

2013 Study Tour Report

Toward Safeguarding the Intangible Cultural Heritage for the Promotion of Cultural Identity and Community Resilience in Timor-Leste

22-26 October, 2013

Tokyo, Akita, Ibaraki and Tochigi, Japan



Organised by
International Research Centre for Intangible Cultural Heritage
in the Asia-Pacific Region (IRCI)
and
UNESCO Office in Jakarta



United Nations
Educational, Scientific and
Cultural Organization



Intangible
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Foreword

The International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) organized a study tour in Japan for government officials of Timor-Leste from 21-26 October 2013, in response to a request from the government of Timor-Leste and the UNESCO Jakarta Office. Ten participants from Timor-Leste and Mr. Masanori Nagaoka, Head of Culture Unit, UNESCO Office, Jakarta participated in the programme organized in Tokyo, and three communities in Ibaraki, Tochigi and Akita in Japan.

Diverse good practices exist in Japan. IRCI, therefore, based on the analysis of the articles submitted in advance by the participants, developed the programme focusing on three following topics and arranged the respective lectures as well as the visit destinations for the participants in this tour.

- Initiatives for intangible cultural heritage by Japan as a country
- Good practices for the safeguarding initiatives by local governments in Japan
- Museums of the national government and communities – particularly focusing on good approaches to exhibits and utilization of living cultural heritage that are useful for handing down the living cultural heritage to future generations

The programme was made possible thanks to the communities of Yuki, Mashiko and Oga, as well as the Tokyo National Museum and the National Research Institute for Cultural Properties Tokyo.

Expressing my sincere appreciation to all those involved in the programme, I wish this publication to be useful not only to the participants and to the Government of Timor-Leste, but also to other State Parties and Non State Parties of the Convention for Safeguarding of Intangible Cultural Heritage, and to contribute to the promotion and revitalization of oral and intangible cultural heritage in the Asia-Pacific countries.

Akio Arata
Director-General
IRCI

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Proceedings and Analysis of Discussion

Misako Ohnuki
Deputy Director-General, IRCI

Proceedings and Analysis of Discussion

Misako Ohnuki

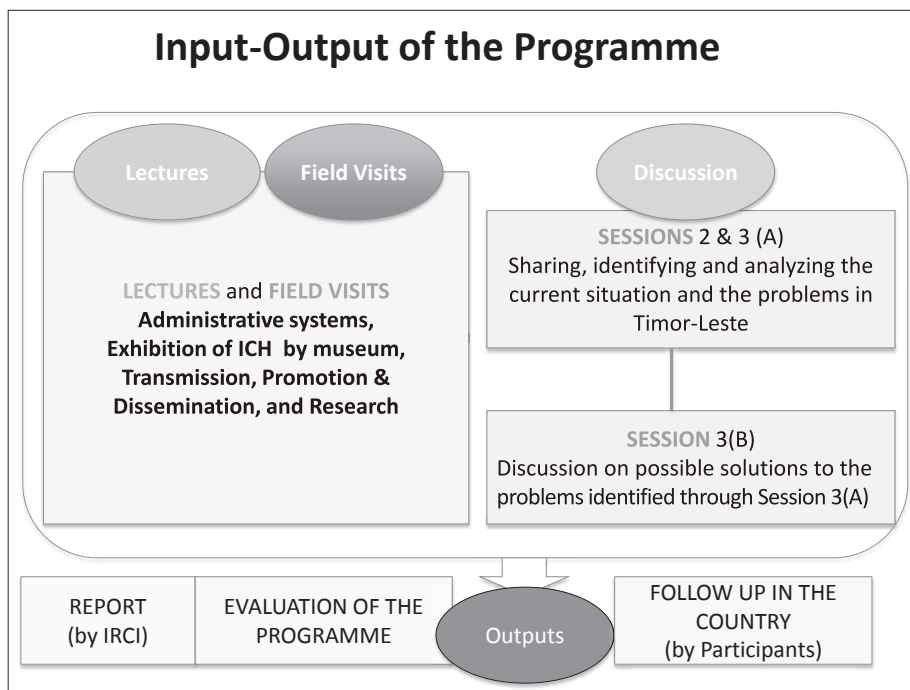
Deputy Director-General, IRCI

IRCI has planned and implemented a study tour in Japan for administrative officials from Timor-Leste at the request of the government of Timor-Leste and the UNESCO Jakarta Office. This plan was originally not included in the Medium-term Programme (2013-2015) of IRCI. However, since “the safeguarding of endangered intangible cultural heritage” is one of IRCI’s activity missions, and since it was an urgent matter, the plan was approved at the Governing Board Meeting of IRCI of 2013, and the reception of the officials was implemented during five days from 22 until 27 October. The main points of the entire journey of the Programme have been summarized below, and a part of the valuable discussions that have been conducted during the Programme have been written down for future use.

1. Grasping the Present Situation in Timor-Leste and Developing a Study Tour Programme

The length of their stay in Japan was five days. In the light of this situation, IRCI was thinking of developing a programme with a content that would serve as a helpful reference for Timor-Leste. However, in order to do so, the information surrounding cultural heritage related to the country was too scarce. Due to this situation, IRCI directed two requests to the government of Timor-Leste, through the UNESCO Jakarta Office, before embarking on the planning of the tour. One request concerned the nomination of the people who would participate in the tour. IRCI wanted the nominees to consist of national government officials, local government officials, and persons from the communities involved in the transmission. The second request was directed to each of these representatives (of the national government, the local governments, and the communities) and concerned the submission in advance of a short article concerning the present situation of intangible cultural heritage. These papers have been summarized and submitted as three reports through the cooperation of the UNESCO Jakarta Office.

From these papers, it was possible to comprehend the present situation of and the problems surrounding the diverse intangible cultural heritage in Timor-Leste. However, it was necessary to further grasp the actual condition in more detail. Therefore, since the short study tour would take only five days, IRCI developed the field work and the content of the lectures, by limiting itself especially to the four points below.



- How the structure of the safeguarding system for intangible cultural heritage in Japan has been completed on the national and local level respectively?
- What kind of government support programmes for transmitters do there exist?
- What does there exist as examples of exhibitions and manners of utilization (for intangible cultural heritage) in museums in countries that have diverse cultures?
- What is an example of public information on and marketing for works of intangible cultural heritage?

Concerning the planning of the programme, IRCI made a plan on the destinations to visit and the sessions, limiting itself more specifically to the three points below.

(1) *How do you conceptualize national and local safeguarding of intangible cultural heritage as a system?*

→ A lecture on the strategy and the system of Japan's national and local safeguarding of intangible cultural heritage would be incorporated: three places, i.e., the Agency for Cultural Affairs (of Japan), the community of Yūki, and the community of Oga.

(2) *What way of exhibition for intangible cultural heritage could you think of?*

→ Regarding museum exhibition methods, inspect good practices at the national and community level. Then arrange discussions with museum officials, people in charge of the succession of intangible cultural heritage in the community (preservation societies): inspect the Tokyo National Museum, the "Namahage Museum" and "Oga Shinzan Folklore Concerning the way of exhibition in museums, viewing a good practice on national level and

community level. Discussing this matter with museum officials, intangible cultural heritage transmitters and persons involved (in Preservation Associations) in communities: viewing the Tokyo National Museum, “Namahage Museum” and “Oga Shinzan Folklore Museum” in the Oga community (exhibition of the traditional event), the “Tsumugi no Yakata” (the Yūki-*tsumugi* Museum) in the Yūki community (exhibition and public information on traditional craftsmanship).

(3) *What kind of approach is necessary for the sustainable transmission of intangible cultural heritage (craftsmanship)?*

→ Concerning marketing, the approach for “Okujun” in Yūki City and “Tsukamoto” for Mashiko ware, viewing the townscape.

For the exhibition of living cultural heritage various attempts are necessary depending on the category of the element, like for example traditional performing arts and customs, ceremonies and rituals, crafts, etc. Therefore, for point (2), IRCI invited three types of people from the communities, i.e. administrative officials, transmitters, and museum administrators, to give lectures, and planned study tours and sufficient time for question-and-answer sessions.

LECTURES & FIELD VISITS

Safeguarding measure	Lectures & Field Visits
Administrative system	Lecture by Agency for Cultural Affairs Lecture by Oga local government Lecture by Yuki local government
Exhibition by museum & theatre	Tokyo National Museum Namahage Museum National Theatre Yuki Tsumugi Museum Shoji Hamada Memorial Mashiko Sankokan Museum
Transmission and safeguarding system	Oga Shinzan Folklore Museum Community Centre of Traditional Handicrafts of Yuki Artisan(Mr. Hiroshi Nomura)'s weaving studio in Yuki
Promotion & dissemination	Lecture at Yuki Tsumugi Museum Guided Tour in Mashiko Town

In addition to that, on the first and the last day, IRCI implemented group work following the KJ method, and searched for a classification and directionality in the solution of the problem points with which the participants were struggling. Moreover, in order to make these discussions more stimulating, IRCI provided each of the participants with a field sheet, so that they could fill out a summary of the questions and answers given by the persons in charge of the museums and communities.

For the group work, the participants were divided into two groups, and discussions and analytical work were conducted divided over two occasions, i.e., one on the first day and one on the last day, based on the subject “What is the most serious problem with which you are struggling yourself? And, what would be a solution for it?” IRCI smoked out, identified, and classified in a summary the specific problems regarding the safeguarding of intangible cultural heritage in Timor-Leste. Moreover, IRCI summarized the ideas to solve these problems. Details are written down in the second part of these proceedings.

Notwithstanding the sudden request, the people of the study tour destination understood the purposes of the programme, and kindly and cooperatively consented to accept the group of visitors, and the five-day programme from 22 until 26 October was decided upon. Moreover, IRCI provided Portuguese language simultaneous interpretation and Portuguese language and Tetum language translation for the participants who only speak Tetum language.

For a list of participants, refer to Annex II.

