashirat. This area comprises 12 large villages with more than 30,000 people. Shishikoh area is linked to Swat and Dir. Most of the people can also speak *Khowar* as second language.
6. *Yadgha* is spoken as mother tongue in Parabek valley of Garamchashma which comprises around 5,000 inhabitants of 6 big villages. It is believed that *Yadgha*