

# NGO Forum Capacity building workshop, Jeju ICC, Korea 1-3 December 2017

English version



## CONTENTS

### About the NGO Forum

About the NGO Forum capacity-building workshop	
About the UNESCO global capacity-building materials	3
Schedule	5
Selected Abstracts	9
Film "Liberá nos a malo" by Sant'Antuono Association	9
Minju Lee	9
Barbra Babweteera Mutambi	11
Norov Urtnasan	11
Hanna Schreiber	12
Soon-cheol Park	14
Lluís Garcia Petit	14
Hildegunn Bjorgen	16
Leonce Ki	16
Facilitator biographies	17
Sang Mee Bak	17
Harriet Deacon	17
Adriana Molano Arenas	18
Sidi Traore	18
Case Studies: Session 3	19
Group A - English (knows the convention well)	19
Safeguarding Tatau (tattooing) in Samoa	19
Group C - English (new to the convention)	24
Safeguarding the ICH of the Zuni people in the USA	24
Case studies: Session 5	26
Approaches to safeguarding and sustainable development	26
Promoting literacy through oral poetry safeguarding in Yemen	28
Safeguarding bark cloth in Uganda	30
The Art for life Initiative in India	32
Runa Tupari and community tourism in Ecuador	34

## ABOUT THE NGO FORUM

The ICH NGO Forum is the platform for communication, networking, exchange and cooperation for NGOs accredited by UNESCO to provide advisory services to the Intergovernmental Committee in the framework of the 2003 UNESCO Convention for the safeguarding of Intangible Cultural Heritage.

NGOs are a pillar for the safeguarding of the World's living traditions, together with the holders of these traditions and the States. The Forum also welcomes NGOs that are active in the field of ICH and are in the process of accreditation.

The ICH NGO Forum organizes meetings and symposia on shared international challenges in the safeguarding policies and practices of ICH, and is particularly committed to follow the implementation and the evolution of the 2003 Convention. Periodic meetings take place simultaneously with the sessions of the Convention's General Assembly (every two years in June) and of the Intergovernmental Committee (annually in December).

Website: <http://www.ichngoforum.org/>

## ABOUT THE NGO FORUM CAPACITY-BUILDING WORKSHOP

Accredited NGOs play important roles at the national level, working with communities, states and other stakeholders to help implement the Convention and thereby assist in the safeguarding of ICH around the world.

With a view to sharing information and experiences between accredited NGOs internationally, and promoting opportunities for ongoing networking and sharing of skills at a regional level among its members, the NGO Forum has begun a capacity-building programme that will hold its first workshop in the Republic of Korea from 1-3 December 2017.

This three-day workshop will take place just prior to the Intergovernmental Committee meeting of the Convention. The language of the meeting will be English and French, with Korean translations provided for some of the sessions.

The ICH NGO Forum recognizes the generous contributions of the Korea Cultural Heritage Foundation (CHF), supported by the government of the Republic of Korea, which has kindly borne the cost of hosting the December 2017 workshop, and of Indonesia, which supported a preliminary workshop and planning meeting in Paris in May 2017. The ICH NGO Forum thanks the UNESCO Secretariat for supporting and assisting the organization of capacity Building and this workshop.

## ABOUT THE UNESCO GLOBAL CAPACITY-BUILDING MATERIALS

In this workshop, we have used some case studies from the UNESCO capacity-building strategy's online repository of training materials. An overview of these materials will be provided in Session 9 of the workshop by representatives of the UNESCO Intangible Heritage Section. The global capacity-building strategy is a comprehensive, long-term engagement with Member States to create institutional and professional environments for safeguarding intangible cultural heritage. It addresses the following needs and priorities:

- Redesign of institutional infrastructures
- Revision of cultural and other policies and legislation
- Development of inventory methods
- Development of effective safeguarding measures
- Participation in international cooperation mechanisms

UNESCO develops content and training materials and draws upon its dynamic network of trained expert facilitators to deliver capacity-building services in countries around the world.

For more details on the global capacity-building programme:

<https://ich.unesco.org/en/capacity-building>

The content of the capacity-building materials:

<https://ich.unesco.org/en/content-of-training-materials-00679>

To access the capacity-building materials:

<https://ich.unesco.org/en/access-to-capacity-building-materials-00830>

## SCHEDULE

1 December 2017

Location	Time	Session
Samda Hall	9-10:30am interpretation (English, French, Korean)	<b>Session 1</b> <b>Plenary session: Introduction to the workshop</b> <b>Opening remarks</b> <ul style="list-style-type: none"> <li>• Korea Cultural Heritage Foundation (CHF) representative</li> <li>• NGO Forum representative</li> </ul>
	10:30- 10:45am	<b>Photo break</b>
Samda Hall	10:45am- 12:00pm interpretation (English, French, Korean)	<b>Session 2</b> <b>Plenary session: The role of NGOs in implementing the Convention</b> <ul style="list-style-type: none"> <li>• Keynote speaker (Richenel Ansano, National Archaeological and Anthropological Memory Management, Curaçao)</li> <li>• Overview of the workshop</li> </ul>
	12pm-2pm	<b>Lunch</b>
Group A 401A Group A (extra group): Samda Hall Group B: 401B Group C: 402A Group C (extra group): Samda Hall Group D: 402B	2pm-2:30pm	<b>Session 3</b> <b>Group work about the Convention</b> Discussion of case studies  <b>Group A: English / knows the Convention well</b> Tatau in Samoa (case 38 UNESCO Capacity Building Materials) <b>Group B: French / knows the Convention well</b> La Sierra Nevada de Santa Marta (Colombia) <b>Group C: English / new to the Convention</b> Ahayu:da war gods of the Zuni people (case 21 UNESCO Capacity Building Materials) <b>Group D: French / new to the Convention</b> Ahayu:da war gods of the Zuni people (case 21 UNESCO Capacity Building Materials)
	3:30pm-4pm	<b>coffee break</b>
UNESCO Group I:	4pm-5:30pm	<b>Session 4</b>

Location	Time	Session
401 A UNESCO Group II: 402B UNESCO Group III: 402A UNESCO Group IV: Samda Hall UNESCO Group Va: 401B UNESCO Group Vb: Samda Hall		<b>Group work (6 regional groups): Review of work being done</b> Review of work of NGOs under the convention in different regions Elect rapporteur to report from group to session 8 <ul style="list-style-type: none"> <li>- Share information on current roles of NGOs (and other actors) relating to the Convention</li> <li>- Each NGO creates a poster: <b>'We Have Expertise to Share'</b></li> <li>- Identify opportunities to expand roles / challenges</li> </ul>
Samda Hall	<b>5:30-7:00pm</b>	<b>Film screenings, including "Liber a malo"</b> by Sant'Antuono Association (directed by Luigi Ferraiuolo, presented by Vincenzo Capuano) (Associazione Sant'Antuono & le Battuglie di Pastellessa, Italy)

## 2 December 2017

Location	Time	Session
English tables in rooms (401A / 401 B) French tables in rooms: (402A / 402 B) Samda Hall	9am-12pm	<b>Session 5</b> <b>Group work: Assisting communities with safeguarding</b> Discussion of case studies (World café) English group: <ul style="list-style-type: none"> <li>• Approaches to safeguarding and sustainable development</li> <li>• Literacy in Yemen (case 14 UNESCO Capacity Building Materials)</li> <li>• Art for Life (India)</li> <li>• Runa Tupari, Ecuador (case 19 UNESCO Capacity Building Materials)</li> </ul> French group <ul style="list-style-type: none"> <li>• Approaches to safeguarding and sustainable development</li> <li>• Literacy in Yemen (case 14 UNESCO Capacity Building Materials)</li> <li>• Bark cloth, Uganda (case 20 UNESCO Capacity Building Materials)</li> <li>• Runa Tupari, Ecuador (case 19 UNESCO Capacity Building Materials)</li> </ul>

Location	Time	Session
	12pm-2pm	<b>Lunch</b>
Samda Hall	2-3:30pm interpretation (English, French, Korean)	<b>Session 6</b> <b>Presentations: NGOs helping to implement the Convention</b> <ul style="list-style-type: none"> <li>• Minju Lee (World Martial Arts Union)</li> <li>• Barbra Babweteera Mutambi (Cross-Cultural Foundation of Uganda)</li> <li>• Norov Urtnasan (Foundation for the Protection of Natural and Cultural Heritage, Mongolia)</li> <li>• Hanna Schreiber (Association of Folk Artists, Poland)</li> </ul>
	3:30pm-4pm	<b>Coffee break</b>
Samda Hall	4pm-5:30pm interpretation (English, French, Korean)	<b>Session 7</b> <b>Panel: Inventorying with the assistance of NGOs</b> <ul style="list-style-type: none"> <li>• Soon-cheol Park CICS (Center for Intangible Culture Studies, Korea)</li> <li>• Lluís Garcia Petit (Ens de l'Associacionisme Cultural Català)</li> <li>• Hildegunn Bjorgen (Arts Council Norway)</li> <li>• Leonce Ki (Association pour la Sauvegarde des Masques (ASAMA), Burkina Faso)</li> </ul>

### 3 December 2017

Location	Session	
UNESCO Group I: 401A UNESCO Group II: 402B UNESCO Group III: 402A UNESCO Group IV: Samda Hall UNESCO Group Va: 401B UNESCO Group Vb: Samda Hall	9am-12pm	<b>Session 8</b> <b>Group work (6 regional groups): Strengthening relationships for increasing capacity and impact</b> <ul style="list-style-type: none"> <li>• Summary of previous regional session: existing roles and capacities; challenges faced and capacities to offer each other</li> <li>• Relationships between NGOs, state agencies and communities in the region</li> <li>• Relationships between NGOs in the region</li> <li>• Ways to develop relationships and capacities in the region</li> </ul>
	12pm-1:00pm	<b>Lunch</b>
Samda Hall	1pm-2pm	<b>Session 9</b> Overview of Convention website and UNESCO CAP materials online
Samda Hall	2pm-3:30pm interpretation (English, French, Korean)	<b>Session 10</b> <b>Plenary: Capacity-building needs, opportunities and challenges</b> <ul style="list-style-type: none"> <li>• Reportbacks from groups on regional needs, opportunities and challenges for NGO and civil society capacity building</li> <li>• Networking among NGOs and civil society</li> <li>• NGOs and civil society sharing knowledge globally in supporting implementation of the Convention</li> </ul>
Samda Hall	3:30pm-4pm interpretation (English, French, Korean)	<b>Session 11</b> <b>Plenary: Closing session</b> Ways forward for the NGO capacity-building programme Closing statement – Tim Curtis (Chief of the ICH Section, UNESCO, Paris)
	4pm	<b>Coffee break</b>

## SELECTED ABSTRACTS

### FILM "LIBERA NOS A MALO" BY SANT'ANTUONO ASSOCIATION

*directed by Luigi Ferraiuolo, presented by Vincenzo Capuano) (Associazione Sant'Antuono & le Battuglie di Pastellessa, Italy*

On January 17th, in Macerata Campania, a small town in southern Italy, the citizens repeat the ancient feast of St. Anthony the Abbot (in the local language "A festa 'e Sant'Antuono"). On this occasion, the citizens build huge boat-shaped floats, i.e. ornamental wagons dedicated to St. Anthony called "carri di Sant'Antuono", on which the "battuglie di pastellessa" parade through the streets of the town, performing the ancient music of St. Anthony, accompanied by a percussion of barrels, vats and sickles. Primitive music by percussions of rural tools that drive off the Devil, in a secular rite which is renewed year after year in Macerata Campania.