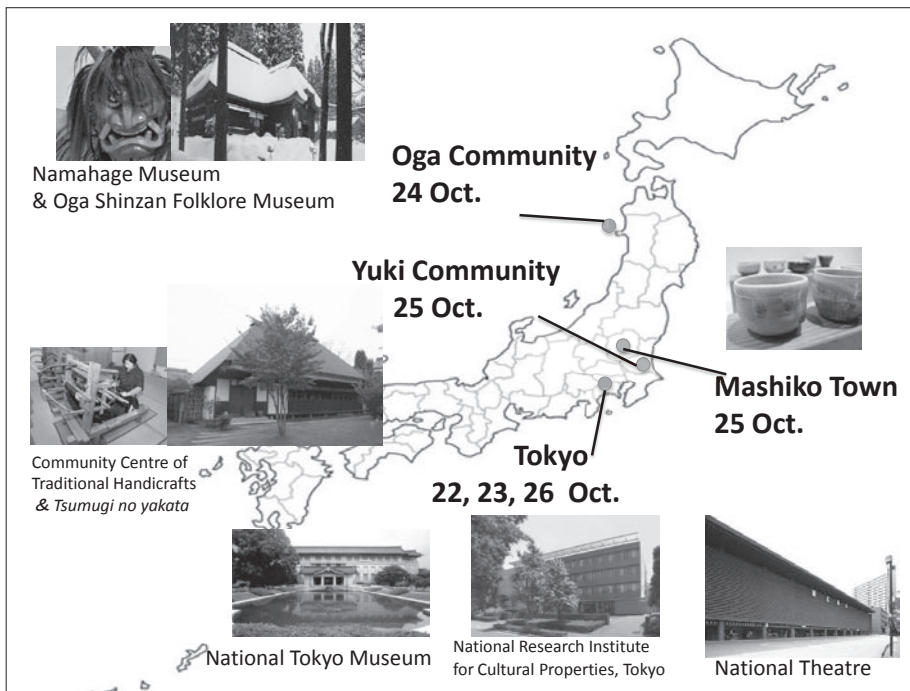
2. Opening of the Meeting and Group Work I

The ten participants arrived in Japan on 21 October, and on 22 October an opening was held in the Conference Room of the Tokyo National Museum. Mr. Nagaoka, Programme Specialist of the UNESCO Jakarta Office, spoke words of gratitude and expressed his expectations towards IRCI concerning the acceptance of this study tour. Moreover, Ms. Ohnuki of IRCI said in her opening address that she warmly welcomed this visit, that this time the five-day visit was short, but that she hoped that it would lead to future support, and that, therefore, she wished for the active participation from the participants. Moreover, she mentioned that, considering the recommendation of active participation of the communities in their intangible cultural heritage, as mentioned in Article 15 of the Convention for the Safeguarding of the Intangible Cultural Heritage, there exist diverse cases of safeguarding of intangible heritage within Japanese communities, and that she expected that the participants would take a look at these cases and be able to have a lively discussion.

Subsequently, the participants were divided into two groups, and held a discussion titled “The problems in the transmission of intangible cultural heritage in Timor-Leste”, following the simplified KJ method. The problems that were extracted during this discussion were classified and linked to the second discussion that would be held on the last day. The output related to this is mentioned in the second part of these proceedings.

3. National Safeguarding System and Research System

On this day, the participants viewed the Tokyo National Museum. On 23 October in the Agency for Cultural Affairs (of Japan), they heard a lecture on Japan’s national safeguarding system for intangible cultural heritage delivered by Mr. Kensaku Kikuchi, Agency for Cultural Affairs in Japan, a lecture by the National Research Institute for Cultural Properties, Tokyo, and had study tour inside the facility. For details, refer to the lecture papers.



4. Good Practices in Community Museums and the Transmission of ICH

Subsequently, the participants moved from Tokyo to Akita City, which is located in the Tōhoku Region, and the next day, 24 October, they moved by bus to Oga Peninsula, which is at a distance of 40 km from Akita City. There they viewed the Namahage Museum and the adjacent Oga Shinzan Folklore Museum, and had a question-and-answer session. Oga Namahage is an event related to visiting gods (in Japanese: *Raihōjin*) that has been transmitted throughout the Oga Peninsula. In 1978 it was registered in the inventory called “Japan’s Designated Important Intangible Folk Cultural Properties”, which is Japan’s national inventory. On New Year’s Eve, youngsters disguise as gods called Namahage by donning ogres’ masks and straw raincoats, visit houses, and admonish lazy people and children while raising a frightening voice. It is an event in which the folk beliefs and the concept of deity of Japanese people are conveyed. In the Namahage Museum, masks used for Namahage are collected and exhibited, and documentation is conducted and opened to the public. In the adjacent Oga Shinzan Folklore Museum, the Namahage event is performed live.



Namahage Museum

The participants viewed the two above-mentioned facilities in one stretch, under the guidance of Mr. Tadashi Ōta, docent at the Namahage Museum. Subsequently, a lecture and a question-and-answer session were held. Mr. Kazuaki Nakamura, the manager of the Namahage Museum,

Mr. Yūsuke Igarashi, of the Oga City Board of Education, Cultural Properties Division, and, as a representative of the transmitters, Mr. Noboru Sugawara, the President of the Association for the Transmission of Shinzan Namahage, participated to that session. In addition, Mr. Fumioki Itō, of the Tourism, Commerce and Industry Department of Oga City Hall, as well as the above-mentioned Mr. Tadashi Ōta joined in that session, and replied to the wide variety of questions asked by the participants.

Mr. Nakamura of the Namahage Museum delivered a lecture on the purposes of the establishment and the content of the exhibition of the Namahage Museum. The main points in the lecture were as follows:

- The Namahage Museum was established in 1999.
- The Namahage Museum was established in order to preserve the traditional culture of Namahage, and correctly transmit the Namahage event, as well as with the aim to realize economic effects and regional revitalization through tourism.
- Since the opening of the Namahage Museum, the number of visitors amounts to approximately 1.75 million persons.
- The museum collects information concerning the masks that are utilized during the event from each community, and appeals to owners and areas owning these masks in order to temporarily collect and exhibit these masks.
- An approach is taken where the traditional event Namahage, which is held once a year on 31 December, is introduced all year round in the two museums (i.e., the Namahage Museum and the Oga Shinzan Folklore Museum).

In addition to this, it was explained that various attempts and ingenious efforts were undertaken in order to exhibit Namahage as “living intangible cultural heritage” within the exhibitions of the museum. For example, the museum has been divided into six corners, based on different subjects, like the “Namahage Transmission Hall”, the “Mysterious Hall”, etc., and doing so, the concept of museum of living intangible heritage has been created. Especially, in the “Namahage Transmission Hall”, models of the Namahage event of New Year’s Eve and other things are shown on a large screen, and in the “Namahage Ogres’ Gathering Corner”, 150 Namahage masks are exhibited using 110 mannequins, and showcases. Since the masks utilized during the Namahage event have features that are different depending on the community who utilizes them, and are therefore diverse, in this exhibit masks originating from 60 communities are exhibited on top of their respective geographic origins on a model of Oga Peninsula.

Subsequently, Mr. Igarashi from Oga City spoke about the approaches by the city towards safeguarding of the traditional event Namahage through the Namahage Museum. These approaches consist of the collection and exhibition of old masks that are not utilized anymore, the implementation of classes dealing with the making of Namahage costumes, the creation of documentation and publications on the Namahage event, financial support for its transmission, dissemination of knowledge and public information on Namahage culture within the communities, the pursuit to make people feel proud of it, etc. Moreover, he added that the purpose to prevent changes in the Namahage event is one reason to document the event.

To the question of what kind of people in the communities play the role of Namahage ogre in the Namahage event, president Sugawara replied that, in the old days, single men used to play this role, but that, due to the present decrease in the population and other factors, also married men adopt this role, and that therefore it sometimes happens that, for example, fathers who are members of the Parent-Teacher Association or the Fathers' Associations within Children's Associations of schools in the communities take up the role. He added that their age range is from the twenties to the forties. To the question of what is the most serious problem that Namahage is facing, he replied that the supply of materials for the costumes and instruction in the way of making of the costumes has become difficult. Moreover, he mentioned that among the younger generations the number of households that is accepting the event has decreased.

There was a question from a participant concerning the organization and the manner of operation of the Namahage Museum. To that question, Mr. Nakamura responded that the building of the Namahage Museum belongs to Oga City and that it is being operated by adopting know-how from private enterprises, since the city is not covering the costs for its operation (like personnel expenditure, electricity and heating expenses, etc.). He additionally explained that sustainable operation is rather difficult, but that it was possible to cover the expenses with the income generated through admission fees and museum shops, and other means, because a great deal of effort is being put into public information and there are currently 120,000 to 140,000 visitors per year.

There was a question from a participant concerning the manner of collection and the management process of the masks that are the main exhibited objects in the Namahage Museum. Mr. Igarashi explained that two committee members have been assigned with the collection of masks, that masks are being borrowed upon request for cooperation from the mayor of Oga City to the representatives of each community and after a visit to each household that owns (a) mask(s), and that on this occasion a memorandum of understanding (on the loan of (a) mask(s)) is exchanged between the owner(s) and the mayor. Moreover, he explained that masks that are not utilized anymore are collected before they are destroyed.

Subsequently, there was a question from a participant who saw the documentary video on the Namahage event held on New Year's Eve in the "Namahage Transmission Hall" of the Namahage Museum on how it was taught to the children that the Namahage are actually gods, although there are children who are very frightened of Namahage. To that question Mr. Igarashi answered as follows. The wish that the children grow up to be fine adults is contained in this traditional event, and the event is conducted in an atmosphere where the whole community is watching over the children. The head of the family and the parents behave as if they want to protect the children who are about to be taken away by the Namahage. And, through this behavior, the bonds between parents and children are deepened.



