



Meeting Report

UNESCO-EIIHCAP Regional Meeting
*Safeguarding Intangible Heritage and Sustainable Cultural Tourism:
Opportunities and Challenges*

Hué, Viet Nam
11-13 December 2007

Organised by



Meeting Report
UNESCO-EIIHCAP Regional Meeting
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Hué, Viet Nam
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1. 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 have received from their ancestors and are passing on to their descendants. This intangible cultural heritage (ICH) 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, living heritage has gained increasing worldwide recognition and become a focus of international cooperation, with UNESCO playing a leading role.

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 the intangible heritage distinctive for 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 ICH. 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 Intangible Heritage 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, thereby undermining 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 in the Convention for the Safeguarding of the Intangible Cultural Heritage

There are two explicit mentions of sustainable development in the 2003 Convention: in the Preamble where ICH 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 ICH as is "compatible with ... the requirements of ... sustainable development." One might also note Article 13 (a) which requests States Parties to the Convention to endeavour to "adopt a general policy aimed at promoting the function of the ICH 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 conception 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 ICH, 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 conception of ICH 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 ICH 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 ICH practices,

representations, expressions, knowledge, skills and associated tangible manifestations can be sustainably maintained by the concerned communities, groups or individuals. The 2003 Convention is thus resolutely oriented toward the future of ICH, its viability and sustainability. Another convergence can be noted between the Convention's concern with ICH as "transmitted from generation to generation" and the concepts of intergenerational and intergenerational equity underlying sustainable development. The Convention elevates this to a defining feature of ICH: 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 ongoing 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 economic benefits that are one part of sustainable development. For tourism to support truly sustainable human development, however, and to contribute simultaneously to the safeguarding of living heritage, is a far more difficult challenge, to be explored at this meeting.

Objective and themes of the experts meeting

The international experts meeting on "Safeguarding Intangible Heritage and sustainable tourism: challenges and opportunities" is 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 Center for Asia-Pacific in the Republic of Korea (EIIHCAP). It is hosted by the Socialist Republic of Viet Nam, with the kind cooperation of the Department of Cultural Heritage of the Ministry of Culture and Information and the Hué Monuments Conservation Committee. The regional meeting will bring together some 20 heritage experts and cultural officials of selected States in the Southeast and East Asian region. The objective of the meeting is *to advance the understanding of the relationships between ICH and sustainable tourism so as to be better able to apply this understanding programmatically at the field level.*

To realize that objective, the organizers have identified three themes around which case-study presentations will be organized:

- 1) Handicrafts in the context of sustainable cultural tourism
- 2) Performing arts in the context of sustainable cultural tourism
- 3) ICH in the context of environmental, agricultural and eco tourism

Each session on one of these sub-themes will be followed by working-group discussions that will address the following ICH-related issues:

- community mastery,
- 'dumbing down' of heritage interpretation,

- the de-contextualization of heritage,
- the disconnection of tangible and intangible cultural heritage,
- the impacts of tourism on ICH, and
- the transmission of ICH.

Each group discussion will result in a short position paper on the given set of problems.

Participants will be invited to offer case studies on each of the themes, and to engage in discussion of practical programmes, projects and activities relevant to each. A brief introduction of the respective themes will follow.

Introduction to the Themes of the Meeting

Sustainable tourism and cultural tourism have been the focus of countless development programmes, projects and activities in the Asia Pacific region, and have spawned a huge literature. Within this experts meeting, the focus will be 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 ICH in the face of increased tourism. How can we make sure that the ICH practicing communities retain 'ownership' of their own ICH, 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 will be invited that introduce examples where communities have integrated intangible heritage as a central focus of tourism experiences, and have done so in a way that strengthens such heritage and ensures its viability within the concerned communities.

1) *Handicrafts in the context of sustainable cultural tourism*

Theme 1 deals with the role of ICH in the creative industries in connection with sustainable cultural tourism.

The Asia Pacific region is one where traditional craftsmanship has long filled an important economic function, both at the level of the family economy and at the national level, and has equally been the focus of development interventions by States, NGOs and private corporations. The number of handicraft-based development efforts is beyond counting. A smaller number, however, begin from a clear conception of either intangible heritage or sustainable development,

and an even smaller number result from the intersection of those two concerns. Presentations will be especially encouraged that introduce tourism projects in which traditional know-how, materials science, aesthetic conceptions and modes of production have been integrated in the visitors' experience and drawn upon as a sustainable source of income. Especially interesting will be tourism programmes or projects that address the environmental aspects of traditional handicrafts, connecting to theme 3.

2) *Performing arts in the context of sustainable cultural tourism*

Theme 2 deals 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 Asia 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 will offer examples of programmes, projects and activities in which performing arts have served tourism purposes. Particularly important will be case studies that show how local communities have maintained mastery over their traditional artistic knowledge while adapting it to ever-changing socio-economic contexts.

3) *ICH in the context of environmental, agricultural and eco tourism*

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

With the burgeoning 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 at experiencing a pristine environment untouched by human hands, but equally concerned with the human communities living in a given natural region. 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 subsectors 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 fragile, unable to bear the increased burden of tourism flows.

2. Presentations

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|-------------------|---|
| Title: | Opening Remarks from the Department of Vietnam Cultural Heritage |
| Presenter: | Dang Van Bai |

Distinguished guests,
Ladies and gentlemen,

First of all, on behalf of the leaders of the Ministry of Culture, Sports and Tourism, I would like to welcome all of you to the Asia-Pacific regional workshop on “Preserving intangible cultural heritage and sustainable cultural tourism—opportunities and challenges”. The organizers were very thoughtful to have selected Hue as the venue for this workshop. Hue is a center of cultural heritage and tourism. The Old City of Hue was recognized by UNESCO as the World Cultural Heritage in 1993 and Hue’s royal court music was recognized as the World Oral History Treasure and Intangible Culture in 2003. However, Hue is also a city facing significant challenges in balancing conservation and development, preserving its intangible cultural heritage, and promoting sustainable tourism. The ways that Hue is coping with these challenges can stimulate our thoughts and discussion at this workshop.

Vietnam officially joined the World Trade Organization in 2006. This important event marked the full integration of Vietnam 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 Vietnam has formulated policies and concrete solutions for preserving and promoting our national cultural heritage. We take 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. Vietnam 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. Vietnam has ratified and implemented the UNESCO Convention on Safeguarding Intangible Cultural Heritage and the 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, Vietnam has joined the international community through training a highly-skilled work force 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:

1. safeguarding and promoting the natural and human environments of ancient villages as potential attractive addresses for tourism.
2. diversifying craft products for tourism in close relation with reducing environmental pollution in traditional craft villages.
3. preserving and reforming traditional performing arts to meet the need of tourist development.

For these reasons, the Department of Cultural Heritage and the Center of Hue Preservation 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 workshop. 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 workshop. 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 workshop.

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| Title: | Opening Remarks from the Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific (EIIHCAP) |
| Presenter: | Kwang-nam Kim |

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, Hue, Mr. Phung Phu from Hue Monument Conservation Center (HMCC), Mr. 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 Department of Cultural Heritage, Ministry of Culture, Sport and Tourism, Viet Nam, and the Hue Monuments Conservation Center.

To safeguard our precious intangible cultural heritage (ICH), 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 ICH. 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 the Asia-Pacific region by sharing its accumulated experiences and promoting international cooperation with the aim to enhance the implementation of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

It is also in the context that the Korean government proposed to UNESCO to establish a regional centre under the auspices of UNESCO for safeguarding ICH in Asia and the Pacific and inaugurated the Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific (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 ICH in Asia and the Pacific. EIIHCAP will extend its cooperation with up to 10 countries in the Asia-Pacific region in 2008.

Recently, the values of the 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 Asia and the Pacific 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 ICH, in particular regarding safeguarding ICH and sustainable cultural tourism, and to initiate regional cooperation for safeguarding and promoting ICH in Asia and the Pacific.

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 Hue Monuments Conservation Center 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.

Title: Opening Remarks from the UNESCO

Presenter: Vibeke Jensen

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

On behalf of the Director-General of UNESCO, Mr. Koichiro 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 per cent annually and even more so in Asia. In the central provinces of Vietnam, tourism has been growing up to 19 per cent 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 and of 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 ecotourism 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 of outsiders of their culture brings a source of pride and lead to a revived interest among the youth.

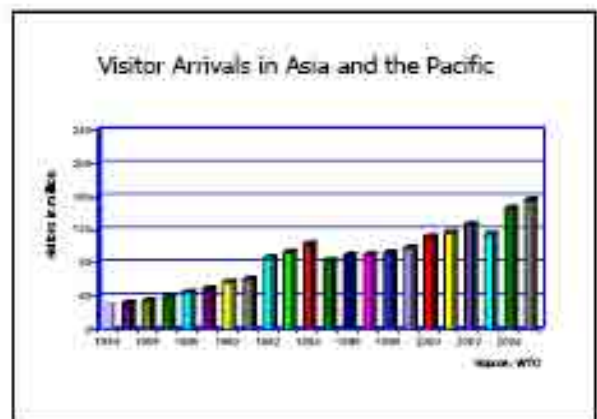
People might say I am biased being the UNESCO Representative in Vietnam: but I think I can justifiably say that *it is no coincidence* that *Vietnam* is the host for this meeting. Vietnam has a long history in safeguarding intangible cultural heritage, a policy framework of international calibre, strong heritage institutions, a wealth of active associations, clubs, cooperatives and groups contributing to the safeguarding of intangible cultural heritage, and not the least an active member in the Intergovernmental Committee of the 2003 Convention. Vietnam 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 the UNESCO Japan-fund-in-trust is one such example. Regular performances of Nha Nhac in the Hue Royal Theatre as well as the many festivals and cultural events have created interest for this tradition from national and international tourists as well as of the citizens of Hue. 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 Hue 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 Hue authorities, and particularly Hue Monuments Conservation Centre, for their kind hospitality and the Ministry of Culture, Sports, and Tourism of Vietnam for their coordination. My strong appreciation also goes to the Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific 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.