Even as children, the citizens of Macerata Campania devote themselves to performing the music of St. Anthony, and their teachers are the elders of the community. During the feast, over 1000 performer – young people, adults and even children – play percussions with barrels, vats and sickles. The outcome is extraordinary and it turns into a sound that immediately go inside the listener's heart and mind, a syncopated rhythm that overwhelms musicians and audience. The music of St. Anthony is not only an extraordinary example of primitive music and a genuine expression of the Italian sound heritage, but it is also a tangible and visible history of a community, of an identity and of a belonging, unparalleled worldwide.

A mix of religiosity, folklore, traditions and participation told by the documentary "Libera nos a malo" directed by Luigi Ferraiuolo and produced by Tv2000 (a National Italian Television). The docufilm sees the dream of a child, Pasquale, to begin the tale of this feast, involving all generations, passing by centuries of father to son in a seamless manner. Whoever plays these instruments is called "bottari" (i.e. "barrel-beaters") and Pasquale's dream is to direct the barrel-beaters as an orchestra master, like his father and grandfather. He is 11 years old and has been playing since he had 6. The value of this music? "The Devil, who is bad, moves away; this rhythm reminds the sky" says Ilaria, 11 years old, who plays the sickle. Since centuries this music is performed to wish a great harvest and prosperity, but today it is also used as music therapy for psychiatric patients.

In the filmmaking, the Parthenope University of Naples and the Pontifical Institute of Sacred Music provided scientific advice to Production.

### MINJU LEE

*World Martial Arts Union*

Martial arts were inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity: Taekkyeon (2011), Capoeira (2014), Kuresi (2016) and Tahtib (2016).

Based on the agreement between twenty-eight martial arts organizations across the world gathered in Chungju, Republic of Korea, the World Martial Arts Union (WoMAU) started in 2002 with a mandate dedicated to the promotion and development of Chungju World Martial Arts Festival. Currently, WoMAU has 62 members from 42 countries as of August 2017.

Since its inception, WoMAU has spared no effort in promoting the values and functions of martial arts and fostering cooperation between martial arts communities internationally. The ultimate goal of WoMAU is to become an international platform for the grass root exchange and cooperation between martial arts communities in order to effectively promote the values

and functions of martial arts and its great contribution to the preservation and development of traditional cultures and cultural diversity of humanity.

To fulfill its goal, WoMAU has been carrying out three annual events, publishing WoMAU News (biannual periodical magazine) and supporting both the organizational and individual activities of martial arts communities to promote and develop their own martial arts and the associated traditions and cultures.

First, the three annual events of WoMAU are the Chungju World Martial Arts Festival, General Meeting and International Martial Arts Conference/Seminar.

1. Chungju World Martial Arts Festival : is normally a week-long event of international martial arts communities, which consists of various programmes and attractions such as martial arts performances, parades, martial arts contests and championships, martial arts experience and exchange and cultural promotion events
2. General Meeting: is the highest legislative organ of the Union led by the President and the Chairperson of the General Meeting of WoMAU. It is an annual gathering of the representatives of WoMAU members and other interested in the event from across the world to discuss ways to promote and cooperate for martial arts activities
3. International Martial Arts Conference/Seminar : is an academic approach of WoMAU to study and exchange knowledge and information of martial arts

Second, WoMAU publishes and distributes biannually its periodical magazine called WoMAU News. The magazine contains academic articles, special columns, essays associated with martial arts, the main activities of WoMAU members and WoMAU Secretariat.

Third, WoMAU supports both organizational and individual activities of martial arts communities to promote and develop their own martial arts and the associated traditions and cultures.

- WoMAU cooperated with the Korean Taekkyeon Association, which is a member of WoMAU to inscribed Taekkyeon, a traditional Korean martial art, on the UNESCO List in 2011. (Taekkyeon was inscribed on the UNESCO List in 2011)
- WoMAU has been reaching out and cooperating with Mr. Adel Boulad, Founder of modern Tahtib, a traditional Egyptian stick game inscribed on the UNESCO List in 2016, to support his efforts and passion to preserve and develop Tahtib by promoting it both locally in Egypt and internationally.

In last July, WoMAU participated in UNESCO's 6th International Conference of Ministers and Senior Officials Responsible for Physical Education and Sport (MINEPS VI) as an observer and the President of WoMAU spoke to appeal to the audience the importance of martial arts for the preservation and promotion of traditional cultures and cultural diversity of humanity as well as for both formal and informal physical education at various level.

In September, WoMAU hosted and organized the 2017 International Martial Arts Seminar in collaboration with the International Centre of Martial Arts for Youth Development and Engagement under the auspices of UNESCO. At the Seminar, five martial arts organizations will participate as presenters under the theme of "Preservation and Development of Traditional Culture Through Martial Arts."

We would like to present the above mentioned activities and especially the results of the Seminar at the NGO Forum.

Please refer to the links to the website of WoMAU (annual events and magazine) and the UNESCO Intangible Cultural Heritage (Taekkeon, Tahtib), Provisional Schedule of the Seminar and the WoMAU News Summer 2017

[http://womau.org/e\\_index\\_true.php?pageNum=1&subNum=1](http://womau.org/e_index_true.php?pageNum=1&subNum=1)

<https://ich.unesco.org/en/RL/taekkyeon-a-traditional-korean-martial-art-00452>

## **BARBRA BABWETEERA MUTAMBI**

*Cross-Cultural Foundation of Uganda*

The Cross-Cultural Foundation of Uganda (CCFU), a not-for-profit NGO established in 2006, is dedicated to promoting the recognition of culture as vital for human development that responds to Uganda's national identity and diversity. CCFU is premised on the conviction that culture is at the centre of sustainable development and that positive aspects of culture, if harnessed, can make a significant contribution to social and economic transformation. The 'Culture in Development' approach employed by CCFU is relatively new on the development scene in Uganda, and CCFU has found limited points of reference and experiences from which it could draw lessons, as well as scarce initial financial support.

Over the past decade, there has however been an increased international and national interest and support for cultural heritage, especially where this is linked to sustainable development. This has resulted in greater visibility and overall growth of the culture sector in the country. CCFU has been invited to participate in national policy formulation and review processes which have included commenting on Uganda's draft National Culture Policy, the Family Policy, the Heritage Policy, the Museums and Monuments Policy and three cycles of National Development Plans. CCFU has participated in technical committees for national studies on national cultural values, a biospheres' study and a study on cultural industries in Uganda, some of which have informed national policies. CCFU has also contributed to the culture working group on the 1972 Covenant on Economic, Social and Cultural Rights and Human Rights Commission.

<https://crossculturalfoundation.or.ug/>

## **NOROV URTNASAN**

*Foundation for the Protection of Natural and Cultural Heritage, Mongolia*

Among all NGOs in Mongolia, the Foundation for Protection of Natural and Cultural Heritage has effectively been operating in the field of ICH Safeguarding with predominant role in this country. In 2015, the Foundation was given an accreditation second time by the UNESCO Intergovernmental Committee of ICH Convention to act in an advisory capacity to the Committee. Since its establishment, the Foundation has actively been involved in State efforts to implement the Convention on ICH and introduce its new requirements in Mongolia. Members and President of Foundation himself have initiated new ICH amendments in to existed heritage law to be more compliant with 2003 UNESCO Convention (2006). Since 2007, in close cooperation with other ICH NGO, experts and members of the Foundation have elaborated and implemented action policy introducing UNESCO "Living Human Treasures" Programme in Mongolia. As results of the implementation of this policy in 2015, the Primary Registration Work of ICH elements and its bearers was conducted for the first time in Mongolia and overall 88 ICH elements and more than 3000 individuals as ICH bearers were identified. 100 individuals were registered in the "National List of ICH bearers possessing the high level of skills and knowledge" and received special awards in certain amount of money.

The Foundation and its members have closely cooperated and worked with the competent governmental organizations in the preparation of the nominations, in the promotion and dissemination of ICH and so on. In cooperation with the National Institute of Language and Literature, the Foundation has implemented the Mongolian-Korean Joint Project "Safeguarding ICH of Mongolia by utilizing the modern information technology" (2010-2011). In the framework of this project 713 hours of the superannuated and damaged ICH related magnetic tape data which are stored in the Institute of Language and Literature were

restored and digitalized. The complex of 10 CD Audio set of these ICH elements are created and disseminated. In cooperation with the National Public Radio and Television, the Foundation also implemented the Project "ICH Documentation Workshop and Pilot Filming in Mongolia" (2013) which resulted in the producing short documentary film on "World Heritage - Mongolian National Naadam Festival".