Oga Shinzan Folklore Museum

It was also mentioned that, in the current of the times, the consciousness of the residents towards the Namahage event within the communities has changed. There was a question from a participant on whether there are households within the communities that decline to accept the event on New Year's Eve, and, if that is the case, whether that has no impact on the community. In response to this question, the comment was given that it is an event to which households that met misfortune or where a baby was born cannot participate, and that there are households who refuse for other reasons, but that social control (on participation) within the community is not as strong as in the old days and there is mutual respect for individual opinions towards manners and customs of the communities.

In the end, there were comments from the participants that they were deeply impressed with the positive museum-related activities that are being conducted by one community.

5. Sustainable Transmission of Craftsmanship and Marketing in Communities

On 25 October, the participants went to a community in Yūki City in Ibaraki Prefecture early in the morning by bus. In that city there is a community that is transmitting the Yūki-*tsumugi* silk fabric production technique. Yūki-*tsumugi* is a traditional craft in which yarn is utilized that has been spun, string by string, from silk floss by hand, without giving the thread a twist. Its manufacturing process consists of approximately 40 steps, and it requires expert artisans with high-level skills. In 1956, it was inscribed in the "Important Intangible Cultural Property" inventory, which is Japan's national inventory.ⁱ Subsequently, in 2010, it was decided to inscribe it in the "Representative List of the Intangible Cultural Heritage of Humanity" under the UNESCO Intangible Cultural Heritage Convention. The transmission of traditional craftsmanship is in a serious situation, and this situation is not only limited to Japan. In order to transmit and develop Yūki-*tsumugi* in a sustainable manner, the implementation of concrete programmes for the training of transmitters and the promotion of works that have been produced by the community are important actions. Therefore, not only approaches to safeguarding, but also marketing by private persons, the manner of exhibiting craft works within the community, holding markets, etc. become important elements in order to avoid the interruption of the transmission. Consequently, the purposes of visiting Yūki City were, firstly, having the participants learn about the approaches to safeguarding of the traditional craftsmanship called Yūki-*tsumugi* from both the local administration and transmitters,



i When the element was designated as Important Intangible Cultural Property, the following three requirements were decided upon: (1) All yarn utilized shall be spun by hand from silk floss, and no hard twist yarn shall be utilized; (2) *Kasuri (ikat)* patterns shall be made by hand-tying; (3) Weaving shall be done with a back-strap loom (excerpt from the Certificate of the Bearing Body of the Important Intangible Cultural Property).

and, secondly, having the participants learn about the approaches to promotion and marketing by the private sector, i.e., best practices.

First, the participants visited the Yūki Municipal Traditional Crafts Community Center and viewed the inside of the center. In the center, two trainees, who obtained a subsidy for the national “Important Intangible Cultural Property Transmission Project” and who were participating in a Transmitter Training Project of Yūki City, were practicing spinning thread. The participants conducted an interview with each of the trainees, while observing how they were working.

Subsequently, the participants listened to lectures delivered by the local government and Yūki-*tsumugi* transmitters. The subjects of lectures were respectively: the actual situation and the problems in the transmission of Yūki-*tsumugi*, for the lecture delivered by Ms. Kiyomi Sekine, of the Yūki City Board of Education, and the transmission of Yūki-*tsumugi* techniques and its problems, for the lecture delivered by Mr. Hiroshi Nomura, the President of the Association for the Preservation of Honba Yūki-*tsumugi* Weaving Techniques.

Simultaneously with high school graduation, Mr. Nomura succeeded his father, who was engaged in the production of Yūki-*tsumugi* as a side job to agriculture. He constructed a workshop on the premises of his home, and hired his wife and three weavers as employees. (The participants did a study tour of this workshop in the afternoon.) Mr. Nomura said that he launched the Association for the Preservation of Honba Yūki-*tsumugi* Weaving Techniques in 1976, that at the present time the number of members amounts to 109 persons, or expressed per manufacturing process, 32 persons engaged in spinning, 36 persons engaged in *kasuri* (*ikat*) tying, and 41 persons engaged in weaving using a back-strap loom. A feature of Yūki-*tsumugi* production is production on order. Therefore, if there are no orders, it is not possible to transmit the techniques. As transmission problems they are facing in recent years, Mr. Nomura explained that transmission of the techniques is difficult, because in recent years demand for *kasuri* patterns (*ikat* patterns) is low, due to changing times, and that they are facing the actual situation where no successors are being groomed, because the work of *kasuri* (*ikat*) tying is carried out by men and, therefore, it has become difficult to earn a living from Yūki-*tsumugi*. In the present situation, even transmitters in their 50s can be considered young, and there are almost no young successors.

Ms. Sekine narrated about the approaches after the inscription on the Representative List and about the training of successors utilizing government subsidies. As an example, which was also mentioned by Mr. Nomura, she explained that, in order to ward off the extinction of advanced techniques to create intricate patterns for which there is currently almost no demand, they make cloth showing these patterns utilizing government subsidies, and advertise them at exhibitions at markets and events.

Furthermore, she mentioned that, in order to maintain the quality of the works, there is an inspection system for Yūki-*tsumugi*, and that an inspection cooperative is being implemented. Since there was not enough time, it was not possible to introduce this inspection cooperative in detail.ⁱⁱ However, since it can be thought that this inspection system plays an important role in the

ii The history of inspection of Honba Yūki-*tsumugi* is old. In the Meiji Period, the Yūki Textile Association was formed, and simultaneously association inspections were conducted. In 1956, simultaneously with the designation as national

maintenance and improvement of quality, IRCI would like to widely share this system with other relevant countries in the future. (Therefore, a simple explanatory text on this inspection system has been added in an endnote below. It would be fortunate for IRCI, if this could serve as a reference.)

Subsequently, in order to view activities conducted by private persons from the viewpoint of marketing and tourism, the participants visited the “Tsumugi no Yakata” (the Yūki-*tsumugi* Museum), which has been established by Mr. Okuzawa, the President of Okujun Ltd. Okujun Ltd., which was established in Yūki City in 1907, has been continuing to transmit the tradition of Yūki-*tsumugi* since its establishment as a production area wholesale dealer of Yūki-*tsumugi*, and in recent years has been expanding its promotion activities for Yūki-*tsumugi* through approaches like, for example, the development of high-quality contemporary apparel and interior goods that make full use of the characteristics of Yūki-*tsumugi*. Promotion and marketing of craft products needs to be considered as important to construct sustainable transmission systems, not only for Timor-Leste, but also for other countries and regions that are transmitting craftsmanship. However, it appears like there are only extremely few cases where communities do an effort to transmit their intangible cultural heritage, not as a country, but as one community, while covering all these domains. Therefore, IRCI selected the case of Okujun Ltd. as a study tour destination.

Mr. Okuzawa simply explained about the “Tsumugi no Yakata” (the Yūki-*tsumugi* Museum) that he build on the premises of his business in order to receive tourists and promote the understanding of Yūki-*tsumugi*, and about the promotion activities he has conducted himself thus far. Moreover, he said that cultures die out if there is no innovation, and that the people who transmit and make craft works cannot live from them, if they do not sell these works. He also mentioned the inscription of Yūki-*tsumugi* on the Representative List of the Convention for the Safeguarding of the Intangible Cultural Heritage. He said that this fact itself is nothing more than a mark of honor and what is important is how to use this fact to reinvigorate Yūki-*tsumugi*.

When walking through Yūki City, one notices that copies of the certificate concerning the inscription on the Representative List of UNESCO are put up in wholesale businesses and shops. So, one could feel an atmosphere where the List of the UNESCO Convention has been recognized and has pervaded in the minds of the members of the community.

6. Group Work II: What to Do to Overcome the Problems?

Subsequently, the participants returned to Tokyo, and proceeded to the summarizing discussion of the last day.

First, each participant made a presentation followed by a question-and-answer session based on the field notes. Subsequently, they continued the group work of the first day. On the first day,

important intangible property (Japan’s inventory), inspection provisions were formally decided upon. Subsequently, in 1962, the Honba Yūki-*tsumugi* Inspection Cooperative was established, and an even more strict inspection started to be conducted, because the inspections were conducted by Ibaraki Prefecture officials. The following inspection standards were decided upon: whether the yarn is spun by hand, inspection items related to dirt, flaws, dyeing, etc. If one of these standards is not met, the product is rejected. To accepted products a trademark is given. Completed cloth is stored in the Shimaya, after the completion of the inspection.

they identified and classified the problems and, based on this, they shared ideas on solutions and summarized these.

When simply analyzing the results of group work I and II, it became clear that the participants considered the following problems as serious for Timor-Leste: (1) First, intangible cultural heritage is becoming extinct without being documented; (2) The cause of this is that the bearers do not have opportunities to transmit their heritage to the younger generations, and consequently the heritage is disappearing; (3) They do not know the know-how. Furthermore, the following points



were pointed out: (1) In an environment with diverse languages and cultures, it is not understood what kind of intangible cultural heritage there is within the country; (2) The residents and other persons concerned are not aware of the importance of transmission of intangible cultural heritage; (3) Due to historical reasons, it is difficult to share information; (4) Since means of transportation are limited, there are limits to information collection; etc. Training of human resources in the relevant fields of expertise is an urgent business. Especially, not only relying on overseas experts, but having a long-term view, when establishing domestic museums and related institutions, training of researchers specialized in museology, architecture and cultural anthropology, acquisition of long-term positions for administrative persons in charge, etc. are important tasks. Moreover, cooperation within formal education, the formulation of a framework for safeguarding as a state, etc. have been pointed out as other needs.

After receiving the results of group work I, the participants engaged in discussion to overcome the problems as group work II on the last day.

Looking back, one may say that what is necessary in Timor-Leste is a road map for comprehensive safeguarding of intangible heritage. Unplanned and haphazard support and reforms are, on the contrary, harmful to the value of traditional folk culture, and cause confusion about the way transmission should work. It may be thought that creating a simple manual that makes the safeguarding of intangible heritage possible and that clearly expresses purposes, ideas, and methods will lead to avoiding such a situation, and will finally result in the internalization of these structures and mechanisms in the region. Especially, in Timor-Leste there is dissatisfaction about the fact that the central government and local administrative officials cannot remain in charge for a long time. Without this part, it is possible that vague interpretations and policies are articulated, when the people in charge change, and it may become impossible to design a sustainable safeguarding system.