Title: Safeguarding Intangible Heritage and Sustainable Cultural Tourism: A Conceptual Framework
Presenter: Richard Engelhardt



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?

1954: Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention

1970: Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

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

Societies are reflected in their cultural expressions

→ expressions that result from the creativity of individuals, groups and societies, and that have cultural content

| TANGIBLE | INTANGIBLE |
|---|---|
| <p>monuments • buildings • sites • landscapes • spaces • towns/capes • artifacts • crafts</p> | <p>oral traditions & expressions – performing arts • social practices rituals & festive events • knowledge and practices concerning nature and the universe • traditional craftsmanship</p> |

Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

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.



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

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



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**.



| | |
|-------------------|---|
| Title: | Basic Challenges of Sustaining Intangible Heritage |
| Presenter: | Frank Proschan |

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 Southeast 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 sociocultural 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”¹, 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

¹ World Commission on Environment and Development (the Brundtland Commission), [Our Common Future](#), 1987.

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 as in any sense 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 ongoing 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 inventoring? 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 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 bottoms-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 Hue, since most States have identified promotion of tourism as an important objective for socioeconomic 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 nongovernmental 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 Urgent Safeguarding List 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 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 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 does not have to be moved to the Urgent Safeguarding List 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 ICH 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 Urgent Safeguarding List, 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 include 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.

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| Title: | Domestic and International Cultural Tourism in the Context of Intangible Heritage |
| Presenter: | Sangmee Bak |

Tangible and intangible heritages 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 heritages (both tangible and intangible). (Graburn 1989[1977]) 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 plan 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 heritages, in particular, have benefited from the growth of cultural (heritage) tourism because intangible heritages remain meaningful only when they are regularly practiced in their 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 heritages 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 with the safeguarding of intangible heritages. It is highly likely that the local communities may modify their heritages 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 heritages may get standardized and homogenized in the local community’s concerted efforts to present the heritages in a more congruous manner to the tourists. In this process, the diversity of heritages 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.

1) 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 the UNESCO and the 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. State is often the juncture or medium where the local and the global bodies meet and negotiate with each other. The local 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.

2) 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 heritages 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 heritages have 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)

3) 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.

4) 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 heritages more effectively. In the case of tangible heritages, 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 the safeguarding of 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 communities try to devise rational ways to get fees from the outside visitors: the "Gate Fee" Model (Bhaktapur, Nepal) and the "Passport" Model (Hoi-an, Viet Nam). Adopting both models have helped the local communities to retain certain amount of economic gain from the 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 the 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 culture change has been inevitable throughout human history, the often destructive power of commercialization and commodification that come 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.

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| Title: | Introduction to Session 1: Handicrafts in the Context of Sustainable Cultural Tourism |
| Presenter: | Lin Lee Loh-Lim |

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. Handcrafted items more often than not, have religious or cultural significance, 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 & 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 endeavor 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, artisans need to be aware of changing market tastes.

I wish to share here a brief story of an attempt at linking artisan craftsman 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 lose them in the mayhem following the Repeal. An off-shoot of the study focused on introducing these trades to schoolchildren as part of an 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, 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, operationalising 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, a panel of highly respected individuals was formed to sift through the nominations. Awardees receive a high degree of publicity, public acclaim and honor, 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 & skills, of handicrafts & of the particular individuals who have persisted, maintained, promoted & 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, their attendance at art festivals, exhibitions etc. Where it has been possible, their works have been exhibited, 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 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 traveler is looking for 'genuine' products, 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.

| | |
|-------------------|---|
| Title: | Ethnic Minorities, Handicrafts and Tourism: The Case of the Hmong in Sa Pa, Northwestern Vietnam |
| Presenter: | Duong Bich Hanh |

Introduction

Intangible heritages often play 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 tradition undoubtedly have contributed significantly to make it attractive to tourists. The 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 program 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 Vietnam. 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 Vietnam 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 Pa² 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

² 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 Vietnam by their locations rather than official labels given by the government.

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 center, 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 businesspeople 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 businesspeople 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 50,000VND/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 other retailers. Some have become the employees (embroidering) of Vietnamese employers (wholesalers). This new employer/employee relation has also penetrated the village 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.³ 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.

Between the Hmong and the Vietnamese has 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 readymade 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 dyeing 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 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 clothes 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 are now travel paths all over the northern mountains.

Conclusion

This presentation shows an example of how a local community has actively been engaging in the 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 heritages. 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.⁴ Craft Link works with artisans, mostly marginalized and disadvantaged, to improve their production, train them with business skills such as bookkeeping and marketing, and help them sell products at a wider market. Craft Link works with four different groups in Sa Pa, using local 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.

³ By 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.

⁴ Craft Link's operation is similar to other fair trade organizations such as ATA (Aids to Artisans).

Women who participate in Craft Link's projects have a few more advantages compared to the rest of 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 the 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 helps 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.

| | |
|-------------------|---|
| Title: | The Iban people of Rumah Garie, Sungai Kain, Kapit District, Sarawak |
| Presenter: | Edric Liang Bin Ong |

People and/or communities are inseparable from the cultures that they create, and are a part of. Traditional culture and indigenous people spell of 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 P.A.T.A (Pacific Area Tourist Association) delegates after their Conference in Singapore in 1971. I was a free-lance 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 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:

1. Sarawak Craft Council (fairly new, less than 10 yrs)
2. Malaysian Handicraft Development Corporation, Sarawak Branch (set up in the late 80's)
3. SARAKRAF (an agency under the Sarawak Economic Development Corporation, set up 1980's)
4. WEDA (Women's Economic Development Agency in Department of Agriculture)
5. Sarawak Museum (Custodian of cultural artifacts and historical monuments)

And other Non-Government Agencies like:

1. Society Atelier Sarawak (The Arts and Crafts Society of Sarawak)
2. Tun Jugah Foundation
3. 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 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-AHPADA CRAFTS SEAL OF EXCELLENCE but 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 esp 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 traveled 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 USA and Canada!

The nice hand-woven silk 'pua kumbu' of Rumah Garie are now real 'designer' fashion items, which we also sell as 'wearable art'! You either wear it 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, Artrageously Ramsay Ong Gallery, DFS Galleria in KL, 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 80's. They wanted a textile with their cultural motifs that they can 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-AHPADA Seals of Excellence; and the Japanese 'G' mark.

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 world wide.

Their longhouse of Rumah Garie, Sungai Kain is NOT on the tourist map. It is obscure and far to reach. However for very specialized interest parties, Society Atelier organizes a trip there as a Post-Forum tour after the WEFT Forum 2001 and 2003 when the Iban women weavers conduct 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 for 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 indigeneous to the particular area and community and are a reflection of their culture and history. In the case of Nanga Sumpa and of Bakelelan, eg. the basketry now made are still of good quality and the sales to the visitor to the community 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 conveys extra meaning since most of the time it is purchased directly from the maker; and the environment and context for which it is made will make it more special to him or her.


Title: The Use of Intangible Heritage in Crafts Revitalization for Economic Development
Presenter: Victorino M. Manalo



- *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 Programs only increase unit production which increases losses

Brief Description:

- *A cultural tourism development project focused on the church complex of our Lady of the Assumption (Roman Catholic) Parish in Davao town, Davao 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.



To be a well-spring of the spirit and of development for Bohol.





Erma Bunachita



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

Erma Bunachita

Erma Bunachita
52 years old



Erma Bunachita



- Ramir Aranas, 45
- Miguel Doldolea, 44
- Danilo Doldolea, 40
- Cyrus Doldolea, 40
- Cristito Tubel, 50
- Noel Arayata, 35
- Charito Zuhiga, 37
- Mariou Pamgilligan, 42
- Clint Aranas, 34
- Rosendo Doldolea, 48
- Roland Lague, 45
- Zita Lague, 44
- Dario Cirujales, 36
- Edwin Olango, 25
- Eustacio Clarin, 56
- Teofilo Sarigumba, 63

Erma Bunachita




Relicario pendant with Alfajor chain

Binaye comb décor, De Rama earrings, Gosanito earrings, Binukag earrings, jacobina lock

Erma Bunachita

Overhead Costs

- Labour
- Materials
- Electricity
- Rent
- Tools and Gigs

Erma Bunachita

- Profit Sharing (*Wealth Generation for the Poor, Beyond Salaries*)
- Environmental Management
- Research and Development
- Debt servicing
- Marketing

Computer 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 Handle

Thru effective industry/
business planning
and implementation

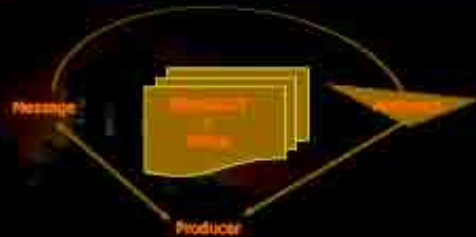
Effective Industry

Supply → Production/
Delivery of Services → Marketing

Need:

- Planning
- Managing
- Marketing

Message



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

Need Marketing Handles/Sales Pitch

**Need Marketing Handles/
Sales Pitch**

Intangible Heritage/Local (Traditional) Narratives

**Intangible Heritage/
Local (Traditional) Narratives**

Historical Background

- One of the pioneering jewelers was Esteban Sevilla who moved to Daus in the 19th century
- Among his assistants was a member of the Loquellano family
- Many members of the Loquellano family were jewelers /plateros
- Traditional styles with traditional names: bejukeo, binaye, oncitas, de rama, gusanito, bombolla, bola-bola, nilusok, binukag, hinumay, estudiantina, pakisap, pinikplik, cana, pinisi, habanera, majareal, alfajor etc.
- Some products were made for the 1915 Agricultural Fair in Manila