Members of the Foundation have initiated the translation of Basic texts concerning ICH Convention in to Mongolian language including Operational Directives in which the criteria for inscription on the ICH Convention are provided. Consequently, the Foundation has been involved in preparation of about 10 nominations of ICH elements. The Foundation has also initiated the implementation of the Project entitled "Improving the Capacities of ICH Related NGOs in Mongolia". First of all, in order to keep the target groups and public informed about the objectives of the UNESCO Convention as well as about the importance of ICH NGOs were announced the nationwide contest for selecting the best practices of ICH activities of the ICH related NGOs and bearers through the submission of written entries. The condition of the contest was broadly distributed among NGOs, bearers and other stakeholders through local cultural administrations and radio and TV channels. The implementing organization has received more than 200 entries of best practices from NGOs and bearers.

In the framework of the project, the handbook for ICH NGOs, bearers and all stakeholders was created and distributed (500 pieces) among them and also the Foundation's ICH Website ([www.ich-ngo.mn](http://www.ich-ngo.mn)) was established. Around 250 people including representatives of the Ministries NGOs, Research Institutions and Universities, ICH bearers and others have participated in the Opening Ceremony of the publication of the Handbook and ICH Website and 2-day National Workshop.

The Foundation has been carrying out various activities and programmes related to education and awareness-raising. For example:

The Foundation recently initiated the "World Heritage Education in Mongolia" Programme and proposed to include these issues and "Folk Culture" course into the general education school curriculums. For this end, the Foundation organized the translation and dissemination of UNESCO Handbook "World Heritage in Young Hands", creation of the handbook for the children and teachers titled "Intangible Cultural Heritage of the Mongols", "World and Mongolian Heritage", which has received a great support from school society and general public.

For the last 5 years, members of the Foundation have participated in more than 10 international and regional conferences, meetings, seminars and given presentations on ICH exchanging and sharing ICH knowledge and information among various stakeholders in the Asia – Pacific region and World.

The delegation of the Foundation actively participated in the Conference on ICH NGOs of Asia-Pacific region and the ICH NGO Forum from 26 to 28 June in Republic of Korea and also, in the Central Asian Sub-regional network meeting in Uzbekistan, Tajikistan, Kyrgyzstan organized by ICHCAP.

For the last 10 years, in cooperation of the UNESCO's Category 2 Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP) in the Republic of Korea, the Foundation has implemented a series of important projects to form a favourable legal background, establishing an inventory and information fund of the ICH and introducing UNESCO's Living Human Treasures System in Mongolia and conducting ICH Video Documentation in Mongolia which resulted in creation of 10 ICH video films during 2015-2017.

## **HANNA SCHREIBER**

*Association of Folk Artists, Poland*

The Association of Folk Artists operates in the following main areas relevant for the 2003 Convention and the safeguarding of the intangible cultural heritage: documentation of intangible cultural heritage; promotion, dissemination and awareness-raising; as well as publishing.

### **Documentation of intangible cultural heritage**

The Association has conducted works related to running national databases of folk creators and rural artistic groups since 1998. The databases are verified and updated annually. At present, the databases run by the Association contain more than 12,000 records. Each record depicts an artist, a craftsman, a band, or a group. The database covers such fields of knowledge and skills related to intangible cultural heritage as: weaving, lace-making, embroidering, pottery-making, painting, sculpting, braiding, blacksmithing, woodcarving, toy-making, paper and tissue decorating, constructing folk musical instruments, as well as amber-crafting, horn-crafting, silverware-making, plastering, saddle-making, bell-founding, and others, including ritual arts.

In the field of intangible cultural heritage, it also includes singing, ritual, theatrical, and satirical ensembles, as well as song and dance groups and bands. The database is thus an element of fostering knowledge about regional culture and its characteristic products and creators.

### **Promotion, dissemination and awareness-raising - examples**

- The Folk Art Fair in Kazimierz Dolny (49 editions), which takes place during the Festival of Folk Bands and Singers (50 editions), is one of the oldest and most prestigious national festivals that presents the contemporary folk culture in Poland. Annually, it brings together over 100 artists that represent different regions of the country. The unique atmosphere enables direct contact and transmission of knowledge and skills between artists and recipients.
- Administering the Web portal [KulturaLudowa.pl](http://KulturaLudowa.pl), which was created as a centre for updated information about widely understood folk culture and intangible heritage.
- The Academy of Folk Art, which is an educational project designed in the form of a series of workshops taught by folk artists from all over Poland that present their skills and knowledge. Every year, five workshop thematic blocks are organised. They cover various traditional creative disciplines. The workshops are attended by 90 organised groups (about 1500 people in total). The meetings are led by the folk artists – members of the Association; the workshops are accompanied by thematic exhibitions that introduce traditional artefacts.
- The Scene of Tradition, which is a group of activities designed to popularise and disseminate musical intangible cultural heritage among children and adults. It enables the performers of the older and younger generations and the laureates of numerous festivals and awards to meet and perform together.
- The Jan Pceck Literary Contest (45 editions), which is the most important Polish national competition for folk writers, poets and storytellers of various age groups, organised annually since 1972. Around 100 writers participate in the contest each year.

### **Publishing activities - examples**

The Association is the only entity in Poland that has been systematically publishing individual authors' volumes and anthologies of folklore writing since 1976, and in line with the criteria of philological editing. 'Twórczość ludowa' ( Folk Creativity) is the only Polish nationwide

magazine devoted entirely to contemporary folk art and intangible cultural heritage, its challenges, achievements, and problems. For over 31 years, the magazine has garnered numerous readers and associates and has become a bridge between creators of folk culture, researchers, and culture animators. Two volumes of the magazine are published annually.

The Association of Folk Artists has around two thousand registered members and cooperates with qualified collaborators in the area of intangible cultural heritage on a regular basis. Since its founding in 1968, it has established the Scientific Council comprised of about 45 experts and researchers from different universities and cultural institutions in Poland, who are known for their expertise in the field of intangible cultural heritage. It includes anthropologists, linguists, musicologists, historians, lawyers, and sociologists, among others. In addition to theoretical knowledge, they possess practical skills and experience acquired through the long-term cooperation with the Association, as well as through their own respective field research in different regions of Poland and the world. They cooperate with bearers and contribute to the documentation and popularisation of contemporary expressions of folk culture in all their manifestations by publishing, as well as organising great varieties of cultural and awareness-raising events. The Scientific Council operates in 4 sections: 1) folk art, 2) folklore, 3) literature, and 4) programme. Many members speak and write English and French fluently.

## **SOON-CHEOL PARK**

*Center for Intangible Culture Studies, Korea*

CICS has launched Ichpedia, a software platform of intangible cultural heritage, as a cultural initiative for its safeguarding both domestically and globally. It started with the ICH digital encyclopedia in 2010 by offering a new paradigm of documentation and inventory of ICH through collective intelligence and digital technology. Ichpedia focuses on the efficient communication among the relevant stakeholders, including interested countries, communities, groups and individuals. We have endeavored to establish an online network through which we can carry out joint works and share data with many stakeholders both in Korea and overseas. Ichpedia is convenient, efficient, and is evolving rapidly. By doing so, the varied voices and cultures of these stakeholders can easily reach out to others. Ichpedia system may be distributed on a priority-basis to countries showing low networked readiness and all ICH bearers, groups, and communities will have direct access to the platform. It will be instrumental in improving ICH safeguarding methods and policies and the listings in UNESCO. Diverse activities through the platform will help ICH bearers, NGOs, actors and policy-makers find a better way to accomplish sustainable development goals.

## **LLUÍS GARCIA PETIT**

*Ens de l'Associacionisme Cultural Català*

Le Ens de l'Associacionisme Cultural Català (<http://www.ens.cat/>) is the only accredited NGO based in Catalonia. It is a group of 30 federations linked to popular and traditional culture and culture in general, representing nearly 3,800 organizations and 210,500 people. The information that the organization publishes through its weekly newsletter Tornaveu (<http://www.tornaveu.cat/>, with 18,250 direct subscribers), and Facebook profile (<https://www.facebook.com/tornaveu/>) and its website thus reach a very wide audience. Although all the information it disseminates is related to popular and traditional culture, the organization has published, since its accreditation in 2014, many articles specifically related to intangible cultural heritage, which have made this new concept known and the existence of of the Unesco Convention.

This awareness is already a safeguarding action, insofar as it makes it possible to become aware of the value of inherited practices and knowledge. But the NGO also organized

several conferences to explain the content and impact of the Convention. In addition, in 2015 it organized the 1st International Congress of NGOs accredited to the UNESCO Convention (<http://www.ich.cat/>), in which 14 non-accredited NGOs met for three days, between them and accredited NGOs to learn and discuss the UNESCO Convention.

The main challenge encountered in these initiatives has been and remains to explain the reasons and interest of the new approach represented by the ICH in terms of previously used terms of "popular and traditional culture" or "ethnological heritage". Too often, ICH is used as a synonym, ignoring the fact that it is up to communities, groups and individuals to decide which practices and knowledge are part of their cultural heritage. So practitioners perceive the new concept as an arbitrary one that does not respond to a real need, but to political-administrative criteria. Even worse, sometimes the feeling is that the term "cultural heritage" is used as a trademark to promote certain elements for political or economic reasons.

The organization also plays an advisory role to the Government of Catalonia. It is a member of the Council of Cultural Associationism, the main consultative body of the Catalan Ministry of Culture and he regularly appears before the Catalan Parliament to be consulted on cases concerning popular culture and cultural associationism. In this context it participated in the institutional body of the inventory of the intangible cultural heritage of Terres de l'Ebre (<http://www.ipcite.cat/ipcite/>).

Its expertise on the Convention for the Safeguarding of the Intangible Cultural Heritage also makes the organization an invaluable interlocutor to evaluate and possibly develop initiatives for candidacy to the Representative List of the Intangible Cultural Heritage of Humanity. In particular today it advises two Catalan NGOs for the inscription on the representative list of the elements that they represent. The challenge here is to go beyond the particular element and the List, often perceived as a kind of award, to place them in the very little known framework of the Convention and to underline the obligations that flow from it. possible registration. In this regard, we believe that accredited NGOs should strengthen their role as disseminators of the Convention through public acts in direct contact with the population.