In the case of safeguarding of intangible cultural heritage, the ideal way of working is to present diverse best practices to the people of the community, and have these people implement the safeguarding strategy that is the most suitable to the community. However, many communities do not understand the process of where and how to start. Therefore, what IRCI would like to propose is providing the necessary information and training core human resources who give advice. This means training what is called intermediaries who bring the people in the community and other people

together, who bring the people and their intangible heritage together. IRCI felt that the training of such core human resources or realizing the support and preparation of conditions for training are urgent business. What is necessary is not having the hard aspects precede, but preparing a support system for soft aspects and providing support for the safeguarding of intangible cultural heritage, after having sufficiently conducted discussion and research.

7. Conclusion and Proposals

After the workshop Ms. Ohnuki summarized the workshop discussion with some proposals which she prepared on the basis of analysis of group work I&II. The points she raised are summarized as follows.

In the case of the safeguarding of intangible cultural heritage, the ideal way of working is to present diverse best practices to the people of the community, and have these people implement the safeguarding strategy that is the most suitable to their community. However, I often hear opinions along the lines that many communities do not understand the process of where and how to start, would like to know more about know-how, etc. Therefore, what I would like to propose is providing the necessary information and training interpreters who give advice. This means training what should be called intermediaries who bring the people in the community and other people together, who bring the people and performing arts together. I propose to conduct training of such interpreters, or to provide support and to prepare the conditions for training of such interpreters.

(1) A Manual on the Way to Support Traditional Folk Culture

- (a) The Creation of Guidelines for Creative Transmission
- (b) The Creation of a Manual for Understanding the Actual Situation

(2) Training of Leaders (interpreters)

(3) The Implementation Process at the Actual Location

- (a) The Creation of Documentation by the People of the Region
- (b) The Classification of the Techniques
- (c) The Organization of the Transmission
- (d) The Preparation of Locations for the Performance of the Results

(4) The Accumulation and Distribution of Documentation

(5) An Examination of the Possibility of Developing Traditional Folk Culture

The creation of a mechanism for creative transmission can, of course, not only be promoted by means of a manual on the way to support traditional folk culture. One more thing is required here, i.e. leading human resources who are capable of providing advice concerning the use of the manual, of thinking objectively, of pointing out flaws, etc. The purpose is linking this to the creation of a mechanism for autonomous transmission inside the community, through presenting a road map for leadership and transmission based on the manual, and initiating the people of the region in this roadmap.

The creation of the manual and the training of interpreters are, as it were, activities in which outsiders play a key role. However, support for folk performing arts that are closely embedded in the region, of course, has to consist mainly of activities that are conducted on the actual location. Therefore, what I would like to present next are support activities that are really conducted in the region and ways in which the activities need to be accomplished by local residents. The points (a) to (d) below are things that are conducted during the implementation process on the actual location within a series of flows.

The Implementation Process at the Actual Location:

(a) The Creation of Documentation by the People of the Region

Documentation of performing arts by outside researchers has so far frequently been conducted. However, this is transient documentation, and it rarely happens that, through this type of documentation, local residents are edified, or creative transmission is triggered. Therefore, by having the study and documentation themselves conducted by the hands of the people of the region, based on the manual for understanding the actual situation that has been created, it is possible to have these people learn about the nature and meaning of their own original culture, through this process. This will lead to the promotion of the formation of communities that are centered around folk performing arts and the spontaneous construction of transmission systems.

(b) The Classification of the Techniques

Each type of performing arts possesses its own peculiar techniques. Classifying these techniques and skills constitutes transmission of the art, while at the same time it is connected to the systematization of these techniques. However, this does not constitute conventional classification of techniques like it is conducted with the intention of “preservation”. This leads to standardization of the “types” of the arts, and stops their growth as “living” performing arts. In this case, this means systematization of the basic techniques that make up each of the performing arts, and the purposes are the creation of new works and the diversification of expressions, in the sense of merger with other performing arts. In other words, this means cultivating an environment where new art forms can enter into existence as development types for folk performing arts.

(c) The Organization of the Transmission

In each region, cases where preservation associations and societies have been organized in order to transmit peculiar folk performing arts can frequently be found. These associations and societies certainly fulfill the function of actors transmitting performance arts and techniques. However, they are not necessarily transmitting performance arts that serve as a communication tools that shape regional society. What I envision here is the creation of organizations that serve as a platform where elderly people pass on performance arts to the subsequent generations, and as a platform for intergenerational communication. Especially, since in the case of traditional folk songs, a prominent aspect is the individuality of the art, the majority of the organizations and communities that are centered around this type of songs have disappeared. It is difficult for transmitters of such performing arts to form transmission organizations on their own initiative, and it may be thought that support is needed. The purpose of such organizations is recreating in the present, as organizations, an environment where, just like in the old days, children naturally come into contact with and learn about performing arts in their daily lives, and, in doing so, passing on the meaning of these performing arts.

(d) The Preparation of Locations for the Performance of the Results

If an individual ends up just mastering skills or performing arts, this means that this performance art is merely a hobby, and this will not lead to the formation of active communities and creative transmission. One may assume that, through demonstrating performing arts that they have learned or are learning, performers will further cultivate their skills, and that they will deepen their awareness of these performing arts. Moreover, if the other residents of the region enjoy the performance conducted by people who are close to them, the number of people who newly recognize these performance arts may increase. Here, one regional community may emerge. Therefore, a location where the performing arts are performed as a result of earlier practice is prepared. This means rather than establishing performance facilities, providing opportunities where people can perform. For example, one may restore a location where at a time in the past performances were conducted in the form of festivals or annual events, even if it is eventually only a pseudo-restoration. All the people, i.e. the people who act in folk performing arts, the people who watch these, and the people who help out in these, share these and, therefore, they can really be called “performing arts”.

The Accumulation and Distribution of Documentation:

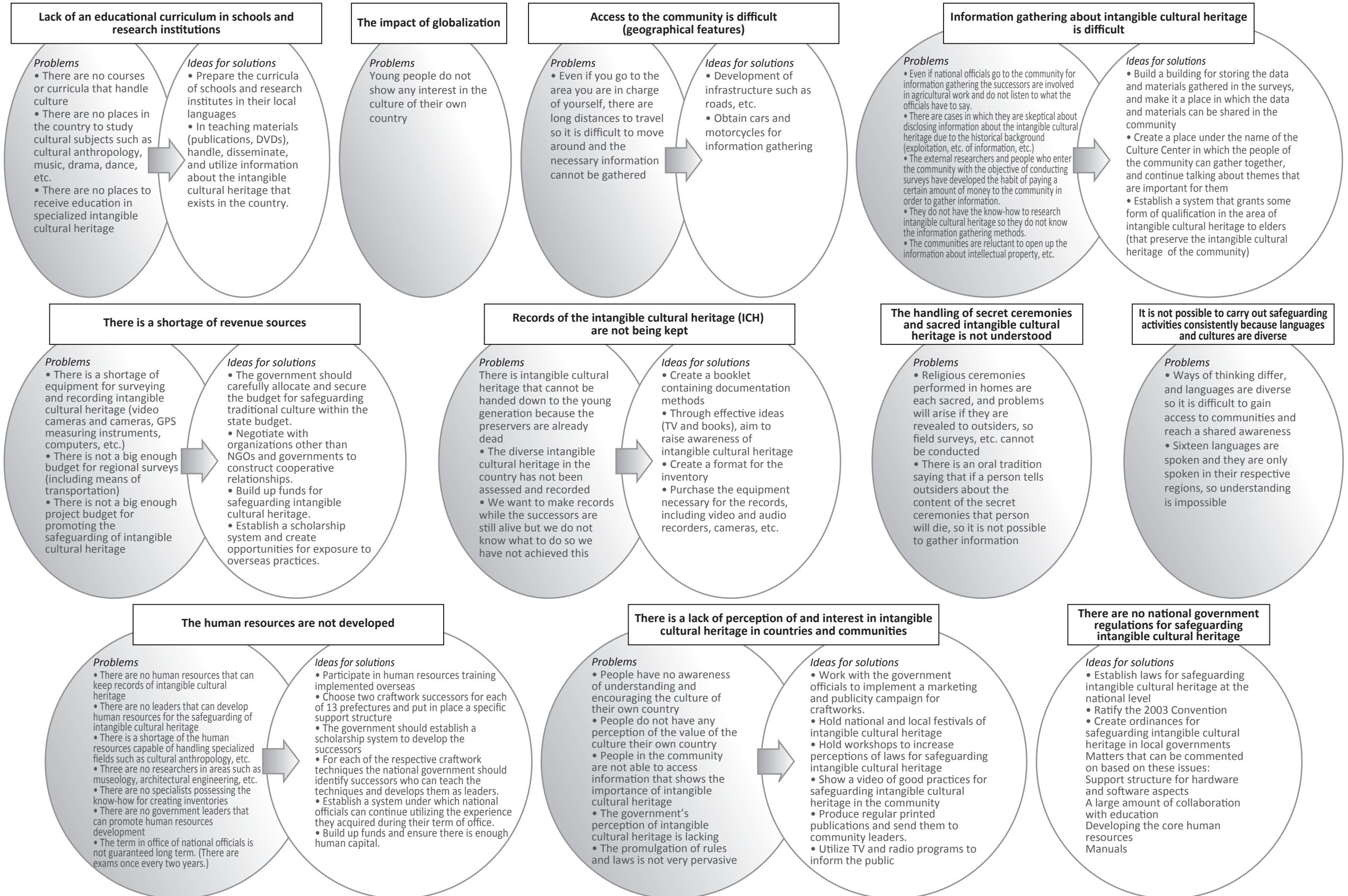
Through continuously conducting the above-mentioned points (1) to (3) of the process, documentation, techniques and transmission know-how concerning folk performing arts will inevitably accumulate. Unifying such information concerning each individual region and item of performing arts, and further opening it to the public will stimulate the edification of people in other regions and networking between each region. Therefore, as one process in the manners of support, it is required to establish institutions, organizations and facilities that play a central role in fulfilling these functions.