Historical Background

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

Design Examples



Design Examples

- Daus is the Wellspring of the Spirit as evidenced by the sacred spring in the Santuario
- Daus is at the crossroads of culture and history as seen in its architecture

Design Themes

- 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

Design Themes

- **Environment:** the sacred spring and the setting of Daus reflect the delicate balance of nature
- **Society and Culture:** the symbols and patterns found throughout the complex show the influence of many cultures
- **Economy:** the church complex will be a showcase of the positive effects of well planned cultural tourism programs, The theft of the ivory head and hands of the statue of the patron (Our Lady of the Assumption) is a manifestation of the issues dire poverty
- **Stress interconnections:** this fights durning down

Design Collections

- 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 tarsiers



- Create a collection based on symbols from the church complex that reflect other cultures

Design Collections

- 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

Design Collections

- 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

Design Collections

Create a Tour and Script for the Daus 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.Convento: Interchange of Cultures/ the Role of the Arts

6. The Jewelry Center: Distillation of the Complex story thru personal and community expressions

Design Collections

Daus is a spritual 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 workspersonship. 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 Daus complex. Purchases help community tourism development project for the poor.

Design Collections



Future Products: Combine Metal and Clay to create small clay figurines of saints with frames using local motifs.

-Some crafts are sacred and cannot be adapted for consumerist programs

-Not all stories can be used for marketing. Stories are about ourselves

-People need enterprise and stories help to maximize sales

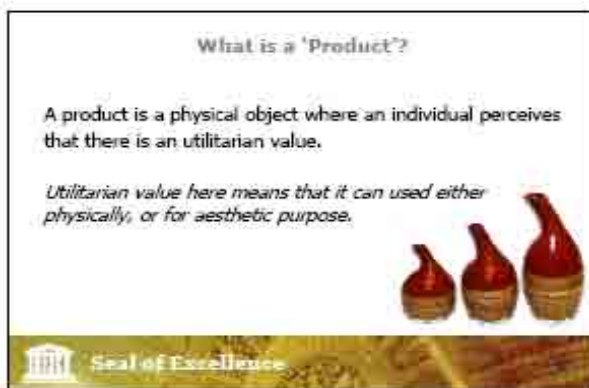
-Competition is stiff in a global consumerist system

-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*

Title: SEAL of Excellence for Handicrafts

Presenter: Vanessa Achilles



Functional or decorative



Terracotta fruit bowl
(Bangladesh)



Ceramic bird ornament
(Korea)



Seal of Excellence

Traditional or Modern



Deva candle holders
(Thailand)



Sculpture 4 Winds
(Myanmar)



Seal of Excellence

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.



Seal of Excellence

Self-used or income-generating



Water jar
(Northern Thailand)



Craft fair
(Kazakhstan)



Seal of Excellence

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...



Seal of Excellence

Developing Culture-based Products

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



Seal of Excellence

Example of culture-based product



 Seal of Excellence

Developing Good Culture-based Products



 Seal of Excellence

Understanding the target markets

Domestic consumption

Tourists Market

Export markets



- Reflects the country/culture where it was made
- Tells a story
- Portable or shippable
- May be a collectors' item, souvenir gift or a useful item
- Enjoy the shopping experience
- Choice

 Seal of Excellence

Background and Context of the UNESCO Seal of Excellence

 Seal of Excellence

UNESCO SEAL of Excellence Background and Context

Increase level of exchanges
Better/easier access to markets

Increased competition / saturation of markets
Uniformization / loss of diversity / loss of quality

Craft as a tool for poverty alleviation and cultural diversity preservation



Chatuchak market, Bangkok

 Seal of Excellence

UNESCO SEAL of Excellence Background and Context

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.

 Seal of Excellence

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
Afghanistan
Cazakhstan
Kyrgyzstan
Uzbekistan
Tajikistan
Turkmenistan
etc.

South Asia (2004) - CCI
Bangladesh
Bhutan
India
Maldives
Nepal
Pakistan
Sri Lanka

East Asia

Northeast Asia (2008)
China
Japan
Mongolia
Republic of Korea
DPR Korea

Southeast Asia (2001) - AHPADA
Brunei
Cambodia
Indonesia
Laos PDR
Malaysia
Myanmar
Philippines
Singapore
Thailand
Vietnam

Development of the SEAL Programme



- Southeast Asia, 2001
- South Asia, 2004
- Central Asia, 2004
- East Asia, 2008
- Central America and the Caribbean, 2006/2007
- Africa, 2007/2008

21



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

22

Objectives and Overview of the Programme



Objectives of the UNESCO SEAL Programme

- 1: Provide market opportunities to ensure sustainability of handicraft industries
- 2: Establish rigorous standards of excellence for handicrafts
- 3: Encourage innovativeness
- 4: 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.



 Seal of Excellence

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.



 Seal of Excellence

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**.



 Seal of Excellence

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.



 Seal of Excellence

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



 Seal of Excellence

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



 Seal of Excellence

A benchmark

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

→ Quality insurance for the customers.



 Seal of Excellence



 Seal of Excellence

SEAL process

• Submission

Producers of handcraft 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.

 Seal of Excellence

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*.



 Seal of Excellence

5 Judging Criteria

Excellence
Authenticity
Innovation
Eco-friendliness
Marketability



+ 1 pre-condition: Social Responsibility

 Seal of Excellence

Benefits of the SEAL

Marketing support
Capacity-building

 Seal of Excellence

Benefit 1: Award Certificate



 Seal of Excellence

Certificate exhibited in shops



 Seal of Excellence

Certificate during fairs and markets (original or copy)

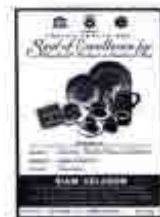


 Seal of Excellence

Advertisement



Poster for exhibition



Newspaper advertisement

 Seal of Excellence

Product tags

Seal/UNESCO logo
Name of the product
Information about producer



 Seal of Excellence

Benefit 2: Promotional materials



 Seal of Excellence

Benefit 3: Trade fair and exhibitions

Regional Fairs:

Bangkok BIG-BIH, Thailand
New Delhi, India
Central Asia Fair, Kazakhstan
China
Manilla, Philippines



 Seal of Excellence

Benefit 3: Trade fair and exhibitions

International fairs

Santa Fe Folk Art market 2006-2007



Maison et Objet 2005-2007



 Seal of Excellence

Benefit 4: On-line promotional platform

Database of products



 Seal of Excellence

Benefit 5: Capacity-building workshop Product Assessment

2004:
Thailand

2006:
Vietnam
Bhutan

2007:
Myanmar
Kazakhstan



 Seal of Excellence

Benefit 6: Public-Private partnerships

Freight agreement in Vietnam
(2006)



 Seal of Excellence

Benefit 7: Copyrights protection



Discussion with WIPO to provide training on Geographic Indications

 Seal of Excellence

A Framework for Culture-Based Handicraft Development



Seal of Excellence

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



Seal of Excellence

Judging Criteria: Authenticity

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, made by real craftspeople, often those who have made it over time, using some traditional elements or techniques. But, craftspeople 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.



Seal of Excellence

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?



Seal of Excellence

Judging Criteria: Authenticity Showcase Example

Moyang Bauh (Spirit of the anohor)
DESA, Malaysia

Sculpture traditionally used by the Man Meris for healing purpose or worship



Seal of Excellence

Judging Criteria: Authenticity Showcase Example

Decorative dyed banana leaf trays
Sylvia M. Campos Reeds and Weeds Inc.
Philippines, 2004



Seal of Excellence

Judging Criteria: Innovation

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



Seal of Excellence

Judging Criteria: Innovation

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



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Judging Criteria: Innovation Showcase example

Vase
Wah Lwin Manufacturing Co., Ltd
Myanmar



Seal of Excellence

Judging Criteria: Innovation Showcase example

Felt jewelry collection
Tatyana Vorobnikova
Kyrgyzstan



Seal of Excellence

Judging Criteria: Innovation Showcase example

Lacquer round tray
Kima
Vietnam



Seal of Excellence



Seal of Excellence

Finding new sources of inspiration for culture-based products



Seal of Excellence

Sources of inspiration for culture-based products

- Our houses
 - House structure and decorative elements
 - Utensils
 - Cloth
 - Lights
- Our temples
 - Temple structure and decoration
 - Ritual objects
 - Offerings
- Our festivals
 - Dances and performances
 - Food
- Our flora and fauna




Seal of Excellence

Sources of inspiration

Animals
(pattern, shape, colors)





Seal of Excellence

Sources of inspiration




Tulpa Ostromskiana Tulpa Revolution, Kyrgyzstan



Seal of Excellence

Sources of inspiration

Homes




Laddle (Bhutan)



Seal of Excellence

Sources of inspiration

Homes




Door knob in Tashkent



Seal of Excellence

Sources of inspiration

Cloth and ornaments:



Seal of Excellence

Sources of inspiration


Cloth and ornaments



Seal of Excellence

Sources of inspiration

Cloth and ornaments



Kazakh traditional boots

Tony the Shoemaker Boots

Seal of Excellence

Sources of inspiration

Cloth and ornaments:
Imagine new objects, patterns,
colors, shapes



"Yogyz Kumalak", Kazakhstan

Seal of Excellence

Sources of inspiration

Beliefs and Traditions



Seal of Excellence

Sources of inspiration

Performing arts



<http://www.mgoarts.com>

Seal of Excellence

Sources of inspiration

Performing arts



Seal of Excellence

Sources of inspiration

Religion



Seal of Excellence

Sources of inspiration

Lifestyle, Activities



Seal of Excellence

Sources of inspiration

Calligraphie



Seal of Excellence

Sources of inspiration

Mythology



Seal of Excellence

Sources of inspiration

Dreams and symbols



Seal of Excellence

Sources of inspiration
Architectural elements



Seal of Excellence

Innovation - shape



Seal of Excellence

Innovation - size



Window

mirror

Seal of Excellence

Innovation - color



Neutral tones

Bright colors

Seal of Excellence

Innovation - pattern



Isolating a pattern (Carol Cassidy, Lao PDR)

Seal of Excellence

Innovation - function



Altar elements, Bhutan

Candleholders for export market

Seal of Excellence

Innovation – development of lines

Upgrading products to fit new trends




Spices assortment



Seal of Excellence

Innovation – diversification

Upgrading products to develop new lines




Spices assortment

Spice mill



Seal of Excellence

The SEAL, a model?