Another challenge when preparing an application is to respond to the need of the sponsoring community to give visibility to the element they represent. In this regard the organization proposes adapted communication plans and collaboration with the media to publicize the element and the Convention at the same time. Not to mention, of course, that the involvement of public administrations greatly facilitates communication. The organization has seized the opportunity of these nominating initiatives to propose to proponents to explore the possibility of making a multinational file. At the moment we are working on this approach, even if it causes coordination difficulties. In addition, the internal procedures of each country to accept an application are not always well known and it may be desirable to move towards a certain harmonization.

Our concern for international collaboration also led to the organization of the aforementioned International Congress of Accredited NGOs in 2015, where the foundation was laid for a more effective organization of the ICH NGO Forum. In addition, it contributes to the knowledge of ICH worldwide through the "Window to the World" section of Tornaveu (<http://www.tornaveu.cat/articles/categoria/una-finestra-al-mon>), where more than 60 elements were presented in 3 years.

We collaborate closely with the Institute of Intangible Cultural Heritage (<http://ipacim.org/>), which is responsible, among other things, for updating the inventory of the intangible cultural heritage of the Montseny Biosphere Reserve (<http://parcs.diba.cat/web/el-patrimoni-cultural-immaterial-del-montseny>), registered on the Register of Good Practices of the Convention, as well as the inventory of the island of Menorca ([http://culturapopularmenorca.cat/continguts/?page\\_id=4635](http://culturapopularmenorca.cat/continguts/?page_id=4635)). IPACIM has taken over the work of the UNESCO Center of Catalonia, an NGO accredited until 2015, in the field of cultural heritage and the work of our organization for the ICH falls under in the same line. It

can therefore be said that the accumulated work of these three NGOs, represented by our organization in the NGO Forum, has contributed to and unquestionably contributes to the awareness of the Catalan community about the values of the ICH and the UNESCO Convention.

## **HILDEGUNN BJØRGEN**

*Arts Council Norway*

### **Inventorying with assistance from NGOs – the process in Norway**

Norway ratified the UNESCO 2003-convention in 2007. Arts Council Norway is responsible for the implementation of the convention. The Arts Council has worked actively in raising awareness of the convention, and the implementation process has taken form in different ways, e.g. through seminars, conferences and publications.

Norway has established an overarching national inventory of ICH and the inventory opened on March 6th 2017. The inventory is open for everyone, so practitioners and communities all over the country can register their ICH themselves. When the Arts Council developed the inventory, the NGOs participated actively. Their input has been crucial for the result.

Norway has a large and vibrant voluntary sector, which has developed as a consequence of a cultural policy focusing on democratic involvement. Therefore, the state party has good and extensive cooperation with the NGOs.

In the panel, I will focus on the importance of good cooperation with the NGOs and use the development of the national inventory as an example. In addition, I will underline the Nordic cooperation that has been established in the work of implementing the convention. The Nordic cooperation has been important both for the state-party and the NGOs.

## **LEONCE KI**

*Association pour la Sauvegarde des Masques (ASAMA), Burkina Faso*

ASAMA is a non-profit association with a pan-African vocation headquartered in Dédougou, Burkina Faso. It has been accredited by UNESCO for advisory functions to the Committee for the Safeguarding of the Intangible Cultural Heritage since June 2012.

Its mandate is to:

- promote research and assist in the preservation, promotion and preservation of African mask traditions;
- encourage and facilitate cooperation between governments, national and international organizations and those interested in safeguarding mask traditions;
- Encourage governments to develop policies to preserve their mask tradition and fight against the looting of these cultural resources

ASAMA's areas of intervention are:

- organization of an international mask festival
- identification, documentation, search for the PCI associated with the mask
- safeguard and conservation of cultural heritage;
- promotion, enhancement
- transmission, formal and non-formal education
- cultural information / communication
- training

### *Experiences*

The International Festival of Masks and Arts of Dédougou (FESTIMA) FESTIMA is the flagship event of the Association. Showcase of the work done every two years, this event is

a cultural product recognized in terms of valorization of the tradition of the mask. On the African continent, FESTIMA has positioned itself as the main frame of expression for mask-holding communities.

The festival is organized around:

- performances of expressions of the living practices of masks,
- reflections and thematic exchanges drawn from the African mask,
- African market for the promotion of local products
- exhibition on masks and awareness of communities and children
- Gala fundraising evening to help with fragile expressions
- nights in the village: music and local dances.

In 2018, ASAMA will organize the 14th edition of its festival.

#### *The safeguarding of the PCI*

ASAMA works in close collaboration with the Ministry of Culture of Arts and Tourism of Burkina Faso. As part of the implementation of the Intangible Cultural Heritage Inventory Project in Burkina Faso, ASAMA participated as a member of the National Steering Committee and Regional Coordination. The organization trained communities in participatory inventory techniques and then assisted communities and facilitators during the inventory process.

As part of the implementation of the Living Human Treasures System in Burkina Faso, ASAMA is a member of the Technical Commission. It participated, from 2014 to 2015, in the first cycle of identification of Living Human Treasures of Burkina Faso. As such, the association took part in the various actions of identification and promotion of THV. ASAMA is still a member of the technical commission for the second cycle 2016-2017.

The Food Security and Sustainable Development Program: aware that the security of masks goes through the securing of granaries, since 1998, ASAMA also carries out actions for the dissemination of a technological package in the field of sustainable agriculture with a view to strengthening capacity of village mask companies in Burkina Faso. ASAMA also supports them in the field of environmental protection.

For more information [www.festima.org](http://www.festima.org)

## **FACILITATOR BIOGRAPHIES**

### **SANG MEE BAK**

Currently a Member of the Cultural Heritage Committee (World Heritage/Intangible Cultural Heritage) of the Republic of Korea, Dr Bak obtained her PhD in Cultural Anthropology from Harvard University. She is also a professor at Hankuk University of Foreign Studies in Seoul.

### **HARRIET DEACON**

Harriet Deacon is a Visiting Research Fellow at the University of Coventry in the UK. Trained in history and anthropology and in management of intellectual property, she has consulted to the UNESCO Intangible Heritage Section in Paris on the global capacity building programme on implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and on developing a Results Map for evaluating the implementation of the Convention. She is currently acting as special adviser on ICH to the UK's Heritage Crafts

Association, a NGO accredited under the Convention. Harriet coordinates the academic network on Intangible Heritage for the Association for Critical Heritage Studies, which has over 1000 members. Her current interests lie in intellectual property law, and the question of commercial strategy in intangible heritage safeguarding, with a particular focus on foodways as heritage.

### **ADRIANA MOLANO ARENAS**

Adriana Molano Arenas is an anthropologist, specializing in cultural policies and arts management, with experience working in the development and implementation of participatory public policies on cultural issues. She has also led projects aimed at strengthening the social fabric from a heritage perspective in the context of sustainable development with Afro-descendant, indigenous and peasant communities. At the international level, Adriana was coordinator of the Intangible Cultural Heritage Group of the Heritage Branch of the Ministry of Culture of Colombia from 2008 to 2015. She has also developed consultancy services for UNESCO and is a facilitator in the UNESCO global capacity-building strategy for implementing the 2003 Convention. Currently, she is Director General of the Regional Center for the Safeguarding of the Cultural Heritage in Latin America, category 2 center of UNESCO.

### **SIDI TRAORE**

Mr. Sidi TRAORE is a historian by training. In February 2002, he left history teaching to work in the Ministry of Culture of Burkina Faso. Working in the Directorate of Cultural Heritage until 2013, he actively participates in the safeguarding of the intangible cultural heritage through several activities: establishment of the Living Human Treasures system, proclamation of masterpieces of oral and intangible heritage, ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage, preparation of inventory sheets and the typology of the ICH, implementation of the first preliminary inventories of the ICH in Burkina Faso, review of the law for the protection of the cultural heritage to consider ICH, conduct of study and consultations on traditional know-how, elaboration of nominations on lists and mechanisms of the Convention (Representative List and request for assistance over \$ 25,000). He participated in several expert meetings and technical workshops on ICH at the national, regional and international levels, represented Burkina Faso in the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage from 2010 to 2013, was a member of the Subsidiary Body in 2012 and in 2013, joined the network of UNESCO Facilitators for the implementation of the 2003 Convention. Since February 2013, he has been the Director General of the National Week of Culture. In the 2015 cycle, he became a member of the Committee's Evaluation Body.

## CASE STUDIES: SESSION 3

### Group A - English (knows the convention well)

#### Questions

1. How do policy frameworks for intellectual property protection, ICH safeguarding and cultural industries promotion present different strategies for development through the safeguarding of tatau in Samoa?
2. How could the tensions between these different strategies be resolved?
3. What other policy frameworks might be relevant to your work, and why?
4. Building on the case study and your own experience, how do you think NGOs can work to create synergies between implementation actions under different policy frameworks?

### SAFEGUARDING TATAU (TATTOOING) IN SAMOA

*Case study 38 from capacity-building materials of the UNESCO Intangible Heritage Section's global capacity-building programme (hereafter, UNESCO Capacity-building materials)*<sup>1</sup>

This case study is about the practice of tattooing (*tatau*) in Samoa. It starts by presenting three policy approaches in the field of culture and development, assumed to be mutually compatible. The case study then tests this assumption by examining the case of the practice of tattooing (*tatau*) in Samoa.

#### Three approaches to culture and development

There has been growing interest worldwide in protecting traditional knowledge and safeguarding ICH. In the Pacific Islands region this has found expression in policies based on three main approaches:

1. the deployment of new kinds of intellectual property protection (*sui generis* regimes) to vest ownership and exclusive control of traditional knowledge in its customary owners;
2. the promotion of cultural industries as a means of sustainable development; and
3. the safeguarding of intangible cultural heritage.

These three approaches were stimulated by a combination of concerns about misappropriation of traditional knowledge, decreasing transmission of that knowledge, dilution and loss of culture as a result of the forces of globalization, and the hope that traditional knowledge may be a resource that can be tapped to provide economic opportunity for local communities. Community or group ownership or control is increasingly seen as an attractive alternative to giving rights over traditional knowledge (or ICH) to the state, or to individuals.