After having proceeded to the final discussion, the closing ceremony was held.

Ms. Cecilia Maria Belo de Assis, General-Director of Arts and Culture of the Ministry of Tourism, delivered a closing address as the representative of the participants of Timor-Leste. She said that the five-day study tour had been extremely productive and expressed her gratitude towards all persons involved in the study tour. Mr. Masanori Nagaoka, from the UNESCO Jakarta Office, expressed his gratitude towards IRCI and said that it was important to build cooperative relations in the future. Finally, Ms. Ohnuki, Deputy Director of IRCI, expressed her gratitude towards Ms. Assis and Mr. Nagaoka, said that, thanks to the active participation of all participants, the programme had turned out to be successful, and spoke words of gratitude towards the lecturers in the study tour, the people of the communities who kindly and willingly consented to accept the study tour, the museum officials, and the interpreters. Furthermore, interpretation from Tetum language to Portuguese language was delivered, and supplementary explanation was provided. Ms. Ohnuki extended her gratitude towards Mr. Nuno Vasco da Silva Miranda de Oliveira, who cooperated in deepening the understanding of the participants. Moreover, she stated that she would summarize the content of the five-day study tour and would widely share it with interested persons in countries of the Asia-Pacific Region who were not able to participate in the study tour. Thus, the programme came to an end.

“What is the most serious problem I am facing? What is the solution to that problem?”

Results of group work to analyze the issues related to the safeguarding of intangible cultural heritage in Timor-Leste



2

Lectures

Agency for Cultural Affairs, Japan

Oga City, Akita Prefecture

Yuki City, Ibaraki Prefecture

2. Lectures

2.1. Safeguarding Policies and Institutions at National Level

Japanese Administrative System for Safeguarding ICH

Kensaku Kikuchi

Chief Senior Specialist for Cultural Properties, Cultural Properties Department, Agency for Cultural Affairs, Japan

日本の無形文化遺産の保護制度 Japanese Administrative system for Safeguarding ICH

文化庁文化財部伝統文化課
主任文化財調査官 菊池健策
KIKUCHI Kensaku

Chief Senior Specialist for Cultural properties
Cultural properties Department
Agency for Cultural Affairs

アウトライン Outline

1. はじめに
Introduction
2. 無形の文化遺産の範囲
The scope of intangible cultural properties
3. 文化庁の組織と構成
The organization and structure of the Agency for Cultural Affairs
4. 文化財保護のシステム
The system for protecting cultural properties
5. 保護施策
Steps taken for protection

4. History of Cultural Property Protection

2004 Amendment

- Establishment of a protection system for cultural landscapes
- Folk techniques subject to protection
- Improvement of the cultural properties registration system

1996 Amendment

- Establishment of a registration system for cultural properties

1975 Amendment

- Improvement of buried cultural properties system
- Improvement of the folk cultural designation system (tangible & intangible properties)
- Establishment of zones for the preservation of groups of traditional buildings
- Establishment of protection system for preservation techniques

1954 Amendment

- Establishment of the designation system for intangible cultural properties
- Improvement of buried cultural properties system
- Establishment of the folk materials designation system

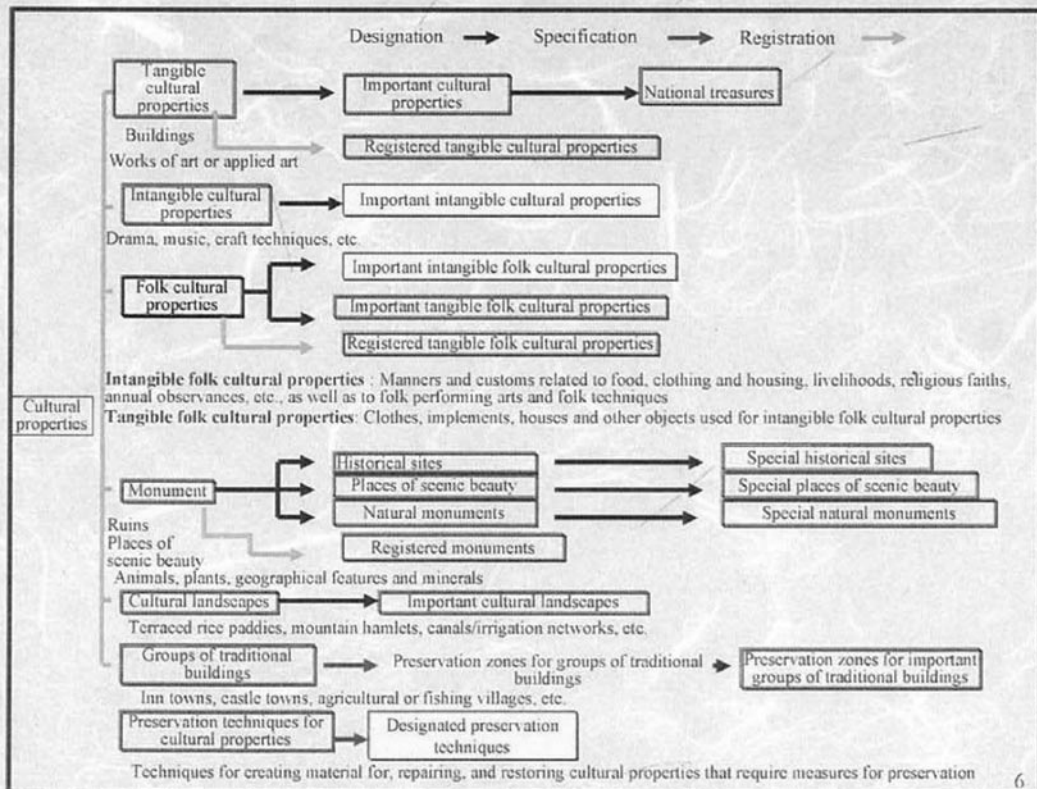
Folk materials subject to protection

Establishment of a protection system for intangible cultural properties

1950 Law for the Protection of Cultural Properties

9

Structure of Cultural Properties according to the Law for the Protection of Cultural Properties



2. 無形の文化遺産の範囲

日本における無形の文化財の範囲(1)

The scope of intangible cultural properties(1)

- 演劇、音楽、工芸技術、その他の無形の文化的所産で我が国にとって歴史上又は芸術上価値の高いもの(以下「無形文化財」という)
- Art and skill employed in drama, music and applied arts, and other intangible cultural products which possess a high historical and /or artistic value in and for this country (here in after referred to as “intangible cultural properties

(文化財保護法第2条第1項2号)

(Law for the Protection of Cultural Properties, Article 2, Paragraph 1, Item(2))

- 衣食住、生業、信仰、年中行事等に関する風俗慣習、民俗芸能、民俗技術及びこれらに用いられる衣服、器具、家屋、その他の物件で我が国民の生活の推移の理解のため欠くことのできないもの(以下「民俗文化財」という)(衣食住、生業、信仰、年中行事等に関する風俗慣習、民俗芸能、民俗技術…無形の民俗文化財)
- Manners and customs related to food, clothing and housing, livelihoods, religious faiths annual observance, etc, as well as to folk performing arts folk techniques, clothes, implements, houses and other objects used therefore, which are indispensable for the understanding of changes in our people’s modes of life (hereinafter referred to as “folk-cultural properties”) (Manners and customs, folk performing arts and folk techniques related to related to food, clothing and housing, livelihoods, religious faiths, annual observances... intangible folk cultural properties)

(文化財保護法第2条第1項3号)

(Law for the Protection of Cultural Properties, Article 2, Paragraph 1, Item(3))

日本における無形の文化財の範囲(2)

The scope of in tangible cultural properties(2)

■文部科学大臣は、文化財保存のために欠くことのできない伝統的な技術又は技能で保存の措置を講ずる必要があるものを選定保存技術として選定することができる

■The Minister of Education, Culture, Sports, Science and Technology may designate as traditional conservation techniques those traditional techniques of craftsmanship which are indispensable for the conservation of cultural properties and must be preserved with special measures.

(文化財保護法第147条)

Law for the Protection of Cultural Properties, Article 147)

●演劇・音楽、工芸技術、風俗慣習・民俗芸能・民俗技術、選定保存技術

●Drama and music, applied art, manner and customs, folk performing art, folk techniques, designated preservation techniques

3. 文化庁の組織

Structure of the Agency for Cultural Affairs

文化庁長官 Commissioner for Cultural Affairs

次 長 Deputy Commissioner for Cultural Affairs

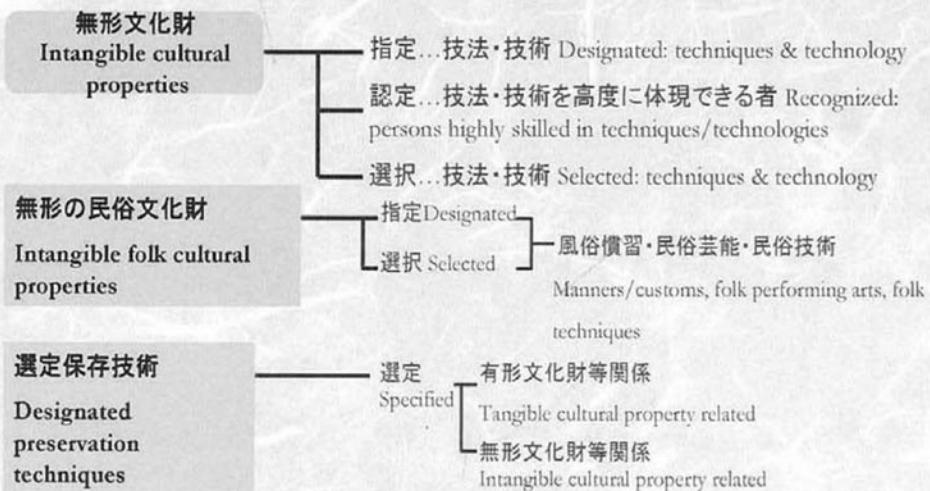


4. 文化財保護のシステム

Systems for protecting cultural properties

指定 認定 選定 選択

Designation, recognition, specification, and selection



現在の指定、選定、選択状況は以下のとおりである。(平成25年9月末現在)