Seal of Excellence

Skills Transmission

Increased market opportunities stimulate skills transmission.

- Family transmission
- Master to apprentice
- Design, arts and crafts schools
- Trainings
- Self-teaching




Seal of Excellence

Skills regeneration





UZBEKISTAN, 2005
"Ical" technology fabric
by: Mirzakhmedov Rasuljan

Vietnam, 2008
Lacquered bowl
by: KIMA




Seal of Excellence



Authenticity

Innovation

Relevant, marketable, culture-based handicraft product



Seal of Excellence

| | |
|-------------------|--|
| Title: | Introduction to Session 2: Performing Arts in the Context of Sustainable Cultural Tourism |
| Presenter: | Le Thi Minh Ly |

Patravadi Theatre is located in 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.

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 includes 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 Vietnam, 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 live sustainably and are 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 programs try to explore indigenous performing arts as much as they can. As a result, traditional arts are abused and weakened, the community becomes calloused toward 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 Vietnam, Thailand, Malaysia and Laos. 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 become strange in today’s life? In fact, more and more theaters and performing art are established for tourist purposes. How to promote these cultural mechanisms to serve the community’s benefit? I hope our international experts and colleagues present here today will share with us their own experiences through their case studies.

Vietnam 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, Vietnam 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 programs 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 programs in Vietnam, 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 Vietnam, presented by Mr. Phung Phu, Director of the Hue Monuments Conservation Center.

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”. Mr. Phu, please.

Title: Case Study of Huế: The implementation of the national action plan for the safeguarding of Nha Nhac, Vietnamese court music (2005 - 2007)

Presenter: Phung Phu



Nha nhac – Vietnamese Court Music was proclaimed as the masterpiece of the Oral and Intangible Heritage in 2003. The diploma presentation and performance at Headquarter of UNESCO, Paris



SITUATION AND ISSUES

Despite the efforts of various institutions at home and abroad for preservation, the lack of funding and documentation skills has undermined the safeguarding of Nha nhac. The following problems have been identified which require urgent action through funded activities:

- Only a few former artists possessing the know-how of Nha nhac are still alive and they are now very old.
- Lack of networks among practitioners and lack of qualified staff to carry out research (inventory, interview, etc.).
- Rapidly declining transmission of Nha nhac traditional know-how to the younger generations.
- Lack of collection of historical documents (texts, photographs, etc.) and of a good archive to preserve the existing materials.

Right after the proclamation, Vietnam government guideline the Ministry of Culture and Information, Vietnam National Commission for UNESCO and Hue Monuments Conservation Centre to compile the Action Plan for safeguard of Nha Nhac.

MAIN CONTENT THE ACTION PLAN

- to build sustainable foundations for research, documentation and transmission of Nha Nhac musical skills to the younger generations.
- to promote awareness of the significance of this heritage at local, national and international levels.
- A systematic inventory of practitioners, repertoires and practices of Nha nhac will be made to develop a legal framework as well as institutional capacities for their protection, together with scientific approaches for the integrated management of both tangible and intangible cultural heritage.
- Key to the success of the plan will be the revitalization of Nha Nhac through special courses for young performers. Specialists in Vietnam as well as from overseas are coming together to contribute to this endeavour.

SIGNING THE AGREEMENT FOR THE PROJECT BASED ON THE CONTENT OF THE NATIONAL ACTION PLAN WAS APPROVED AND FUNDED BY JAPAN FUND-IN-TRUST VIA UNESCO
HUE, 28 FEBRUARY 2005



PROJECT BASED ON THE CONTENT OF THE NATIONAL ACTION PLAN WAS APPROVED AND FUNDED BY JAPAN FUND-IN-TRUST VIA UNESCO
Project frame :

- Duration : March 2005 – December 2007 (now extended to October 2008).
- Budget : Total : 344,900 USD (including 154,900 USD from Japan-Trust –in- Fund via UNESCO, 190,000 USD from Hue Monuments Conservation Centre).
- Implementing agency : Hue Monuments Conservation Centre in cooperation with Vietnam National Commission for UNESCO, National Cultural Heritage Department –NOCST, other relevant institutes

MAIN ACTIVITIES OF THE PROJECT

1. Methodological training course for project staff.
2. Inventory and interviews of traditional masters and practitioners of Nha Nhac.
3. Document collection and archiving.
4. Training and transmission.
5. Revitalization of some typical pieces of Nha Nhac.
6. Reproduction of Nha nhac instruments and costumes.
7. Dissemination and promotion of Nha nhac.

Project working structure

- In order to implement the project workplan, a Steering Committee was set up, includes members from National Department of Cultural Heritage, Vietnam National Commission for UNESCO, UNESCO Office Hanoi, Thua Thien-Hue Provincial People's Committee, Hue Monuments Conservation Center and a group of consultants who are leading experts in traditional music of Vietnam.
- There are also staffs of some Sub-committee who involve directly to the project implementation, including the Sub-committee for Contact, Coordination and Finance; Sub-committee for Research, Collection and Archives; Sub-committee for Reproduction, Exhibition and Dissemination; and Sub-committee for Education, Training and Performance. The section members are project staffs of HMCC

Members of project Steering Committee



SOME ACTIVITIES HAS BEEN IMPLEMENTED UP TO NOW: ACHIEVEMENTS AND EXPERIENCES

3/2005-12/2007

- Conducting methodological training workshops for 10 project research staff on research, documentation and archiving techniques, including methods for planning and conducting research on history and ethnology, approaching ways in cultural research and the use of research supporting equipment.



Results for project staff:

Background information on Mha Nheo and its relations to other Vietnamese and East Asian musical forms and traditions.

- Lecture on musicology research with some practical training on the procedures and systems that the Institute of Musicology employs in organizing its archival collections.



Conducted by:

Prof. Dr. Tô Ngọc Thanh from Vietnam Association of Folklorists
Dr. Lê Toàn from Vietnam Institute of Musicology
Dr. Frank Proschan from Smithsonian Institute, USA

Inventory and interview of master practitioners of Nha nhac

Based on knowledge learned from the above-mentioned training courses, staffs of Research, Survey and Documentation Team carried out interviews of master practitioners of Nha nhac and living witnesses to collect information for setting up their personal files

-Totally 15 old-Masters and witnesses were interviewed, resulted in 40 hours of images recording, 24 hours of sound recording and 300 images.



Old masters instructed the skills to young performers



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



- The disc titled "Viet Nam Court Music, Vol. F" and some pieces of Nha nhac have been transcribed to prevent from the threat of weather and time. The transcription also aims at creating the reliable documents of Nha nhac for studying, revitalizing and performing Nha nhac in the sustainable conservation, simultaneously facilitating the project staffs to improve their professional skill in transcribing a musical piece and in recognizing the basic technique of traditional musical notation.



The 2 year Training course for young Nha nhac :



Examination for selecting eligible student for the 2 year course



- HMCC has co-operated with the Cultural and Art College of Thua Thien-Hue province to build up a curriculum and teaching content and 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 . This is a special course, in which trainees were trained by master instrumentalists of Nha nhac by oral and manual method. They were also taught to take musical notation and solmization in traditional way, with the aim of orientating the young generation to perceive and enhance national tradition's values

Schoolyear opening ceremony in Feb., 2006



Semester's examination
The 2 year-training course



The course-ending ceremony in August 2007



Refresher training course for Nha nhac practitioners

In order to enhance the performing skill and quality of Nha nhac instrumentalists and performers working at Hue Traditional and Royal Arts Theatre, four training courses were held for almost 100 instrumentalists and young performers under the enthusiastic guidance of old master practitioners and senior researchers .

Refresher Training course





Revitalization of some typical pieces of Nha Nhạc
 Hue Traditional and Royal Arts Theatre - HMCC has researched and partly revitalized the piece "Thai Binh Co nhạc", a valuable musical piece that is in risk of disappearance, based on musical notation of some master practitioners in Thua Thien-Hue and Quang Tri provinces. It is expected that the complete research file of "Thai Binh Cổ nhạc" will be presented for acceptance in early 2006

- Research and revitalization of the piece "Thai Binh Co nhạc", a valuable musical piece that is in risk of disappearance, based on musical notation of some master practitioners in Thua Thien-Hue and Quang Tri provinces.

A part of the piece "Thai Binh Co Nhạc" (up to now 5 "gia" or sections) was recreated. It was presented on the occasion of the ceremony of Lunar New Year of 2006 and will be continuously presented in the Hue Festival 2006 (3-11 June, 2006).

The research work on the songtexts and their performing process in Nam Giao Ceremony (known as Thai).