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1  Case study © UNESCO Not to be reproduced without permission. Text adapted from Forsyth, M. 'Lifting the Lid on "The Community": Who Has the Right to Control Access to Traditional Knowledge and Expressions of Culture?' *International Journal of Cultural Property* (2012) 19:1–31. Aspects of the article (especially the commentary on the Intangible Cultural Heritage Convention) have been modified for use in this workshop and may not represent the views of Dr. Forsyth. Please read the full article for the original version.

## **Tatau in Samoa: a constantly changing tradition**

*Tatau* is performed by tattooing specialists known as *tufuga*. In the nineteenth century and even today to a large extent, these *tufuga* are associated with two main *aiga* (extended families) in Samoa. The organization of these families is comparable to artisan guilds in other societies, and follows the system in which master craftspeople teach their apprentices the skill. Tattooing 'families' are organized in a hierarchical fashion, each with particular rules, standards and distinctive trademarks.

Historically, *tatau* was performed as a rite of passage to adulthood and would take place over a number of days, often accompanied by feasts and celebrations. The tattooing combs traditionally used by the *tufuga* were made from boar's tusks and the ink was made from candlenut soot mixed with water. Initially suppressed by missionaries in the 1830s, *tatau* went underground until the 1870s when the Catholic Church began to tolerate tattooing. Local and international interest in *tatau* has grown since the early 1960s. Today, *tatau* has become a statement of Samoan heritage and identity, particularly among those in migrant Samoan communities, rather than a ritual entrance to manhood. It is also now being regularly performed on non-Samoans. In some contexts, *tatau* is now being performed using modern tattoo needles and modern ink. Designs traditionally used for men are now also tattooed on women. Western and other Polynesian (such as Maori) designs are being incorporated into the *tatau* design, although this seems to have been occurring since at least the 1930s. Finally, cash is increasingly being used to pay for *tatau*, either exclusively or together with customary objects of value.

### **Different stakeholders claim stewardship over tatau**

There are significant disagreements within and between Samoans, the Samoan diaspora and *tufuga* families about the extent to which changes to the *tatau* traditions are positive developments, or not, and who should decide on and control these changes. In these debates, three different groups claim stewardship or ownership over *tatau*: the *tufuga* practitioners (especially the two main families historically tasked with the role), the State, and the general public.

The *tufuga* in general take the view that they have to move with the times. Some are active agents in the dissemination of the tradition, organizing festivals and teaching different people to perform the art. Some want to keep the designs the same. Within this group, members of the two main *tufuga* families argue that they have special rights over the practice of *tatau* because of their historical connections. They trace their 'gift' back to a mythical story in which a pair of twin goddesses came to Samoa and gave a basket of *tatau* combs and instructions on how to use them to their ancestors. These families want to copyright the traditional designs and control their use on banknotes, fabrics and other items. Other *tufuga* – especially a possible third 'family' – challenge this claim. All *tufuga* want to retain the right to make decisions about *tatau* and to benefit financially from the practice.

The **State** claims *tatau* as a national symbol and wishes to use it to differentiate Samoa as a tourism destination. The State therefore promotes *tatau* as a national marker of its culture and heritage through its tourism office, at international sporting events and in other international forums. *Tatau* designs are also incorporated on Samoan banknotes. *Tatau* is an art form that has proved to be much admired by outsiders and can be unambiguously identified with the geographical area of Samoa.

The **general public**, both in Samoa and in migrant communities overseas, claim *tatau* as part of their cultural identity: increasing numbers of Samoans are being tattooed in Samoa and across the Samoan diaspora. Many community members are concerned about the new directions in which the *tufuga* are taking *tatau* and accuse them of doing it for commercial reasons. Some Samoans started a Facebook page

*'to stop people who are trying to acquire these traditional tattoos without proper cultural etiquette/knowledge of Tatau/Malu and their sacred*

*significance. ... As Samoans we are all co-owners of that intellectual cultural property. And we don't want our treasured jewel being dragged through the mud anymore.'*

This attitude expressed the desire to preserve and limit the practice to its premodern form to reinforce a Samoan sense of identity and cultural pride.

### **How different policies affect Tatau safeguarding**

#### *Intellectual property protection through a sui generis regime*

The National Traditional Knowledge policy and legislation in Samoa, currently under discussion, was inspired by the Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture (2002) and other regional instruments. These broadly follow the UNESCO-WIPO Model Provisions (1985).<sup>2</sup> They aim to prevent the misappropriation of traditional knowledge by conferring upon owners of traditional knowledge the right to authorize others to exploit their traditional knowledge, and to prevent others from exploiting it without their free, prior and informed consent. They also aim to facilitate the commercialization of traditional knowledge so that it will contribute to sustainable development for the region.

Such policies would likely vest proprietary rights over all aspects of *tatau* to the 'knowledge holders' (*tufuga*) in perpetuity. This would allow *tufuga* to determine who is allowed to practice *tatau* and to use *tatau* motifs. It will be difficult to identify who are the traditional knowledge holders in this case. Potential claimants include the *tufuga* within the two main families, all members of these families (complicated by the fact that membership is not strictly hereditary), and, possibly, a number of other families who have put forward their own claims to practice *tatau* as well. Samoan *tufuga* living overseas also claim rights.

If the legislation treats the practitioners as a single group, each time anyone (even one of the *tufuga*) wanted to use *tatau* for a non-customary purpose, they would need to get the consent of all the other *tufuga*. The pace of change of the practice would therefore be determined by the most conservative of the *tufuga*, whereas in the past a particular individual has been able to undertake a new initiative independently.

#### *Promotion of cultural industries*

Samoa has not yet ratified the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The development of cultural industries in the region is being shaped largely through the framework of Structuring the Cultural Sector in the Pacific for Improved Human Development project funded by the European Union. The ultimate goal is for all stakeholders in culture—including the government, communities, individuals, artists, academics, traditional knowledge holders and leaders—to have ownership of, and thus ongoing investment in, the cultural sector. Cultural mapping programs are used to determine what cultural resources actually exist. Culture is thereby viewed as an 'asset' or 'resource'. The cultural industries approach focuses on creating opportunities for a broad spectrum of the population to use these cultural assets for commercial gain.

Advocates of this approach say that regulating the practice of traditional cultural expressions by giving *tufuga* legal rights over it is 'bound to have a chilling effect on fair use and artistic expression'. A regulatory framework for cultural industries would thus ensure widespread access to the practice of *tatau* by all Samoans, rather than assisting the *tufuga* to control it. This could undermine the authority of *tufuga* families who have traditionally controlled some aspects of *tatau* practice. However, it may not result in dramatic changes to the practice of *tatau*. Many members of the Samoan public and diaspora wish to retain more traditional features of *tatau* than the *tufuga* families do.

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<sup>2</sup> UNESCO-WIPO Model Provisions for National Laws on the Protection of Expressions of Folklore against Illicit Exploitation and Other Prejudicial Actions

### *Safeguarding of intangible heritage*

Samoa ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (the Convention) in 2013. The main aim of the implementation of the Convention is safeguarding ICH and awareness raising about its importance (Article 1). In this process the widest possible participation of the communities, groups and individuals concerned is encouraged (Article 15). The Convention together with its Operational Directives provides a normative framework at the international level, within which communities should be free to take decisions on their own safeguarding measures and approaches, within the boundaries of the State's legal system. At present there is no specific ICH legislation in Samoa.

Under the Convention, States Parties are required to ensure that inventories of ICH are compiled in their territory, in a way that contributes to safeguarding (Articles 11-12). States Parties shall furthermore endeavour to ensure the widest possible participation of communities, groups and where appropriate, individuals, in the framework of its safeguarding activities (Article 15). In the case of nomination and inscription, particular attention is given to the participation of communities, groups and individuals in the elaboration of nomination files and their free, prior and informed consent is mandatory before a nomination can be submitted. Community participation furthermore has to be described when reporting on safeguarding measures of intangible cultural heritage inscribed.

The term 'communities, groups and individuals concerned' has been interpreted as including both practitioners and those who identify the ICH practice as part of their cultural heritage (following Article 2.1). In the case of *tatau*, the 'communities, groups and individuals concerned' would include not just the *tufuga* families, or *tufuga* in general, but also all Samoans and the Samoan diaspora who identify with the practice as their own. Ideally, these rather disparate groups would all need to have a say in how to identify *tatau* as ICH for any inventorying process, and what should be done (if anything) to safeguard it. An inventorying process would usually rely on community representatives to represent these views. The framework within which the inventory is compiled, and the perceived benefits of inclusion on it, are therefore likely to affect the negotiations within the community and determine whose voices are heard.

The Convention notes the importance of respect for 'customary restrictions on access' in ensuring public access to the ICH (Article 13), which may mean that some individuals or groups within the community concerned may retain more control over the ICH than others. In regard to *tatau*, 'customary restrictions on access' are likely to be disputed by those who want it to be a symbol of Samoa in general, and supported by those who want it to be limited to traditional initiation into Samoan identity. *Tufuga* families may seek to retain their authority over the use of the practice while ensuring their income.

Inventorying *tatau* under the Convention would not result in the assignment of new legal rights to a specific group of people (such as the *tufuga*), but if the ability to claim proprietary rights in traditional knowledge is realized through national intellectual property legislation in Samoa, the creation of inventories of ICH could be used as evidence of ownership. The owners of traditional knowledge (assuming they can be identified) may claim the exclusive right to say what (if any) safeguarding measures are put in place.

The Operational Directives of the Convention encourage States Parties to ensure, in particular through the application of intellectual property rights [...], that the rights of the communities, groups and individuals concerned are duly protected when raising awareness about their heritage or engaging in commercial activities (OD 104). Indeed, activities such as documentation and inventorying of ICH may create new intellectual property rights (over documentation or databases), that might be owned by State agencies, researchers or NGOs involved in creating these records by default. They may therefore need to be specifically assigned to the communities, groups and individuals concerned. If the copyrights are assigned to community members, an important question is who should own these rights – the *tufuga* or a general community organization?