①重要無形文化財 Important Intangible Cultural Properties

	各個認定		保持団体等認定	
	指定件数	保持者数	指定件数	保持団体等数
芸能	39	57	12	12
工芸技術	39	57(56)	14	14
合計	78	114(113)	26	26

()内の数は同一人物が2つの技の保持者として認定を受けているため実人数を示す

	Individual recognitions		Group recognitions	
	Designations	Holders	Designations	Holder groups
Performing arts	39	57	12	12
applied arts	39	57(56)	14	14
Total	78	114(113)	26	26

Note: Numbers in parentheses refer to the actual number of people due to the fact that the same person may "hold" two designated techniques

- ※重要無形文化財保持者(各個認定)には、技の錬磨向上及び伝承者養成のための経費として、「要無形文化財保存特別助成金」(1人年額200万円)を交付している。
- ※保持団体には伝承者養成のために必要な経費を交付している。

- ②重要無形民俗文化財 Important intangible folk cultural properties 281件
- 風俗慣習 Manners and customs 113件
- 民俗芸能 Folk performing arts 156件
- 民俗技術(平成17年度から施行) Folk techniques(commenced in 2005) 12件

- ③記録作成等の措置を講ずべき無形文化財 90件
- Intangible cultural properties requiring special measures such as the creation of records: 90

- ④記録作成等の措置を講ずべき無形の民俗文化財 605件
- Intangible folk cultural properties requiring special measures such as the creation of records: 605

- ⑤選定保存技術 Designated preservation techniques : 67

選定件数	保持者		保存団体	
	件数	人数	件数	団体数
67	46	52	29	31(29)団体

※保存団体には重複認定があり、()内は実団体数を示す

Specifications	Holders		Holder groups	
	Properties	People	Properties	Holder groups
67	46	52	29	31(29)

Note: The number in parentheses indicates the actual number of groups, as there are overlaps in preservation

5. 無形の文化財の保護施策

Steps taken for the protection of intangible cultural properties

重要無形文化財 Important intangible cultural properties

保持者

Holders

重要無形文化財保存特別助成金(定額)

Special Grant for the Preservation of Important Intangible Cultural Properties (fixed amount)

自己の技術錬磨・後継者養成

For improving or broadening holder skills training successors

保持団体・総合認定保持者の団体

Holder groups and groups of inclusively recognized holders

毎年補助金交付

事業内容・規模に応じて

Yearly grants: in accordance with the details and scale of projects

無形の文化財の保護施策

Steps taken for the protection of intangible cultural properties

無形の民俗文化財

Intangible folk cultural properties

保護団体等

Protection groups

補助金(必要に応じて)

Grants-in-aid (as necessary)

調査 用具の修理新調 伝承者養成

映像記録の作成等

Surveys, repair or fabrication of tools, successor training, creation of audio records, etc.

選定保存技術

Designated preservation technique

保持者

Holders

毎年補助金交付

Yearly grants-in-aid

保存団体

Preservation groups

毎年補助金交付

Yearly grants-in-aid

2. Lectures

2.2. Safeguarding Policies and Institutional Frameworks at Community Level

2.2.1. Oga Community, Oga City, Akita Prefecture

Engagements for the Preservation, Transmission, and Display of the Important Intangible Folk Cultural Property, ‘Oga no Namahage’

Yusuke Igarashi

Chief Curator, Cultural Asset Team, Lifelong Learning Division,
Oga Municipal Board of Education, Akita, Japan

1. Overview of Oga City

Oga City, Akita Prefecture, is located in the northeastern area (Tohoku) forming the northern portion of Japan’s Honshu Island. Akita Prefecture is itself in the northern part of Tohoku. Oga City covers the entire Oga Peninsular that juts into the Japan Sea at roughly the middle point of Akita’s seacoast.

Total area is 240.80 km², with east to west length of 23.88 km, and north to south, 24.36 km. The population (as of 31 October, 2013) of Oga City is 31,036 persons.

As for climate, the mean annual temperature is 10.8°C, with annual precipitation of 1,919 mm (2011, Japan Meteorological Agency). As Oga has a coastal climate, it has relatively warmer winters and cooler summers than interior portions of Akita Prefecture, and Oga also has, comparatively, very little snowfall. Official symbols have been established to represent the characteristics of the city: the city flower is the camellia (*tsubaki*), the city bird is the grey heron (*aosagi*), the city tree is the Japanese cedar cryptomeria (*sugi*), and the city fish is the sandfish (*Arctoscopus japonicus*) (*hata-hata*). The broader city area is blessed with a variety of plants and animals, and much of the city is located within the Oga National Park. With respect to the geoparks concept, a global engagement with UNESCO a key driver, the earth mantle movements that formed the Japan archipelago, and the cultural environments fostered in the land masses resulting from those changes, have received worldwide recognition, and the ‘Oga Peninsula-Ogata Geopark’ has been approved as a Japanese geopark.

Main industries are agriculture, chiefly rice farming, fisheries, and tourism, with visitors enjoying the area’s abundant natural beauty, the hot springs baths, and swimming in the sea. Oga City also has numerous cultural properties, including the Goshado hall of Akagami Shrine and the ruins of Wakimoto castle. In fact, a total of 70 sites in the city are national, prefecture, or city-designated cultural properties.

The city’s vision aims at Oga City serving as a “City of culture, with abundant education, tourism, and natural environments”. We consider Oga no Namahage-related efforts as one of our important policies for linking together city areas, for cultural transmission, and for boosting tourism.

2. The Oga no Namahage

On New Year's Eve night, 31 December (in Japanese, '*O-misoka*'), Oga no Namahage is performed at sites virtually everywhere in the Oga Peninsula. Young persons in the village (or neighborhood) put on the full-body straw covering, called a '*kede*', cover their faces with masks, and go from house to house, saying (in the local dialect), "Are there any crying children here? Any lazy ones?" This is the Namahage 'monster'. According to the customary practice from olden times, the family then politely serves the Namahage food and saké (rice wine). The Namahage then exorcises any potential calamities from the home, purifies evil hearts, and prays for an abundant harvest of food and fish. Persons who perform the Namahage, prior to their visiting local homes, first go to their local shrine or holy place and perform the '*jikkon*' ritual (literally, "letting the spirits of the gods enter one's mind and body", or becoming intimate with the local gods). Only after they have undergone this total purification can a person become a Namahage.

The Namahage practice is thought to have already been in place in Japan's Edo period (1603-1867). A certain Masumi Sagae depicted in an 1811 painting the Namahage as performed in an area of Oga known as Miyazawa. This is the oldest historical document known today depicting the Namahage. The Oga no Namahage has been transmitted from generation to generation as an important folk practice in the region; it is deeply imbedded in the daily lives of local people, and over time, the custom has undergone variations in each local area to become the Namahage practices of today.

Namahage has been showcased on television and in other media, and it has a high recognition rate nationwide as a representative practice of Akita Prefecture. In a survey of Oga City citizens regarding what they are proud of about their city, over 40% responded, 'Namahage'. While on the one hand Namahage's fame serves as an excellent tourist resource, one problem is that what occurs as a traditional practice on the night of 31 December has not been completely correctly spread.

3. Oga no Namahage as a Cultural Property: Preservation and Transmission

In Japan, where there are numerous folk cultural properties, Oga no Namahage has a unique form transmitted over generations. Rather than having just one preservation society engaged with the tradition for the entire city as a whole, there are a number of organisations in Oga City that perform their own respective activities. These include, for example, individual neighborhood associations, groups comprised only of children or only of adults, youth clubs, and so on, each having their own Namahage-related activities and events. With the decline of city population, districts exist where communities not having enough members to carry on by themselves have joined together with multiple other neighborhood associations to perform activities. With such year-on-year changes occurring, it is impossible to secure accurate numbers regarding practices; however, on 31 December, 2012, there were approximately 70 activities undertaken in the district.

The following five points can be considered main engagements performed by Oga City aimed at preserving and transmitting Oga no Namahage.

(1) The collection of old masks

The mask is core gear for Namahage performance. Since Namahage involves vehement body movements, both inside and outside the home, in most cases, masks require repair every year. Depending on the geographical area, while some masks have been handed down from olden times and carefully preserved, when a mask is damaged beyond a wearable state, it has to be replaced by a new one. We have requested that such damaged masks be donated to the city, which strives to preserve them. This provides the local area the opportunity to review, over a long period, the history of their masks. Old masks reflect the characteristics of the industry and production, etc., within the area in the period the mask was made and used: for example, coastal villages may use seaweed to represent the hair of Namahage, while a rice-growing village may use a *zaru* (bamboo basket) in the mask, or a mountain village use wood as material, and a wide variety of other examples.

Many of the collected masks are displayed in the Namahage Museum, a facility located in Oga City. As items that were actually used, these masks show the diversity of our regions and also give museum visitors a feel for the Namahage experience.

(2) Holding of Namahage clothing-making classes

After the mask, the clothing is the next important tool in the performance of Namahage. Although this clothing has slightly different names according to the city district, in most cases it is called '*kede*'. *Kede* are made from straw harvested the same year. Inasmuch as a certain length of straw is required for a *kede*, growing straw is not machine-cut, but rather harvested by hand. This straw is woven into the *kede*, and Oga City is striving to have such straw-weaving techniques transmitted down the generations. Called '*kede*-making classes', hands-on training in *kede*-weaving is provided to middle-school students living in Oga City. These sessions are held annually, in November and December, in areas that seek to revive their Namahage traditions, or in areas that have informed Oga City that they have no more *kede* clothing. Inasmuch as traditional weaving practices may differ from area to area, as much as possible, senior persons within the community are asked to serve as teachers.