Such revitalized songtexts and the accompanying dances were arranged for performance during the Hue cultural festival in 2006 and on the occasion of important event of the province and nation

HMCC and Mr. Trinh Bach - an expert in reproduction of royal costumes- came to an agreement for building scientific file and reproduction of performing costumes for Nha nhạc,



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 set up a scientific file on *Bien Chung* (bronze chimes) and *Bien Khanh* (stone chimes) that are important instruments of Nha nhạc for rituals. This file will be the basis and orientation for the full programme of restoration of these two kinds of Nha nhạc instrument (with the technical, professional and financial support of relevant Vietnamese and international institutions).



Dissemination and promotion of Nha nhạc:

- Organizing performances of Nha Nhạc at some provinces in Vietnam and abroad (France, Belgium, Switzerland, Italia, Spain, Japan and Korea) and in some other important cultural and political events



**PERFORMANCE OF NHA NHAC
IN FOREIGN COUNTRIES**
IN GANGMEUNG FESTIVAL – KOREA, MAY 2006

IN TORINO FESTIVAL-ITALY, DECEMBER 2006

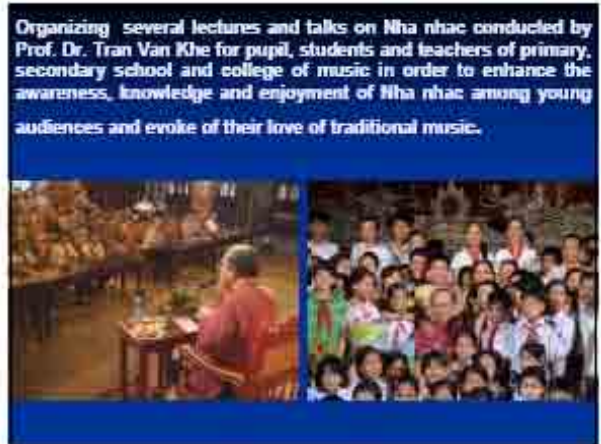
**Performance in Spain and at UNESCO
Headquarter in Paris, France**

**A Nha Nhac troupe honorably escorted the delegation
of the Vietnamese State Chairman, H.E. Nguyen Minh
Triet in an official visit to Japan and had an impressive
performance in the Japanese royal palace**

**- In addition, HMCC has delivered disseminations on Nha nhac
on multi-media, including: 2 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, VTV1, VTV2); 1 VCD of performance of Nha
nhac and Royal Dances**

The Multimedia Communications Centre
is committed to promote
to widest and best opportunities of
Nha Nhac
Vietnamese Court Music
which was official listed as a Masterpiece
of the Oral and Intangible Heritage of
Humanity by UNESCO.

**• HMCC organized the program "Royal Palace by Night" in view of
introducing to the public a part of royal cultural activities of
Nguyen dynasty with highlight of Nha nhac and court dances
performing by HMCC Theatre of Royal and Traditional Arts.
Included in the performing at the "Royal Palace by Night" are
some pieces revitalized 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 HMCC, Sections of the project had tried to follow the planned scheme and achieved some results that have been highly appreciated, especially in the activities of dissemination and training.
- These good results thank to not only the much concern and encouragement but also the active participation of communities of various cycles (administrative managers, researchers, old masters, performers, pupil, students, tourists)

- However, as conducting a pilot project, the project staffs are not very professional and not much experienced in this field. At the same time, most of them have to implement multi-function work; therefore, they sometimes could not keep the work plan on time. Moreover, the staff of researchers specializing in Nha nhac is still in few numbers and need more experiences to continue studying in this field.
- Besides, the process of safeguarding Nha nhac in reality reveals some obstacles that need to be overcome.
- Among them is the hesitate attitude of Nha nhac performers or living witnesses in the interviews that may result from lacking of appropriate policy for their interests (Inventory and interview).

- The content of some theoretical documents for training musicians is not much suitable to the learner level due to the difference in educational background of trainee musicians (Training activities).
- The meeting and negotiation with artisans of costume reproduction were not always in smooth way as they have not been willing to attend the programme and hesitated to spend time for reproducing cloth materials and embroidery patterns (Reproduction of Nha nhac costumes).
- The limited budget for some activities is not enough to meet some demands, such as the reproduction of musical instruments, the field survey abroad to search for information and opportunity to rehabilitate Nha nhac pieces

Meeting of Steering Committee

Conclusion :

- As mentioned above, though some issues has been raised for consideration and solving, the project has eventually obtained notable results which is evaluated as a model project of this field in the region for the effectiveness in its implementation. The project has been drawn much attention and participation of communities and actually made an active contribution to the safeguarding intangible heritage and sustainable cultural tourism in the locality, in the country and region



| | |
|-------------------|---|
| Title: | Patravadi Theatre: An open house for local and international communities |
| Presenter: | Patravadi Mejudhon |

Background/ Objectives/Description:

Patravadi Theatre is located in 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 performing arts institute, providing quality training to the youth and help them secure 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, goals of the theatre is about producing excellent productions, nurturing talents, promoting contemporary Thai arts and to preserve traditional Thai arts.

1. To provide employment opportunities for community members
2. To nurture future generation of artists
3. To preserve and to develop Thai performing arts
4. To produce works of high standard
5. To promote performing arts to the public
6. To develop a self-sustaining model of arts centres

Critical success factors for the theatre:

- Not only for tourists!
 - o The theatre doesn't produce with the tourists in mind, but the
- High standard of products:
 - o 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:
 - o The theatre, since its inception, has an open policy in collaboration with international agencies and artists. It provides the local artists community a place to receive training on performing arts techniques that were otherwise unavailable in Thailand (e.g. butoh).
- A 'Learn'em All' attitude:
 - o 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:
 - o A strong foundation of the Thai culture and Buddhist philosophy is essential behind the performers. Cultural resources, such as Thai literature, Buddhist philosophy are basis of works.
- Mechanism:
 - o A foundation to set up the infrastructure (building facilities.)
 - o Performers have to receive a decent salary.
 - o Performers, apart from working on theatre productions, need to take part in working in teaching or commercial events, so as what they can use their artistic skills to generate salary.
 - o A percentage of Performers' salary contributes to the foundation, which facilitates the organisation to run in the long term.
 - o The mechanism has to be communicated to the public/ other stakeholders to ensure clear knowledge.
 - o Need to facilitate young artists to learn from old artists, and to facilitate creation of works by both generations.
 - o The cultural offerings (performances/ workshops) should also be made accessible to the local community (e.g. Creative Sunday, Studio 9 Dining Theatre on The River) – free admissions/ invitations.
 - o Performances could be made available together with other products or services (e.g. food, products, souvenirs, classes etc) to deliver an experience and able to generate more income.
 - o To showcase contemporary Thai performing arts to locals and tourists alike, broaden the visitors' perceptions of 'Thai-ness' in performing arts, which is limited to cultural displays of typical activities.

Challenges for the theatre:

- The popularization of commercialized, big-scale productions (Broadway-style musicals), which promotes an identity that is alienated to the local culture.
- The lack of governmental support.
- Production of performing arts programmes is costly and very often not profitable.

| | |
|-------------------|---|
| Title: | Wayang Kulit Shadow Puppet Theatre and Mak Yong Dance Theatre: Finding the Urban and Young Generation Audience in Malaysia |
| Presenter: | Zulkifli Mohamad |

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 and in Malaysia there are 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), however, 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 PAS (Pan Islamic Party) 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, the Wayang Kulit and Mak Yong continue to be taught at National Arts Academy (now National Arts and Heritage Academy). Now, there are 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 to be taught 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 Main Peteri healing performance, performing Dewa Muda story, one of the 12 main stories of Mak Yong, in remote places in Kelantan. Main Peteri audience is strictly among the close family and neighbors, 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 three times since its establishment in 1999. This is partly due to the poor audience attendance and the language used in the performance. Mak Yong has been declared as UNESCO World Heritage in 2005, but will Mak Yong be popular again?

This year Istana Budaya staged Wayang Kulit performance in its traditional stage for free in its compound, presenting a popular form of Wayang Kulit story. Few weeks later, the same Wayang Kulit puppeteer, Saupi, collaborated with Malaysian Philharmonic Orchestra and presented the 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, Cultural Centre University of Malaya is presenting another form of new theatre, experimental wayang entitled Story of Monkeys, an adaptation of Ramayana Epic, story from the Wayang Kulit. This time, 70 students are involved in making and handling puppets, dancing and acting out puppet story as well as playing the new tunes of gamelan music. Story of Monkeys is presented by seven storytellers, emulating the puppet master in Wayang Kulit, except that they are also dancing and acting out in telling the story. The rest of actors, dressed in traditional Malay costumes, are dancing and moving 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 audience, the performance is presented in an open space with site-specific concept, complete with people selling coffee and cakes outside the performance space, similar to the old tradition of Asian performances where people are allowed to interact with performers, smoke, drink and making small talks.

In this age of globalisation, where people would prefer to watch musical at the theatre, HBO, Akademi Fantasia and American Idol on satellite television, U-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 audience among the young generation and city people?

| | |
|-------------------|---|
| Title: | Intangible Culture and Cultural Tourism: Mutual Support in the Case of the Restoration of the Phralak Phralam Dance in Luang Prabang |
| Presenter: | Houmphanh Rattanavong |

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.

1. 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 World Heritage status, things began to change – both for the 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 Southeast 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.
- In general, the material aspects of life have improved.

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 is 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.

- Social problems such as theft, prostitution and human trafficking are becoming prevalent.
- A growing sense of inequality can be 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-oriented 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. 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.

2. The famous Luang Prabang theatre or ballet work the *Phralak Phraram (Ramayana)*, which survives due to cultural tourism.