## Conclusion

In conclusion, the objectives of the three identified policy approaches are broadly aligned, but also diverge in some respects. In particular, they suggest very different answers about who should benefit from, and control the use of, ICH such as *tatau*. It is therefore important to consider how these three policy approaches might interact with each other, and to what extent any tensions between them can be mitigated or managed in the context of *tatau* safeguarding.

The implications of the three different policy frameworks can be represented as follows:

Policy framework	What is the aim?	How is the community defined?	Examples of possible effects
Traditional knowledge legislation	Give intellectual property rights over traditional knowledge to bearers or custodians	<i>tufuga</i> families who have traditionally performed <i>tatau</i>	<i>Tufuga</i> can determine who is allowed to practice <i>tatau</i> and to use <i>tatau</i> motifs  Some are active agents in the dissemination of the tradition, organizing festivals and teaching different people to perform the art. Others want to keep the designs the same, to copyright the traditional designs and control their use on banknotes, fabrics and other items.
Intangible Heritage Convention (2003)	Safeguard intangible heritage by and for the community concerned	Both practitioners and those who identify the ICH practice as part of their cultural heritage as Samoans and in the Samoan diaspora	Many community members are concerned about the new directions in which the <i>tufuga</i> are taking <i>tatau</i> and accuse them of doing it for commercial reasons.  Some might wish to limit <i>tatau</i> to use during traditional initiation
Cultural Diversity Convention (2005)	Promote cultural industries to benefit the general public	General public in Samoa (including all Samoans)	Promotes widespread access to the practice of <i>tatau</i> by all Samoans  Use of <i>tatau</i> motifs on banknotes  Use of <i>tatau</i> as a national symbol and to differentiate Samoa as a tourism destination

## Group C - English (new to the convention)

### Questions

1. What is the difference between tangible and intangible heritage?
2. What kinds of conflicts arose between safeguarding intangible heritage and conserving tangible heritage in this case?
3. Why do you think these conflicts arose?
4. How were these conflicts resolved?

## **SAFEGUARDING THE ICH OF THE ZUNI PEOPLE IN THE USA**

### *CASE STUDY 21 from UNESCO Capacity-building materials<sup>3</sup>*

Safeguarding means ensuring the viability of the ICH, i.e. ensuring continued enactment and transmission by and for the community concerned (Article 2.3). Safeguarding measures for ICH differ from measures required for the protection and conservation of tangible heritage, although measures to conserve associated products or places (such as musical instruments or a sacred grove) might in some cases be part of a safeguarding plan for an ICH practice.

However, as this case study indicates, community opinions and consent must be sought for actions concerning objects associated with living ICH practices as well as for the safeguarding of the practices themselves. Conventional conservation or museum display of ritual objects may disrupt certain ICH practices. In this case study, a community used negotiations and national legislation to regain control over their ritual objects and thus ensure the continued enactment of certain rituals.

### **Ahayu:da war gods**

Ahayu:da, war gods of the Zuni people of the south-western USA, are carved wooden figures, usually 2 or 3 ft (approx. 0.6 or 0.9 m) tall. The twin gods represented by the Ahayu:da carvings are created each year at the winter solstice as part of a blessing ceremony. The younger twin, Ma'a'sewi, is created by the Bear clan and the older twin, Uyuyewi, is created by the Deer clan. The carvings feature an abstract face, body and hands and are surrounded by feathers, prayer sticks and other offerings at the base of the body. Ahayu:da are linked to the initiation of new bow priests, a powerful political and religious group within the Zuni community. The carvings are believed to protect the Zuni community and ensure the prosperity of all people.

Ahayu:da are kept in open-air sacred shrines on the mesas surrounding the Zuni Pueblo and tended by bow priests. The shrines are not accessible to the uninitiated. When new figures are added each year, the earlier carvings must remain. The exposure of the older Ahayu:da carvings to the elements, and their eventual decomposition, strengthens the new Ahayu:da. Thus, the appropriate treatment for these ritual objects is not conservation of the fabric, but leaving them to decay naturally in open shrines.

### **Zuni request for repatriation of Ahayu:da in museum collections**

When, beginning in the late nineteenth century, some of these carvings were removed and placed in museum collections or sold on the open market, their ritual function was disrupted. Museum exhibitions in the 1970s made the Zuni aware that many Ahayu:da had been removed. By 1978, religious leaders of the Zuni began a concerted campaign to repatriate all Ahayu:da to shrines in the Zuni Pueblo. They felt that the removal of the Ahayu:da was the reason for the suffering in the world at the time, and wished to set things to rights.

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<sup>3</sup> Case study © UNESCO Not to be reproduced without permission.

Repatriation of the masks was facilitated by the recognition in federal law that Ahayu:da in museum or private collections were communally owned tribal religious objects that cannot be removed from the shrines where they are placed. There was some concern among Zuni and museum staff, however, that repatriated carvings could be stolen again from unprotected shrines. Security measures were thus put in place and the carvings at all Zuni shrines were documented to prevent further thefts.

### **Repatriation negotiations**

Some of the repatriation negotiations took longer than others: the Denver Art Museum returned the carvings they held within two years, but negotiations with the Smithsonian lasted over nine years. Some institutions were concerned about setting legal precedents for the repatriation of objects in their collections or breaking up a large collection by losing key items. Others were focused on ensuring the professional conservation of the carvings, at least until such time as a museum could be established on the Zuni Pueblo.

Some of the Ahayu:da masks acquired by the Smithsonian were copies that had never been used as part of the blessing ceremony. They had been specifically made by Zuni for the anthropologist Matilda Coxe Stevenson to take back to the Smithsonian. During repatriation negotiations in the 1970s and 1980s, the Smithsonian expressed the opinion that these carvings in their collection were legally obtained copies. But Zuni leaders felt that Ahayu:da copies were of similar ritual significance to the real carvings and so should not be displayed in exhibitions. They thus sought the repatriation of all Ahayu:da and some other items of current religious significance. They were happy for other religious artefacts that were no longer commonly used by the Zuni to remain at the Smithsonian. Both sides agreed that the collection required curation that took account of Zuni cultural sensitivities.

By 1992 the Zuni had successfully negotiated the return of sixty-nine Ahayu:da: fifty-four from museums, ten from private collections, three from private art galleries and two from public auctions. The Native American Graves Protection and Repatriation Act (NAGPRA), passed in 1990, facilitated further repatriations.

The Zuni were able to restore the carvings to shrines and allow them continue their gradual decay, thus restoring their ritual function and meaning.

### **For further information:**

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## CASE STUDIES: SESSION 5

### APPROACHES TO SAFEGUARDING AND SUSTAINABLE DEVELOPMENT

*This document draws on the UNESCO Capacity Building Materials Units 9 and 55.<sup>4</sup>*

Safeguarding ICH is the main goal of the Convention, as indicated by its full title, the Convention for the Safeguarding of the Intangible Cultural Heritage. Safeguarding means ensuring the continued viability of ICH when its practice and transmission, and its meaning and value to communities, groups and individuals concerned, is under threat in some way. Safeguarding measures are not needed when normal practice and transmission sustain an ICH element over time. Communities, groups and individuals concerned are always the main actors in safeguarding of their ICH; the involvement of other actors should only occur with their free, prior and informed consent. Of course, not all ICH should – or indeed can be – safeguarded, especially if the community or group concerned no longer considers their ICH relevant or meaningful.

Safeguarding measures can be general (applying to a wide range of ICH) or specific (tailored to a specific ICH element, or group of related elements), in an effort to create favourable conditions in which the ICH present in a country can thrive. Some general actions for safeguarding can be taken by States Parties to the Convention; states can be assisted by other actors such as NGOs. Actions can include legislative, administrative, financial or awareness-raising measures (such as inventorying) indicated in articles 11(b)–15 of the Convention. The Operational Directives give other examples of general measures, encouraging states for example to ensure community participation in and consent to safeguarding (ODs 1, 2, 7, 12, 79–80, 88, 101, 157 and 162), capacity building for safeguarding (ODs 82, 107 and 155), and consultation between communities, NGOs, experts and centres of expertise etc. (OD 80).

Safeguarding measures may also be rather specific, addressing threats or risks to the continued viability of specific ICH elements. Article 2.3 of the Convention indicates some kinds of specific measures, including ‘documentation, research, ... promotion ... and revitalization’ of ICH. However, engaging in these activities does not necessarily promote safeguarding. Who is doing the research or documentation, for example, and for what purpose, determines whether there is an effect on practice and transmission of the ICH element. Identifying specific threats and risks to viability helps communities, groups and individuals concerned to choose safeguarding measures. Safeguarding measures may be straightforward activities, such as the reinforcing of an organizing committee or the planting of new trees required for making musical instruments, collecting money within the community or setting up informal training sessions for the transmission of skills. Safeguarding measures may also involve more complex activities, grouped together in a coherent plan: multifaceted, medium-term safeguarding strategies, for example, involving numerous role players that might be coordinated by a community-based organization, assisted by NGOs, local authorities, specialized institutions, etc.

Safeguarding is closely linked to sustainable development (a) because social, economic and environmental benefits from ICH safeguarding flow to communities, groups and individuals concerned and (b) because inclusive and sustainable development create the conditions for continued ICH practice and transmission. The Convention’s Preamble recognizes ‘the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development’. Article 2.1 says that ‘consideration will be given solely to such intangible cultural heritage as is compatible with existing international human

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<sup>4</sup> Materials taken from these units are © UNESCO and not to be reproduced without permission.

rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.’

The ODs and Ethical Principles illustrate a commitment to ensuring that ‘sustainable development plans, policies and programmes respect ethical considerations’ such as the involvement of communities, groups and individuals, where appropriate, in their drafting and implementation. The ODs affirm the need to ensure that sustainable development policies ‘do not negatively affect the viability’ of the ICH or ‘de-contextualize or denaturalize’ it (OD 171). Communities, groups and individuals concerned should be the primary beneficiaries of safeguarding of their ICH, according to the Ethical Principles.

Different stakeholders hold varying interpretations of what sustainable development means and how safeguarding strategies or policies (including guidance such as the Operational Directives) should intersect with sustainable development approaches, however. An internal UNESCO evaluation of the work of the Convention in 2013 found that there was a need to clarify the link between sustainable development and ICH safeguarding, and possible risks to viability of non-sustainable development or over-commercialisation.<sup>5</sup> This continues to be a challenge.