(3) Creation of records and publications

The folk practice Oga no Namahage is closely related to the daily lives of local persons, and has been passed down through the ages with changes reflecting differences in historical periods. For example, it is said that the 'saké' that goes around at Namahage time was, at one time, Japanese saké or unrefined saké (*doburoku*), while today there is also beer or juice (inasmuch as youth under the drinking age (20) are often involved as Namahage). There have also been changes in the way masks are repaired, or in the words spoken by the Namahage, with some old ways having already become extinct. Therefore, whenever the opportunity presents itself, we seek to record on film or video current practices, costumes, and styles. Also, it is well known that as Namahage has become a tourist attraction, and has a high recognition-rate nationwide, there have been some resulting changes in the Namahage tradition. This is a major issue, and we also create pamphlets and illustrated guides, etc., in order to disseminate the correct meanings and customs of Namahage.

(4) Assistance grants

The practice of Namahage also serves to maintain links between different areas in the city. Therefore, not only as a means of protecting this cultural property, but also with the purpose of revitalizing local areas, assistance is granted in the form of monetary subsidies to the neighborhood associations that carry out the Namahage practices.

(5) Dissemination and publicity

As the Namahage practice is deeply integrated with local culture, some citizens see Namahage as a ‘matter of course’. Thus, evaluations of Namahage from outside Oga City and outside Akita Prefecture are used to raise local awareness of the culture, and to foster pride in this tradition that has been highly evaluated nationwide.

Since Namahage is performed in every locality on 31 December, although persons may participate in the Namahage practices of their own district, they have very few chances to view Namahage as practiced in other areas. We have thus established the Namahage Museum (described below) as well as pamphlets, etc., that help to disseminate knowledge of actual local practices. For even easier access, we have also created an Internet site where one can find this information. We are also aiming to pass on other related information, such as via pamphlets that introduce the methods of creating the *kede* clothing for the Namahage.

4. Engagements at the Namahage Museum: Business Operations, and Displays

The Namahage Museum is one of Oga City’s tourist facilities, located in the city’s Kitaura-shinzan district. The Museum was established in 1999, with the aims of preserving and transmitting Oga no Namage, and raising awareness regarding this tradition, and also with the purpose of serving as a tourist hub. To increase its capacity for attracting tourists, additional building was inaugurated in 2013, as well as a renewal overhaul. In addition to displays that introduce the practices of Namahage, 150 masks are also displayed, masks that were used in previous times, as well as a few masks that are still in use today.

Display arrangements in the Museum are as follows.

- Namahage information corner
Books, materials, and pictures concerning Namahage, and information search capabilities.
- Mystery hall
Videos and graphics regarding nature in Oga City, plus the city’s daily life and culture, and computer search capabilities.
- Namahage transmission hall
A 15-minute video showing Namahage as practiced on 31 December, etc., is shown on a large screen.
- Namahage wooden sculpted masks demonstration corner

The sculptor Chiaki Ishikawa demonstrates the sculpting of masks (not all of which will actually be used in local Namahage practices).

- Display corner
Graphic panels introduce representative legends of Namahage.
Similar practices in other countries are introduced, as well as masks from other parts of Akita Prefecture that have similar practices.
- Namahage ‘line-up’ corner
Display and collection of Namahage masks, currently 150 masks (60 masks before the Museum renewal reopening).

As for Museum business operations, a designated manager system has been introduced. The Museum building is owned by Oga City, and the additional building and large-scale renewal were implemented by the city. For the Museum’s operations and visitor-attraction activities, however, as well as for daily operations and business activities, the Oga Regional Promotion Public Corporation (a joint-stock company) is in charge.

Every year, between 120,000 and 140,000 people visit the Namahage Museum, with a total of 1.75 million visitors since its opening in 1999. As a hub facility for Oga City tourism, visitors come not only from all parts of Japan, but also in recent years, as tour groups from other Asian countries.

As stated above, not only is the Namahage Museum a key tourist facility, it also enables local citizens to see the masks and practices of other areas of their city, inasmuch as the Namahage events occur at the same time in every district of Oga City. As the sole institution of its kind dedicated to making known the actual practices and status of each local area, the Namahage Museum thus plays an extremely important role in the preservation and transmission of Oga no Namahage culture.

Next to the Museum is the Oga Shinzan Folklore Museum, which is dedicated solely to the re-enactment of Namahage practices that cannot be understood simply by Museum display alone. Here one also views a reconstruction of the interior of an old local home, itself a nationally registered tangible cultural property building. Here one can observe display of a visit of the Namahage to a local home, and the practices that accompany that visit. The practices are based on those of the Shinzan area in which the Folklore Museum is located. The business operations are performed by the Shinzan Shrine, thus differently from those of the Namahage Museum.

As every year-end approaches, Oga City receives numerous inquiries regarding the Namahage which is so well-known throughout Japan. “Where can we view the Namahage practices on New Year’s Eve?”, and “Where can we see the real, traditional Namahage practices?” Yet since the Namahage visits each of the family homes in the area on 31 December, it is extremely difficult for a tourist to view and experience the Namahage practices. For this reason, the Oga Shinzan Folklore Museum, with its reconstructions, enables visitors to have a hands-on experience of the Namahage all year round, making this Museum a precious resource.

5. Conclusion

Oga Namahage, a nationally designated important intangible folk culture property, is also a representative tourist attraction of Akita Prefecture, and has become well known throughout Japan. Meanwhile, it is also a fact that many forms of the Namahage that have become known are actually not authentic practices. Perhaps, for example, there are many Japanese who believe that the Namahage consists of putting on a ‘demon’ mask, and frightening local children until they shed tears.

It is a fact, however, that such frightening of children (due to the mask, etc., of the Namahage) is only one small part of the Namahage practices — at any rate, the grandfather and father of the home always speak up for the children, saying, “These are good children”. This is an important occasion for renewing the bonds between parents and children. The Namahage also has many educational aspects, including the fact that children know that when they do something wrong, even if no one else is watching, the Namahage can see them. The Namahage not only focuses on the children, but also the older persons of a household, telling them, “The New Year is coming, so you must stay positive and happy!” or “Stay healthy!” Thus, this is surely not an event solely for reproving and admonishing children.

The persons who become Namahage are chiefly individuals from the local district. Thus, the people of the community work together in fostering their children and taking care of their senior persons, to protect all — this serves to bind the region together. For the local people, then, Oga no Namahage is a very important ritual.

We therefore must not be only concerned with the one aspect of preserving this cultural property. The citizens and government of Oga City must work as one in striving to maintain and pass on the practices of Oga no Namahage. At the same time, we believe that it is our duty, as persons who live at this time, to communicate the authentic aspects of this rich local tradition and its practices.

2. Lectures

2.2. Safeguarding Policies and Institutional Frameworks at Community Level

2.2.1. Oga Community, Oga City, Akita Prefecture

Lecture Material

Information of Namahage Museum

NAMAHAHE Museum

Experience the folklore
of the Namahage

Exhibits



Shinpi Hall (Oga Room)

Experience Oga

Acquaint yourself with the nature and culture of Oga the birthplace of the Namahage legend.

A traditional boat carved out of a whole tree, as well as local tools and other items are displayed in this unique room complete with a mini forest containing screens and imbedded graphic panels.

A computerized information retrieval system is also provided.



Namahage Seizoroi (The Namahage Exhibit)

Enjoy a Variety of Styles

The masks and costumes on display represent the 110 former districts of Oga, showing the many different ways in which Namahage have been portrayed over the years.



Namahage Densho Hall (The Namahage Legend Theater)

The Authentic Story of the Namahage

During your visit to the Namahage Museum please make sure to view the short documentary film about the Namahage. The film explains the Namahage legend and it offers a peek inside the local houses during a visit from the Namahage, providing further insight into the people who love and preserve the Namahage tradition. "An evening with the Namahage" (15 minutes in length) will be shown every 30 minutes from 8:30 a.m.

Views from the Oga Peninsula's many scenic spots are also displayed throughout the day in this room.



Namahage Costume Booth

Here's your chance to change into a Namahage!

Please ask our staff members for assistance and they will help you try on the costumes.

Feel free to take photos.

Information

Opening times

Holidays / none (open 365 days a year)

Opening / 8:30a.m. to 5:00p.m.

Price

Price of Admission to Nahamage Museum

Combined Price (Shinzan Folklore Museum and Namahage Museum)

	Price of Admission to Nahamage Museum		Combined Price (Shinzan Folklore Museum and Namahage Museum)			(Jan. through Mar)*
	Single	Groups (15 or more)	Single	Groups (15 or more)	Groups (30 or more)	
Adults	500yen	450yen	800yen	750yen	700yen	1,000yen
Elementary, Junior High and High School Students	250yen	200yen	500yen	400yen	300yen	700yen

*Limitation at 9:30-15:30 of Sat&Sun

Namahage

The Legend of Oga's Namahage

999 Stone Stairs and the Namahage

Legend has it that the Han emperor brought five demonic ogres with him to Japan a little more than two millennia ago. These oni, as they are most commonly called in Japanese, stole crops and young women from Oga's villages. The villagers decided to trick these ogres, promising to give up all their young women if the demons could build a stone staircase of one thousand stairs in a single night. If, on the other hand, the oni failed to reach the local temple to which the stairs were to be built, they would have to leave Oga never to return again. The ogres accepted, and had reached 999 stairs when a quick-witted villager imitated a cock crowing for the arrival of dawn. The surprised and dismayed oni fled, never to be seen again.