The version of the *Phralak Phraram (Ramayana)* dance that developed in the Luang Prabang court dates back to 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 on the occasions of 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 Laos 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 old four dancers and two or three musicians were still living in the country. Fortunately, the Grand Master of Arts from the palace had 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 more clear objective were arrived at, as follows:

- To authentically revive all nine episodes of the *Phralak Phralam*.
- 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 organisation, 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 success has been gained in preservation of material 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 which 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, or that this change will destroy culture and traditional knowledge. However, these innovations are able to dazzle and entrance the senses, leaving people stupefied and desensitised. This phenomenon unfortunately exists everywhere, both in the developed world and in developing countries like ours. 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 standardised 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, organised 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 ‘globalisation’, in which money and consumption have become the primary criteria of modern life. This 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.

* Houmphanh Rattanavong is a former director of the Institute of Cultural Research, former member of the Lao Commission for UNESCO, a member of the National Science Council, and President of the National Biodiversity Association.

| | |
|-------------------|--|
| Title: | Introduction to Session 3: Living heritage in the context of nature, agri-, and eco-tourism |
| Presenter: | Walter Jamieson |

This paper is designed to provide a brief conceptual framework for a series of case studies to be presented at the UNESCO-EIICHAP 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 heritage cultural 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 that 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 in fact 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 as well as tourism are maintained and interpreted in an authentic way.

The values, lifestyles, decision-making structures, societal structures, the 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 communities 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 often 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.
- 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 wished 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, should help to persuade 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 for 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 who have diverse customs, unique form 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. ICOMOS has a charter on cultural tourism that provides guidance for management and development.

Ecotourism

The Ecotourism Society of America defines ecotourism as travel to natural areas that conserves the environment and improves the well-being of local people. Ecotourism is about connecting conservation, communities, and sustainable travel. Those involved in ecotourism 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 agribusiness operation for the purpose of enjoyment, education, or active involvement in the activities of the farm or operation.

The 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 to create artificial environments but living and growing societies and communities.

Title: Ifugao Rice Terraces
Presenter: Teddy Baguilat

Presented by:
Teodoro B. Baguilat, Jr.
 Ifugao Provincial Governor

*UNESCO-EIICHAP Regional Meeting
 Hanoi, Viet Nam
 December 11-13, 2007*



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



-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



Indigenous Knowledge Transmission Project

...preserving the terraces and the culture and tradition carved in it and passing the rich heritage to the next generations



Indigenous knowledge (IK) nurtures Ifugao's way of life from past till present.

Various Forms of Important IK

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




Indigenous Knowledge as Important Tool in Sustainable Development

- Traditional Land and Resource Management
- Native House Construction, Terrace Construction, and Stone Tiling
- Traditional Rice Cycle



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



| | |
|--|---|
| <p>COMMUNAL FOREST</p> <p>Concept:</p> <ul style="list-style-type: none"> Land Cover - Protected area <p>Indigenous regulation:</p> <ul style="list-style-type: none"> Very limited human activity No Entry Zone | <p>PRIVATE FOREST "MUYONG"</p> <p>Concept:</p> <ul style="list-style-type: none"> Land Use - Production <p>Indigenous regulation:</p> <ul style="list-style-type: none"> Assisted Reforestation Selective Harvesting "Locked Tenure" & Prologentium system |
| <p>RICE TERRACES</p> <p>Concept:</p> <ul style="list-style-type: none"> Land Use - Production <p>Indigenous regulation:</p> <ul style="list-style-type: none"> Synchronized Planting Annual "bawak" maintenance | <p>VILLAGE</p> <p>Concept:</p> <ul style="list-style-type: none"> Land Use - Settlement <p>Indigenous regulation:</p> <ul style="list-style-type: none"> Controlled development |



Native House

- A multi-purpose house with 2 divisions... The upper part is the attic (pfilog) 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 the palay
- A typhoon proof and nail-free house



Stone Tiling

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

Stone Tiled Municipal Plaza Surrounding the Museum, the Volleyball and Basketball Court

Stone Terrace Construction

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



Traditional Rice Cycle

- Preservation and propagation of the tinawon/tenogon rice variety
- Eco-tourism opportunities (eg. Bakle'd Kiangan)



Factors Contributing to the Vanishing Indigenous Knowledge



- Christianity
- Formal Education
- Economic Condition
- Modernization

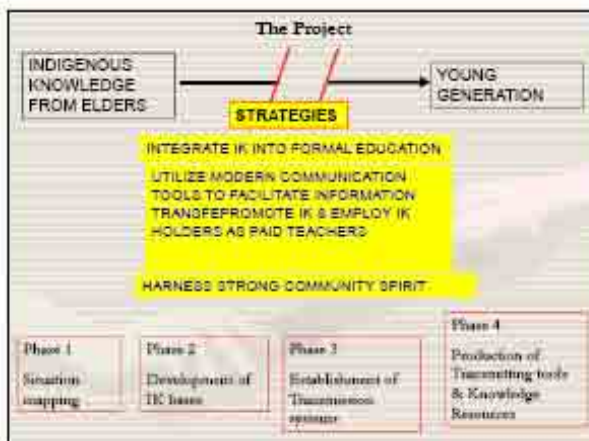
Indigenous Knowledge (IK) Transfer Strategies



- Maintain cultural values similar with Christian values (Community Spirit) and Inculturation
- Integrate in the Formal Education
- Compensate IK holders to work as IK Professors
- Use modern technology to promote IK

Nurturing Indigenous Knowledge Experts (NIKE)

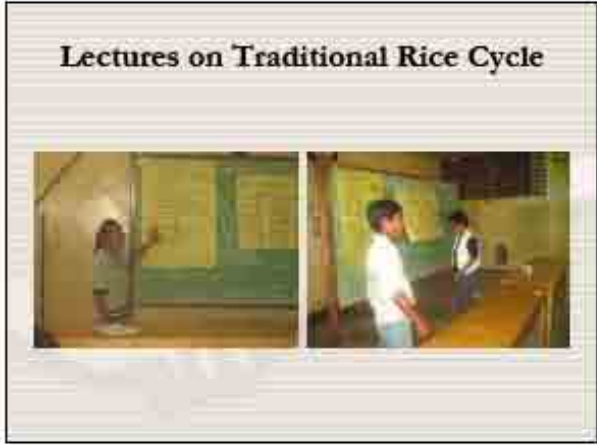
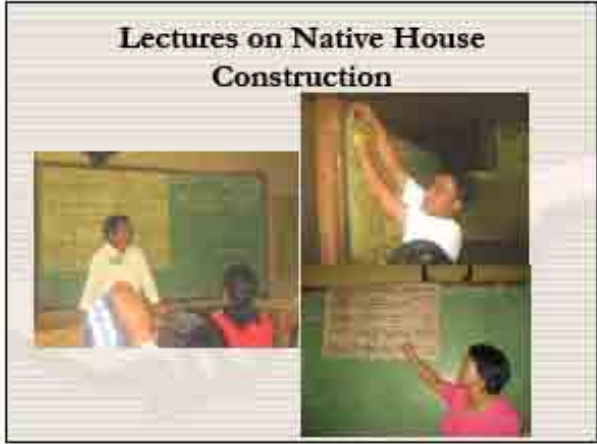
Among the Young Generations of Ifugao



The Pilot School



Ifugao State College of Agriculture and Forestry (ISCAF), Nayon, Lamut, Ifugao



**Practicum on the Native House
Construction**



Practicum on Stone Works



Thank you....



Haggiyo!

Title: Sarawak Rainforest Music Festival

Presenter: Benedict Jimbau

UNESCO-EIIHCAP Regional Meeting

Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges

Hue, Viet Nam

11-13th 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 27 distinct ethnic groups with highly distinct language, culture, traditions and heritage

Old music of Insulindia 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. (Languo & Belawing, 2003)

Sarawak is richly blessed with songs and music but little is documented or 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 organization and gov't 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 include a music workshop held in the afternoon that features cultural exchange, discourse and sharing of musical knowledge and a jamming session
- Night shows featuring 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 and participate and giving 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 means to further their musical careers overseas, thus carrying the torch of authentic Sarawak music to the world.
- With 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 found acceptance among local Sarawakians, visitors, tourists, 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 also organized in support of conservation and promotion of local cultures include:

- International Ethnic Music Conference
- Inaugural Global Heritage Village
- Rainforest World Craft Bazaar



CHALLENGES

RWMF is essentially a government funded festival with minimal contribution from the corporate and private sponsors. Its success greatly depended on outside assistance and contribution.

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. Youth segment.
2. Innovations? – Enhancement/modification of musical instruments (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 gained international recognition.

- The festival won the PATA Gold Award 2006 in the Heritage and Culture Award under the section Culture's Traditional Performing Arts
- Listed under the International World's Music Anniversaries in the WOMEX 2007 handbook

Malaysia's remarkable success story, an international home-grown festival that has attracted world-wide attention.



THANK YOU.

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3. Concept Notes

'Dumbing Down' of Heritage Interpretation

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 DECONTEXTUALIZATION 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 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 ICH in the face of increased tourism. How can we make sure that the ICH practicing communities retain "ownership" of their own ICH, 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 and 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 skilful 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 and follow 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.

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"⁵ 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.'⁶ This eventually leads to 'situational adaptation'⁷ 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

⁵ 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 (2004). UNESCO Bangkok and University of Hawaii, USA, p. 33

⁶ MacCannell, D. (1984) Reconstructed ethnicity tourism and cultural identity in third world community, *Annals of Tourism Research* 11, 375-91.