Partly to address this problem, a new chapter VI in the Operational Directives dealing with the relationship between safeguarding ICH and sustainable development at the national level was approved by the General Assembly in 2016.<sup>6</sup> Following the Rio+20 Conference position,<sup>7</sup> the ODs now define sustainable development in terms of four core dimensions: inclusive social development, inclusive economic development, environmental sustainability, and peace. This inclusive approach has been taken because of the general tendency to interpret sustainable development in a primarily economic, rather than in a holistic way.<sup>8</sup> OD 175 specifically asks States Parties ‘to foster scientific studies and research methodologies, including those conducted by the communities or groups themselves and by non-governmental organizations, aimed at understanding the contributions of intangible cultural heritage to sustainable development and its importance as a resource for dealing with development problems’.

### Questions

1. What does safeguarding mean, according to the Convention and its texts?
2. What is the link between ICH safeguarding and sustainable development?
3. When does sustainable development turn into over-commercialisation?
4. What is the role of NGOs in ensuring that safeguarding contributes to sustainable development, and that sustainable development programming contributes to ICH safeguarding?

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5 <sup>5</sup> IOS report, ITH/13/8.COM/INF.5.c.

6 <sup>6</sup> See UNESCO, Operational Directives 2016, <http://www.unesco.org/culture/ich/en/directives>; on the drafting process see UNESCO, Report of the expert meeting on safeguarding intangible cultural heritage and sustainable development, <http://www.unesco.org/culture/ich/doc/src/ITH-14-9.COM-13.b-EN.doc> which also contains the draft ODs.

7 <sup>7</sup> United Nations 2012, Realizing the Future We Want for All, [http://www.un.org/millenniumgoals/pdf/Post\\_2015\\_UNTreport.pdf](http://www.un.org/millenniumgoals/pdf/Post_2015_UNTreport.pdf)

8 <sup>8</sup> L. Lixinski, ‘Sustainable Development in International Heritage Law: Embracing a Backwards Look for the Sake of Forwardness?’, Australian Yearbook of International Law (forthcoming, 2015).

Questions for the cases below:

1. What ICH is being safeguarded in each case? How did this contribute to sustainable development?
2. What did non-governmental actors or other agencies do to help the communities safeguard the element?
3. What similar examples of NGO activities promoting safeguarding for sustainable development can you share?

## **PROMOTING LITERACY THROUGH ORAL POETRY SAFEGUARDING IN YEMEN**

*CASE STUDY 14 from UNESCO Capacity-building materials<sup>9</sup>*

The example provided here shows how using ICH expressions for promoting literacy can contribute to gender equity and improve social cohesion.

In Yemen, as in many Arabic-speaking countries, rural people above the age of 35 still commonly improvise short poems that they use in daily life and conversation, as well as in conflict mediation. But while some genres of men's poetry have been promoted and more widely disseminated in recent years, women's sung poems, a traditional form of female public expression, are rarely heard any more. This is part of a progressive loss of women's voice within the public sphere over the past thirty years. Women's oral poetry traditions are sometimes denigrated as old-fashioned and unsophisticated. Women's poetry has also been depicted as un-Islamic in some regions of the country.

Between 2002 and 2003 Dr Najwa Adra piloted an education project called 'Literacy through Poetry' for adults in Yemen based on the use of stories, poems and rhyming proverbs in local dialects, drawing class content from the local culture. It aimed to address the high illiteracy rate (up to 80 per cent) among rural women in Yemen. Literacy is essential for performing daily tasks, such as taking medication or applying pesticides safely, using a mobile phone, navigating urban environments, reading letters from migrant kin and acquiring information about better farming methods; it also enables further education. When asked why they wished to become literate, women often quoted an Arabic proverb – 'Learning is a woman's weapon'. It was also hoped that recognizing and affirming women's poetry would encourage younger women to revive and continue their mothers' poetic traditions, thereby empowering women in the public sphere.

Funded by the World Bank and the Social Fund for Development (SFD), the pilot project offered classes in several rural and urban locations near the capital, Sanaa. The classes were part-time and were run over nine months. Some 200 learners were enrolled in the course and 154 learners completed it. Maritza Arrastea and Fatiha Makloufi developed the curriculum. Secondary school graduates who lived in the rural farming communities were trained to deliver the course.

Dr Adra describes the project as follows:

*Classes began with a discussion of a photograph of a scene familiar to the students or a topic of their choice. Students were encouraged to insert poetry and proverbs into their discussion, as is their custom when discussing issues of importance to them. With the teacher's help, the class developed a short story based on the discussion. This story, which was written on large paper taped to the wall, along with poems and proverbs generated by the discussion, became the text through which students learned to recognize and read phrases, words and letters of the alphabet.*

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9 . Case study © UNESCO Not to be reproduced without permission.

*In order to reinforce letter and word recognition, texts often focused on particular letters, words or syllables.*

Texts were first written in the local dialect spoken in the community. When students developed word and letter recognition, rules of standard written Arabic were introduced. (They need to know standard written Arabic because published materials and media messages are phrased in standard Arabic.) Each text was typed, photocopied and returned to the students, so that they could learn to read their stories and poems in print as well as handwritten form. Finally, the typed texts of each class were collected and bound into a book. Each student who completed the course was given a book that she helped write.<sup>10</sup>

The pilot project faced resistance in some quarters. Some young men objected to women's education; they vandalized the classroom in one village. Unexpectedly, some rural women initially objected to the use of oral poetry as a teaching tool because they viewed it as unsophisticated.

Once these problems were addressed, the pilot had a higher success rate than other available models of adult literacy education – essentially a compressed version of the children's school curriculum – that relied on rote learning. Learners were empowered to participate in national elections, and initiated health interventions in two of the pilot villages. They reported that they were accorded more respect within their families and they demonstrated greater interest in their children's schoolwork. The demand for adult women's education increased in all the pilot communities. In the second year, the project was funded and implemented by the Yemeni Social Fund for Development with no help from outside consultants.

The Yemeni Ministry of Education has not yet authorized further classes using this method in spite of continuing demand and adequate funding. Nevertheless, the method could be widely applicable in other contexts. In 2007 the Center of Arab Women for Training and Research (CAWTAR) in Tunisia recognized the project as an example of 'best practice in women's empowerment'.

**For further information:**

- Adra, N. 1998. 'Learning through Heritage, Literacy through Poetry'. *Adult Education and Development*, No. 70.
- ——. 2004. 'Literacy through Poetry: A Pilot Project for Women in the Republic of Yemen'. *Women's Studies Quarterly*, Vol. 32, Nos. 1 & 2, pp. 226–43. (Available as pdf at: <http://www.najwaadra.net/adrawsq.pdf>)
- UNESCO website: <http://litbase.uil.unesco.org/?menu=12&programme=25>

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<sup>10</sup> N. Adra, 1998, 'Learning through Heritage, Literacy through Poetry', *Adult Education and Development*, No. 70.

## **SAFEGUARDING BARK CLOTH IN UGANDA**

### *CASE STUDY 20 from UNESCO Capacity-building materials<sup>11</sup>*

Bark cloth, traditionally made from the bark of a rare species of fig tree known locally as Mutuba, has been produced since the thirteenth century by the Buganda people of what is now southern Uganda, and also in the kingdoms of Bunyoro, Busoga and Tooro.

The bark is sustainably harvested from the Mutuba trees, pounded flat with mallets, stretched and then dried in the sun. Trees are protected after the harvest using a banana leaf wrapping applied to the trunk. From a 1.5 m<sup>2</sup> piece of bark, a 3–4 m<sup>2</sup> bark cloth sheet can be obtained. Bark cloth has traditionally been used in a wide range of household contexts, as curtains, bedding and mosquito netting. It was also a medium of exchange, given by peasants as payment to local chiefs. Bark cloth is still widely used for clothing, worn in a sarong style by both men and women, and on special occasions such as burial ceremonies and the coronation of kings. In the latter case, the bark cloth is dyed to highlight the higher social status of the king.

### **Addressing threats to the viability of bark cloth making**

The introduction of cotton cloth to Uganda by Arab traders in the nineteenth century and growing urbanization in Uganda during the twentieth century led to a reduction in the use of bark cloth. Producers of bark cloth in Uganda have a low social status, although theirs is highly specialized work. Bark cloth making was thus devalued, and not considered an attractive career option by young Ugandans. Recent decades have seen a revival in the use of the cloth, however, and its local status has been boosted by international recognition.

In 2005 UNESCO proclaimed the tradition of bark cloth making a Masterpiece of the Oral and Intangible Heritage of Humanity. In December 2007 a two-year pilot project was launched to revitalize and safeguard the practice of bark cloth making in Uganda within the framework of the UNESCO/Japan Funds-In-Trust for the 'Preservation and Promotion of the Intangible Cultural Heritage'<sup>12</sup> In 2008 the element was inscribed on the Representative List.

Some of the safeguarding activities implemented as part of this project were:

- documenting the suitable types of Mutuba trees and their use;
- planting Mutuba trees to ensure the availability of raw materials in the future;
- training young people in the production of bark cloth;
- developing a museum visitor programme, particularly for schools;
- exploring the possibility of obtaining legal protections such as a trademark for bark cloth;
- encouraging the use of bark cloth in craft production;
- establishing a certification process in the national vocational education system to recognize the skills of bark cloth making; and
- informing the general public about bark cloth making through radio programmes, a museum exhibition and a brochure.

The project planted a number of Mutuba trees, although some were damaged by drought. A museum visitor programme was created, thus raising awareness of the importance of the ICH element. More young people were trained in bark cloth making and it was incorporated into the vocational curriculum. However, the project did not lead to a large-scale sustainable revitalization of the tradition in the area concerned. One of the problems was that Mutuba

11 . Case study © UNESCO Not to be reproduced without permission.

12 . UNESCO, Uganda National Commission to UNESCO, 'Revitalisation of Bark Cloth Making in Uganda'.

trees are slow to generate income from bark cloth making, compared to other cash crops. Also, since bark cloth has been traditionally linked to death, products made from bark cloth are still difficult to sell in Uganda.

### **New markets and new products**

In a separate initiative, a Ugandan design company, Royal Bark Cloth Designs (RBCD), founded by Sara Katebalirwe, has now used bark cloth in contemporary designs. RBCD has partnered with a Dutch design firm to make and market a range of bark cloth products including handbags, cushion covers and laptop sleeves. RBCD strengthens the bark cloth in innovative ways to make a stronger fabric. Products are designed for the export market and also sold as corporate gifts in Uganda. RBCD employs approximately sixty artisans, many of whom are single mothers. It generates income for local producers and designers as well as for local farmers who produce the bark cloth.

Because of this business initiative, Katebalirwe was a finalist in the Cartier Women's Initiative 2010, a business award for projects characterized by creativity and social impact. She is also lobbying the Ugandan Government to promulgate geographical indications legislation and to certify Ugandan bark cloth.<sup>13</sup>

RBCD products can create broader international awareness of traditional skills and knowledge used in bark cloth making while contributing to innovation in the use of traditional materials. The business also provides sustainable income for local farmers, cloth manufacturers, designers and craftspeople.

The marketing of Ugandan bark cloth encourages the transmission of the knowledge and skills for traditional bark cloth manufacture within the communities concerned.

### **For further information:**

UNESCO, Uganda National Commission for UNESCO: <http://www.unesco-uganda.ug/index.php>

<https://ich.unesco.org/en/projects/revitalization-of-bark-cloth-making-in-uganda-00042>

<https://ich.unesco.org/en/rl/barkcloth-making-in-uganda-00139>

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13 <sup>13</sup> S. Katebalirwe, 'Bark Cloth from Uganda as a Potential GI Product', ACP-EU Seminar, Cape Town, 10–11 May 2010. <http://tradecomacpeu.com/resources/files/42/bark-cloth-from-uganda.pdf>

## THE ART FOR LIFE INITIATIVE IN INDIA

*Case study prepared by: Ananya Bhattacharya, Secretary of Contact Base*  
([www.banglanatak.com](http://www.banglanatak.com))

Contact Base is an NGO working across India for fostering inclusive and sustainable development using culture based approaches. The rural and indigenous communities of India have a rich heritage of oral traditions, art and craft. Owing to rapid changes in lifestyle many of the traditions are dying due to lack of audience and market. It is a ground reality that there is little recognition of cultural skill as employable skill in conventional developmental paradigm. Contact Base felt that this disconnection has led to lack of interest and investment in safeguarding the tradition and also created a vicious cycle of social exclusion and poverty. To address these challenges the organisation started the Art for Life initiative in 2005 with a vision to synergize cultural and economic development. The objective was to revive and revitalise folk traditions as means of sustainable livelihood and shared resource for community led creative enterprise. The key components of the safeguarding process followed by Art for Life are inventorying and documentation, revitalizing the skill transmission process, capacity building for developing creative enterprise and supporting new innovations, awareness generation and promotion through events, programs and also using internet and digital media.

The interventions start with cultural mapping and inventorying with participation of the artist community. Knowledge Attitude Practice study is undertaken to assess skill levels and practices for safeguarding, identifying the masters and leaders in the artist communities and understanding training and capacity building needs. Participation of the traditional exponents in designing skill development programs address pitfalls like commoditization of culture to cater to market.

The sustainability of intangible cultural heritage elements is ensured through skill transmission, documentation and awareness generation. The traditional skill transmission system (Guru-Shishya or master-apprentice model) is revitalised and young people are mobilised to learn about their tradition and history from the living heritages. Documentation of the work by living masters provides tools for strengthening skill transmission and reviving lost songs, dances, and techniques. Documentation initiatives thus do not merely record history but strengthen skill and create tools for promotion of those skills. Art for Life engages the traditional bearers in learning about their own culture and heritage. This is critical for developing viable interventions for sustenance of heritage.

Direct market linkage is a key strategy for sustaining and augmenting viability of the art forms. The artists are empowered with skills and networks for reaching out to wider audience. Capacity building focuses on building of technical capacities for performance in contemporary contexts (e.g. use of mike, light, performance on stage, recording in studio) or improving the production processes. Multicultural exchange, collaboration and exposure are facilitated to address the challenge of creating new ways and contexts for intangible cultural heritage to flourish. Art residencies and workshops show how art empowers to transcend barriers of language and collaboration supports new innovations. Facilitation of creative interactions between the folk artists, crafts persons, contemporary musicians, theatre directors, choreographers and designers for developing an understanding of the dynamics of culture, place, and society in different environments. They gain confidence and have increased ability to understand their own cultural context and innovate. Further greater recognition and opportunity to travel and interact with other artists at national and international level attracts and engages the younger generation in safeguarding their heritage. Heritage awareness and promotion is facilitated through participation in fairs, cultural events and festivals, heritage education programs in schools and colleges and through websites and social media. Partnership of print and digital media is mobilized for creation of wide spread awareness. To support development of community based creative

enterprise, the artists' collectives are formed and leading teams are trained in business, management and financial aspects. Training addresses building financial and digital literacy, language training, life skill and communication skill development.

Art for Life works not only for revitalising the art forms and empowering the artists with skills and networks, it also rebrands the artist villages as vibrant cultural hubs. Folk Art Centres are established in the artist villages as centres of practice and promotion. Village festivals are used to create new contexts for performance and develop new audiences. The artist villages emerge as local growth poles and destinations for heritage education and cultural tourism. UNWTO has documented this model of developing community based cultural tourism in artist villages as a good practice for promoting responsible tourism.

Between 2005 and 2017, the Art for Life has covered more than 25000 families of folk dancers, singers, theatre groups, storytellers, mat weavers and crafts persons. The initiatives have been supported by the Ministries of Culture, Rural Development and Enterprise Development at national and state levels and also by the European Union and U.S. Department of State. The State Government of West Bengal has adopted the model and working in collaboration with UNESCO for integrating culture in development planning and programming. The model has been awarded as a good practice by the World Bank supported Bihar Innovation Forum-II. Contact Base has a national partnership with the UNESCO Office at New Delhi for roll out of the model and advocacy for recognising cultural skills as an asset for development is underway in different states.

Safeguarding efforts have led to revitalisation of several art forms and increase in number of artists and crafts persons as the younger generation has come forward to pursue their tradition. The artists enjoy greater recognition, respect and demand in their own communities and neighbourhood resulting in greater opportunities for performance and sale. Income has increased 5 to 10 times for most of the communities. Since majority (around 60%) of the artists were women Art for Life resulted in women empowerment with the latter enjoying better say in family and community, economic empowerment and mobility. Strengthened networks have resulted in multicultural collaboration with academics, festival organisers and other artists. More than 300 artists from rural interiors have travelled to countries in Europe, Asia, Africa and North America. International cooperation and collaboration truly empowered the whole community showing artist travel is not an expense but an investment. Recognition has led to social inclusion and greater interest in the development process resulting in non-monetised outcomes like the artist families investing more in education of children, health and sanitation and in improving their living environment and quality of life.

#### **Further information**

[www.banglanatak.com](http://www.banglanatak.com)

[https://www.youtube.com/watch?v=NfQJ0sAjk\\_M&t=271s](https://www.youtube.com/watch?v=NfQJ0sAjk_M&t=271s)

## **RUNA TUPARI AND COMMUNITY TOURISM IN ECUADOR**

### *CASE STUDY 19 from UNESCO Capacity-building materials<sup>14</sup>*

*Runa Tupari* Native Travel is a community tourism project run by farmers in several rural communities in the Cotacachi canton of Ecuador.<sup>15</sup> The project received financial assistance from the Dutch NGO Agriterra<sup>16</sup> in its initial two-year period (2001–03), but soon became self-sustainable.

The project is an initiative of the Union of Peasant and Indigenous Organizations of the Cotacachi Canton (UNORCAC)<sup>17</sup> in Ecuador. UNORCAC was founded in 2001 by members of a number of rural communities in the canton and aims to improve their socio-political standing and address their basic needs (education, health, infrastructure, food). UNORCAC won the Equator Prize in 2008 for its outstanding community-based efforts to reduce poverty through the conservation of biodiversity.

### **Tourism generates income and helps safeguard local ICH**

*Runa Tupari* offers home-stay accommodation with small-scale local farmers, who provide food and lodging for visiting tourists. Local farmers and landowners constructed guest houses for this purpose using traditional materials and methods, thus reinforcing traditional building practices. The farmers teach visitors about the traditional lifestyle of the Indian family, including the tending of the domestic garden and food preparation. *Runa Tupari* also offers tours of the region and showcases the ICH of local communities.

One tour, the ‘Indian Village Tour and Cuicocha’ shows visitors the traditional ways in which local communities make mats from the *tatora* plant, Andean musical instruments and ponchos. Local people are employed at the travel agency and about twenty-five of them have been trained in tour guiding, basic ethnobotany, birdwatching and English. The Ministry of Tourism licenses tour guides.

The project has been successful and visitor numbers have shown strong growth. It has faced challenges, however: the tourist trade is highly seasonal and some tourists make impractical demands on home-stay hosts. *Runa Tupari* also faces problems of additional waste management associated with the home-stay lodges. Nevertheless, tourism brings much-needed employment to the local community, providing income for farmers and their families. The project develops local business expertise and provides training in other valuable skills such as tour guiding.

Such projects not only contribute to socio-economic development and the development of new skills within the community. They also contribute to the safeguarding of the ICH: promoting traditional skills (such as lodge building) and fostering a renewed understanding, awareness and appreciation of their ICH, both within the community and among visitors.

### **For further information:**

- Agriterra: <http://www.agriterra.org/en/text/about-agriterra>
- Runa Tupari Native Travel : [www.runatupari.com](http://www.runatupari.com)
- UNORCAC homepage: <http://unorcac.nativeweb.org/>

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15 ☒. Runa Tupari means ‘meeting the indigenous people’ or ‘meeting the Indians’. See the Runa Tupari website: <http://www.runatupari.com/>

16 ☒. See the Agriterra website: <http://www.agriterra.org/en/text/about-agriterra>

17 ☒. See the UNORCAC website: <http://www.unorcac.org/>