⁷ Xie, P.F. & Lane, B. (2006). A Life Cycle Model for Aboriginal Arts Performance in Tourism: Perspectives on Authenticity. *Journal of Sustainable Tourism*, Vol. 14, No. 6.

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 programs 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 ICH 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 ICH 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?

Dis-connection of Tangible and Intangible Cultural Heritage

In the 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 Yamato 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 culture 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 Intangible Heritage Convention 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 occur 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 ICH transmission, they err in ignoring that a sense of identity, societal status and honour, cultural prestige, and recognition underlie the core basis of ICH transmission. Artisans learn their craft because their parents hand it over to them regardless of any economic incentive and because through it they fulfil 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, allowing 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, combining a long-term exposure to performances, an initial involvement as listener or spectator, building toward attempts to try one's own skill at performing, and culminating in full-fledged performance. In other cases, formal systems of long-term apprenticeship and training are involved, with master performers responsible to pass 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.

Transmission of Intangible Heritage

I. 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: ...

- (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; ...

Article 14 – Education, awareness-raising and capacity-building

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

- (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) non-formal means of transmitting knowledge; ...

II. Challenges in the transmission of intangible heritage:

- 1) Globalization and Westernization in youth culture
- 2) Economic hardships of the practitioners
- 3) Changes in lifestyles and cultural contexts

III. Transmission of Intangible Heritage

- 1) Formal education: including intangible heritage in formal curricula
- 2) Increasing accessibility to the intangible heritage by the general public (including the youth)
- 3) Establishing systems to reward: such as Living Human Treasure (LHT) system
- 4) Establishing institutions for sharing information and skills or intangible heritage
- 5) Working with mass media
- 6) Promoting cross-cultural collaboration for appreciating intangible heritages of the world

4. Recommendations

| | CORE ISSUES | LESSONS LEARNED | PRIORITIES AND NEEDS | CONSIDERATIONS AND RECOMMENDATIONS |
|---|--|--|--|--|
| <p>Working Group Session 1</p> <p>Disconnection of tangible and intangible cultural heritage</p> | <p>The aims of safeguarding tangible and intangible heritage are the same: to safeguard cultural heritage for the benefit of all humanity</p> <p>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.</p> <p>The local community serves as one of the focal agents in the preservation and safeguarding of the tangible and intangible cultural heritage.</p> | <p>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.</p> <p>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 but for tangible cultural heritage there’s more of a balancing between the immediate/neighbouring community and a larger national or global community. This also then affects who benefits-and who should benefit-from visitors.</p> <p>Different sectors/segments within the visitors may bring expectations that are more shared when they visit a tangible (nat. or cult.) site, but may bring very widely different expectations when they experience intangible heritage.</p> | <p>Need: shared ethical code for tangible and intangible safeguarding</p> <p>Management system that respects indigenous knowledge, for long-term sustainability</p> <p>Involvement of local community and major stakeholder in the decision making</p> | <p>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.</p> |

| | CORE ISSUES | LESSONS LEARNED | PRIORITIES AND NEEDS | CONSIDERATIONS AND RECOMMENDATIONS |
|--|--|--|--|--|
| <p>Working Group Session 2</p> <p>Impacts of tourism on the transmission of intangible heritage</p> | <p>Visitors cause immediate change</p> <p>Different types of transmission</p> <p>Different types of visitors</p> <p>Meaning of authenticity (culture = dynamic)</p> | <p>Masters, communities and interest groups are responsible for heritage and should make decisions concerning the safeguarding of their heritage</p> | <p>Education of the tourism industry on issues of IH</p> <p>Identification and sharing of good practices</p> <p>Development of a cultural tourism charter</p> <p>Establishment of pan-Asian standards</p> | <p>Develop means for protecting intellectual property</p> <p>Develop visitor/site management strategies</p> |
| <p>Working Group Session 3</p> <p>De-contextualization of heritage</p> | <p>As communities try to present their intangible heritage to the tourists the heritage might leave its cultural contexts.</p> <p>The intangible heritage that is de-contextualized often loses its cultural meanings that are important to the members of the society.</p> <p>De-contextualization occurs when the heritage is removed from its physical and/or social space.</p> | <p>Multiple communities might be responsible for conservation: one that created the heritage, the other who takes on the responsibility of taking care of the heritage.</p> <p>Adding innovative garnish to tradition may bring new audience to tradition. The new feature is the magnetic to draw people to the old.</p> <p>Perfection – tradition – non-perfection</p> | <p>Income from tourism is often needed for the survival of the heritage itself.</p> <p>More flexible approach to the notion of authenticity is helpful.</p> <p>To make the above approach feasible, a thorough research is important</p> <p>When we attempt innovation in heritage, multiculturalism is critical..</p> <p>Recognition of cultural rights is important.</p> | <p>Vietnamese example of strategic and flexible approach:</p> <p>Government supports heritage revitalization in 3 ways.</p> <ol style="list-style-type: none"> 1. In the original villages, transmission (education) is supported. 2. For the communities, practicing heritage in its own social and physical context is supported. Change of heritage might be inevitable to meet the changing needs of the community members. 3. Performances for tourists can be modified for a better accessibility. <p>⇒ Identify “masters” in urban areas and support them to achieve/ maintain high artistic standards. Museum of ethnology can help recreate the original setting as closely as possible.</p> |

| | CORE ISSUES | LESSONS LEARNED | PRIORITIES AND NEEDS | CONSIDERATIONS AND RECOMMENDATIONS |
|--|---|---|---|--|
| <p>Working Group Session 4</p> <p>'Dumbing down' of heritage interpretation</p> | <p>Present efforts of interpretation are inadequate</p> <p>Is dumbing down absolutely unacceptable? Is there a way to present heritage that is <u>authentic AND accessible</u> to visitors?</p> <p>What or when is "adaptation" acceptable? And to whom?</p> | <p>Re-packaging or re-choreographing dance</p> <p>Community to be <u>consulted</u> about what is acceptable or unacceptable or what can be shared and transformed from what cannot be changed</p> <p>There is evidence that <u>visitors prefer authenticity</u></p> | <p>Re-packaging—even if properly consulted with community—is inextricably connected to traditions so in theory, manifest ICH cannot be re-packaged.</p> <p>Need to recognize that <u>ICH evolves on its own</u> and not necessarily a result of dumbing down.</p> <p>How to avoid false representation {re-packaging}</p> | <p>Adaptation can give new life via giving a new context to ICH, ensuring its transmission</p> <p>One cannot or should not "freeze" ICH as in the use of benchmarks or standards; change is inevitable</p> <p>Partnership essential to ensure authentic transmission but <u>authenticity does not preclude adaptation</u></p> <p>Communities need to distinguish whether change is spurred by adaptation to visitors' needs or to that of the community's needs.</p> |
| <p>Working Group Session 5</p> <p>Community mastery</p> | <p>Mastery (master of skills) + community (how community reacts to tourism), both should be differentiated</p> <p>Setting limits – how much power has community to set limits? The will of community for safeguarding ICH is to some extent subject to their economic situation (livelihood).</p> <p>Positive impact of tourism – example Bali: temple performances generate income which is flowing back to the upkeep of the temple; Need for</p> | <p>It is important to help the ICH masters or artisans; if there is a good master to lead, he requires disciples to continue and carry on the art ---by supporting the master you support the process; importance of recognizing master and developing the protégée and next step is giving space and life. [reference was made mainly to the medium of dance and performing arts]</p> <p>Recognition for mastery in community has 2 models: top-</p> | <p>Guidelines needed on the degree of access of outsiders to the community</p> <p>Documentation and recording of IH</p> | <p>Management systems are required</p> <p>Communities should receive assistance and guidance from researchers, NGOs, social associations etc. to be able to make management decisions</p> <p>Policy makers of tourism and culture should work together in safeguarding IH</p> |

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| | <p>guidelines with regards for money coming into community</p> <p>Community members have the agency to decide how much they open to outsiders for economic gain; however this can have negative effects by changing the lifestyle of the community [I mentioned the example given by Sangmee Bak in the case of a Taoist village cluster in ROK which opened up to tourists; after the opening to tourism the community did not like the effects it had on their daily life – I forget the details!; some of them intermarried with outsiders; others abandoned the village – in any case the social structure of the village was irreversibly affected]</p> | <p>down (Malaysia/Sarawak) and bottom-up (Malaysia/Georgetown)</p> <p>Government support manifested through weaving (beadwork, basketry) competitions which brings out the best of the group (through judging process) it sets standards and gives pride among the communities; recognition – important are the mechanisms of recognition [reference was made also to the fact that you cannot only focus and support the masters, there is also need to support the normal/regular practitioners; the discussion was not further pursued; in the context of setting standards, the UNESCO SEAL was mentioned as a good tool]</p> <p>Communities should receive assistance in the safeguarding of their heritage in particular when tourism encourages the marketing aspect over the traditional ICH process in the community [strong mention was made of the Sapa case study and how damaging the current tourism related development is for the socio-cultural development for the area; i.e. the social family structure is completely</p> | | |
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| | | <p>changing; geographical relations are changing; the ethnic minority weaving/crafts become a commodity and increasingly get imported from China/cheaply made]</p> <p>Community must have a good leadership in the safeguarding of ICH, especially in connection with tourism [the essential meaning was to highlight the fact if the community has strong leadership in particular focusing on the ICH, then the 'survival' of ICH is more ensured in cases of development as well as tourism influences, than in so-called weak- leadership-scenarios – my understanding was that not the entire group agreed with this idea]</p> <p>There is the challenge that many communities do not attach any pride in their masters (tradition bearers)</p> <p>Loss of tradition through formal education system, which disrupts traditional transmission processes; documentation and recoding of ICH a source to pass on the knowledge to later generations</p> <p>Ownership – design that has been taken from a community</p> | | |
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| | | [issue of copyright and intellectual property right –the group decided to not further discuss this issue in depth in our group] | | |
| <p>Working Group Session 6</p> <p>Transmission of intangible heritage</p> | <p>How to identify intangible heritage?</p> <p>How to transmit knowledge about intangible heritage (i.e. to outsiders)?</p> <p>How to transmit intangible heritage (i.e. from generation to generation)?</p> | <p>Distinction between tangible and intangible heritage is untenable</p> <p>Intangible heritage belongs to all humanity</p> <p>Art and performing art naturally evolve</p> <p>It is difficult to assess the 'quality' of performance arts</p> <p>Part of indigenous knowledge is to be disseminated</p> <p>Audiences are diverse</p> <p>Transmission of knowledge is not always verbal, but also experiential</p> <p>Documentation can limit meaning but it also partly prevents the loss of intangible heritage</p> <p>The way knowledge transmitted is changing because of the urban way of life</p> <p>The holders of knowledge are</p> | <p>Cultural heritage should be allowed to evolve rather than frozen</p> <p>- Capacity to gauge authenticity and quality</p> <p>'Interpreters' of knowledge have to be 'experts' to ensure both accuracy and depth of knowledge</p> <p>Documentation is necessary but multiple interpretive readings must be encouraged</p> <p>Input of artists/masters</p> <p>Possible collaboration between cultural heritage holders and outside experts/guides/managers</p> <p>To create more knowledge and knowledge holders to maintain a critical mass so as not to lose intangible heritage</p> <p>To foster the emergence of great artists/masters, although this cannot occur quickly, so a long-term approach must be taken</p> | <p>Assign title of 'living heritage' to masters</p> <p>To give awards and set standards for the application of equivalent 'seals of excellence' in the case of handicrafts</p> <p>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)</p> <p>Training/capacity building (e.g. for tour guides)</p> <p>Documentation</p> <p>We should encourage ways of transmission in keeping with long-standing tradition.</p> <p>Training of younger generations</p> <p>Documentation</p> |

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| | | <p>rare in number</p> <p>There are many good artists but not great artists</p> <p>Experts can be agents of change</p> | <p>The need to replace creates the need to transmit</p> | |
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5. Appendices

Appendix 1: Meeting Programme

Monday, 10 December 2007

| Time | Activities | Venue |
|---------------|---|---------------------------------|
| | Arrival of participants | |
| 20:00 – 21:00 | Welcome dinner hosted by the Hué Monuments Conservation Centre (HMCC) and meeting of session chairs, facilitators, discussants, rapporteurs <ul style="list-style-type: none"> To brief about the session themes and cross-cutting themes | Dynasty Restaurant, Green Hotel |

Tuesday, 11 December 2007

| Time | Activities | Venue |
|---------------|---|-------------------------------|
| 08:30 – 09:00 | Registration | Duyet Thi Duong Royal Theatre |
| 09:00 – 09:50 | <p style="text-align: center;">Opening Ceremony</p> <p>Opening Remarks:</p> <ul style="list-style-type: none"> Dang Van Bai (Director, Department of National Cultural Heritage, Ministry of Culture, Sports and Tourism) Ngo Hoa (Vice Chairman, Thua Thien Hué Provincial People's Committee) Phung Phu (Director, Hué Monuments Conservation Centre (HMCC)) Kwang-nam Kim (Executive Director, Establishment Initiative for the Intangible Cultural Heritage Centre for Asia-Pacific (EIIHCAP)) Vibeke Jensen (Director, UNESCO Hanoi Office) | 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 | <p style="text-align: center;">Keynote Speeches</p> <ul style="list-style-type: none"> 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 | Duyet Thi Duong Royal Theatre |

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| | <p>Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO)</p> <ul style="list-style-type: none"> Domestic and International Cultural Tourism in the Context of Intangible Heritage (Sang-mee Bak, Professor, Hankuk University of Foreign Studies) | |
| 12:00 – 13:00 | Lunch | Duyet Thi Duong Royal Theatre |
| 13:00 – 14:30 | <p style="text-align: center;">Case study Session 1: Handicrafts in the context of sustainable cultural tourism</p> <p>Introduction: Lin Lee Loh Lim (Council Member, Penang Heritage Trust, Malaysia)</p> <ul style="list-style-type: none"> Case study 1: 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) Case study 2: Sarawak Experience (Edric Liang Bin Ong, President, Society Atelier Sarawak, Malaysia) Case study 3: The Use of Intangible Heritage in Crafts Revitalization for Economic Development (Victorino Manalo, Director, Metropolitan Museum of Manila, Philippines) Case study 4: SEAL of excellence for handicrafts (Vanessa Achilles, Programme Officer, Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, Thailand) <p>Chairs: Lin Lee Loh Lim, Leonardo Dioko (Professor, Institute For Tourism Studies, Macao SAR, China)</p> | Duyet Thi Duong Royal Theatre |
| 14:30 – 14:45 | Coffee break | Duyet Thi Duong Royal Theatre |
| 14:45 – 17:00 | <p>Working Group Session 1 Disconnection of tangible and intangible cultural heritage Facilitator: Frank Proschan Rapporteur: Dwi A. Indrasari</p> <p>Working Group Session 2 Impacts of tourism on the transmission of intangible heritage Facilitator: Walter Jamieson Rapporteur: Lin Lee Loh Lim</p> | Duyet Thi Duong Royal Theatre |
| 18:00 – 20:00 | Opening dinner and Nha Nhac performance Hosted by the Ministry of Culture, Sports and Tourism | Duyet Thi Duong Royal Theatre |

Wednesday, 12 December 2007

| Time | Activities | Venue |
|---------------|---|----------------------------------|
| 09:00 – 10:30 | Case study Session 2: Performing arts in the context of sustainable cultural tourism | Duyet Thi Duong Royal Theatre |

| | | |
|---------------|---|----------------------------------|
| | <p>Introduction: Le Thi Minh Ly (Deputy Director, Department of Cultural Heritage, Ministry of Culture, Sport and Tourism, Viet Nam)</p> <ul style="list-style-type: none"> • Case study 5: Case Study of Hué: Introduction on the project for implementation of the national action plan for the safeguarding of Nha Nhac, Vietnamese court music (2005 – 2007) (Phung Phu, Director, Hué Monuments Conservation Center, Viet Nam) • Case study 6: Patravadi Theatre: An open house for local and international communities (Patravadi Mejudhon, Chairperson, Patravadi Theatre, Thailand) • 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 Houmphanh, Former Director, Institute for Cultural Research, Lao PDR) <p>Chairs: Le Thi Minh Ly, Beatrice Kaldun (Programme Specialist for Culture, UNESCO Beijing Office, China)</p> | |
| 10:30 – 10:45 | Coffee break | Duyet Thi Duong Royal Theatre |
| 10:45 – 12:30 | <p>Working Group Session 3 De-contextualization of heritage Facilitator: Zulkifli Mohamad Rapporteur: Sang-mee Bak</p> <p>Working Group Session 4 'Dumbing down' of heritage interpretation Facilitator: Victorino Manalo Rapporteur: Leonardo Dioko</p> | Duyet Thi Duong Royal Theatre |
| 12:30 – 13:30 | Lunch | Duyet Thi Duong Royal Theatre |
| 13:30 – 15:00 | <p style="text-align: center;">Case study Session 3: Living heritage in the context of nature, agri- and eco- tourism</p> <p>Introduction: Walter Jamieson (Dean, School of Travel Industry Management, University of Hawai'i, USA)</p> <ul style="list-style-type: none"> • Case study 9: Ifugao Rice Terraces (Teddy Baguilat, Governor, Ifugao province, Philippines) • Case study 10: Sarawak Rainforest Music Festival (Benedict Jimbau, Manager, Sarawak Tourism Board, Malaysia) <p>Chairs: Walter Jamieson, Richard Engelhardt</p> | 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 Hué Provincial People's Committee | Saigon-Morin Hotel |

Thursday, 13 December 2007

| Time | Activities | Venue |
|---------------|--|--|
| 09:00 – 10:30 | Plenary Discussion | Duyet Thi Duong Royal Theatre |
| | <ul style="list-style-type: none"> • Reports from six working groups (Rapporteurs) • Synthesis statement (Richard Engelhardt) • General discussion and commentary | |
| 10:30 – 10:45 | Coffee break | Duyet Thi Duong Royal Theatre |
| 10:45 – 12:00 | Closing Ceremony | Duyet Thi Duong Royal Theatre |
| | Closing remarks: <ul style="list-style-type: none"> • Phung Phu • Kwang-nam Kim • Frank Proschan • Leonardo Dioko | |
| 12:30 – 13:30 | Farewell luncheon Hosted by the Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific (EIIHCAP) | Elegance Restaurant, Green Hotel |
| 14:00 – 17:00 | Field trip Historical City of Hué and Thien Mu Pagoda, or Historical City of Hué and local market | |
| 18:30 – 20:30 | Farewell dinner Hosted by UNESCO | Royal Canal Restaurant |

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Appendix 3: Resources

Convention for the Safeguarding of the Intangible Cultural Heritage
<http://www.unesco.org/culture/ich/index.php?pg=00006>

Inventoring Intangible Cultural Heritage
<http://www.unesco.org/culture/ich/index.php?pg=0>

Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity
<http://www.unesco.org/culture/ich/index.php?pg=00103>

The Intangible Heritage Messenger
<http://www.unesco.org/culture/ich/doc/src/00256-EN.pdf>

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:

- (e) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (f) performing arts;
- (g) social practices, rituals and festive events;
- (h) knowledge and practices concerning nature and the universe;
- (i) 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 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 terms.
- 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 prejudice 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.