The Namahage Festival

Designated a National Important Folk Cultural Property

Though this New Year's Eve ritual is observed throughout Oga, all that is known of its origins is that it is an old and important folk-cultural event. Namahage, played by young men in demonic masks and traditional straw garments, make the rounds of houses in their villages. They burst into these houses searching for new community members such as young wives and children. In an inimitable throaty scream, the Namahage encourage and order these newcomers to work and study hard, and obey their parents or in-laws. Other household members "protect" their relatives, assuring the Namahage that they are good people. The Namahage are then offered with a little sake and some food. There are several theories about the precise meaning of this rite, but one common theory is that it welcomes powerful deities who in turn bring good luck in the new year.

A Summary of Oga Shinzan Folklore Museum's Namahage Performance

Enjoy the Namahage ritual year-round.

The show is captivating, the banter between the Namahage and the household head is humorous, and they are both accentuated by the atmosphere of this converted traditional home. On New Year's Eve, sakidachi (a man who helps the Namahage as they visit villager's homes) calls on each house to make sure that the family isn't mourning the passing of a relative or coping with a serious illness of a family member. He also asks if the family has experienced the birth of a child in the passing year.

If any of the above things have happened in the past year, the sakidachi and the Namahage move on to another house. If nothing has occurred to prevent the visit, he asks if the Namahage may enter. With the permission of the head of the household, several Namahage enter the house.

The Namahage stomp around the house and eventually settle down near the fireplace, where they are served meals and sake (rice wine). The Namahage begin to talk with the head of the household and ask about the harvest and the health of the older members of the family. The Namahage then inquire about whether or not the older members are being adequately cared for by the younger members, and ask if everyone in the family worked hard (or studied hard) in the passing year. The Namahage warn the head of the household that they would be angry if someone in this family was lazy, disobedient, or not working hard. The head of the household tells the Namahage that everyone in the family worked very hard over the last year, and that no one was lazy. The head of the household reports about the passing year's harvest and asks the Namahage's favor for a good harvest in the coming year. The Namahage then promise to wish for another good harvest, as well as good health for the family.

Then, one of the Namahage points out that in fact some members of the family are indeed lazy because they did not even make the effort to come to the living room to greet their Namahage guests. The head of the household tries to convince the Namahage that none of his family members are lazy. To confirm this, one of the Namahage takes a book out of his pocket and begins to examine it. Since the Namahage see all that happens in the village from the top of the mountain and because they record all of this information in their secret book, Namahage you see, know everything about the villagers.

According to the book, the children did not study hard, nor did they adequately help their parents. The book also says that additionally his wife did not do anything to discipline the children either. The Namahage raise their voices, and decide that they will take the lazy children and their mother to the mountain. The head of the household apologizes, and tries to calm the Namahage by giving them more food and sake because he does not want his children and wife to be taken to the mountain. Despite his efforts, the Namahage stand up and start to look for the children and the mother.

The head of the household increases their efforts to pacify the Namahage. He gives mochi rice cakes to them, and promises to do his utmost to improve the attitudes of both his children and their mother. He begs the Namahage not to take his wife and children to the mountain this year. Finally, the Namahage tell the head of the household that they believe he is sincere about working to improve the attitudes of his family. Then, they instruct him on how he can call the Namahage back anytime (by clapping his hands three times while facing the mountain) just in case the children and his wife do not listen to him. The Namahage then leave the house, but warn that they will be back the following year. In Oga, Namahage are believed to chase away bad luck and evil spirits with their loud voices and noisy actions. Their visits also cause the villagers to reflect on the passing year. As it always has been in Oga, after the Namahage have left, it is time to welcome the new year.



Namahage Sedo Festival

This famous winter rite is the union of the folk Namahage tradition and a Shinto festival.

The festival begins with Chinkamayu no Mai, a sacred kagura dance particular to the area. This is followed by the dynamic Namahage dance and drums. Finally, fifteen Namahage march down from the mountain bearing torches, bringing the night to its climax. Don't miss the sticky rice cakes passed out by the demons themselves: they are said to ward off disaster.

2. Lectures

2.2. Safeguarding Policies and Institutional Frameworks at Community Level

2.2.2. Yuki Community, Yuki City, Ibaraki Prefecture

Engagements of Yuki City for the Safeguarding of Yuki-Tsumugi Production Techniques

Kiyomi Sekine

Chief, Division for Sports and Culture in the Yuki Municipal Board of Education, Ibaraki, Japan

1. Overview of Yuki City

Yuki City is located roughly in the centre of the Kanto Plain, in the westernmost part of Ibaraki Prefecture. The city has a population of around 53,000 people. The city is nestled in a land blessed with scenic beauty and an abundance of natural environments: to the east is Kinugawa River, Tagawa River is in the north, and Nishiniregawa River flows in the east, and there are rural sections of fields and trees, as well as Mt. Tsukuba-san.

Since Japan's Kamakura period (1185-1333), when Tomomitsu Yuki built his grand residence here, Yuki prospered as the castle town of the Yuki Family. Even today Yuki City follows the town divisions set in 1598 by the 18th generation family head, Hideyasu Yuki. Shrines and temples dot the city landscape, and one still finds many buildings constructed in the old '*kura*' ('warehouse') architectural style. Agriculture has flourished here since olden times, with the production of numerous crops as well as rice, including *hakusai* (Chinese cabbage), gourds for dried gourd shavings (*kanpyo*), tomatoes, etc. As for traditional productions, in addition to Yuki-tsumugi silk textiles, the town also has crafted goods from paulownia wood, including *kiri-geta* (traditional Japanese wooden clogs) and *kiri-tansu* (chests of drawers), plus other products, including refined sake (*seishu*), and so on.

The completed National Road No. 50 was opened in 2002, and currently, progress is being made on city projects including new urban development and industrial area rezoning. Yuki City is thus gaining prominence as a site of major development in the greater capital region, and it continues to progress towards its goal of serving as a hub city in the north Kanto region.

As for designated cultural properties, there are two nationally designated cultural properties, Yuki-tsumugi and a historical site dating from Japan's Nara period (710-794), the Yuki dilapidated temple ruins (*haiji-ato*). The city also boasts 17 prefecture-designated cultural properties, and 81 city-designated cultural properties. Further, 28 'warehouse'-style buildings and other structures are nationally registered tangible cultural properties, the second highest number of such registrations in Ibaraki Prefecture.

2. Overview of Yuki-tsumugi

Yuki-tsumugi is produced in an area along the Kinugawa River (approximately 20 km) in both Tochigi and Ibaraki Prefectures. The production is centered in Yuki City and its neighboring town of Oyama City in Tochigi Prefecture, with peripheral areas including Yachiyo Town, Chikusei City, Shimotsuke City, Shimotsuma City, etc.

The Yuki district has over a thousand-year history of woven stuff production, and the origin of Yuki-tsumugi is said to be the ‘Ashiginu’ silk offered to the Imperial Court during the Nara period. Due to its strength, warriors favoured Yuki silk clothing during the Kamakura period (1185-1333). From the time of the first head of the Yuki family, Tomomitsu, the Yuki family heads from generation to generation protected and fostered silk production. Over time, Yuki-tsumugi established its place as a famous regional product. In the ‘*Wakan Sansai Zue*’ (Illustrated Sino-Japanese Encyclopedia, 1713) of the Edo period (1603-1867), Yuki-tsumugi was introduced as a highest-class silk product. The ‘splash pattern’ called ‘*kasuri*’ was introduced during the Meiji Period (1868-1912); before that, either plain style or striped patterns were chiefly used.

There are two types of Yuki-tsumugi: ‘plain weave’ (*hiraori*) and ‘crepe weave’ (*chijimiori*). In ‘plain weave’, thread that has been hand-spun from silk floss is used as is (i.e., without twisting) as warp thread and woof thread, and woven. In ‘crepe weave’, weft (woof) thread is strongly twisted — this weaving style began in the late Meiji period. From the Taisho period (1912-26) to the middle of the Showa period (1926-89), this style flourished, as young women favoured the unique feeling on the skin of ‘crepe weave’; in 1962, ‘crepe weave’ accounted for 86% of all Yuki-tsumugi produced.

On 24 April, 1956, Yuki-tsumugi ‘plain weave’ (*hiraori*) style was designated an important intangible cultural property, and the “Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques” received government approval as the official preservation organisation. Since the national designation of *hiraori* style, there has been an annual decline in the production of ‘crepe weave’ (*chijimiori*), and today it accounts for only 3% of total production. It should be noted, however, that in 1953, *chijimiori* weaving technique was designated by Ibaraki Prefecture as an intangible cultural property.

Kimono made from Yuki-tsumugi are lightweight, warm, and strong, and the more the owner wears the garment, the more it fits naturally on their body. It is said that the Yuki-tsumugi kimono can be passed on from parent to child, and then on to a grandchild, for three generations. Pongee silk — the soft thin cloth woven from raw silk used for Yuki-tsumugi — is not for formal wear, but for garments worn in daily life. Yet Yuki-tsumugi clothing are known as high-class, fashionable garments of this type. While in the past Yuki-tsumugi was worn mainly by men, today, roughly 90% of production is used by women. The amount of Yuki-tsumugi produced is on the decline — in the top-producing period around 1980, 30,000 *tan* (a fabric measurement of at least 10 m in length for kimono) were produced, while today less than one-tenth that amount — around 2,000 *tan* yearly — is produced. This is thought to be due to changes in daily lifestyle in Japan, as there are few opportunities today to wear kimono.

3. Yuki-tsumugi Production Process

Pongee (*tsumugi*) is a kind of textile made with thread pulled from floss silk (from boiled cocoons). Silkworms make the cocoons. Silkworms grow while eating mulberry tree leaves, with repeated shedding of skin; they make their cocoons from the thread they eject from their mouths, and become a chrysalis. Boiled in baking soda, the cocoons become soft, and in warm water, they open up in a bag-like shape — this is floss silk (*mawata*). The work of spreading the cocoons to make the floss silk is called '*mawata-kake*'. Pongee was originally known as 'waste cocoons', because deformed or dirty cocoons that could not become silk thread were used to make clothing for the daily lives of the workers themselves. Thread made by pulling directly from the cocoon is called 'raw silk'. Material made from raw silk is smooth and glossy, while pongee looks like cotton and has a plain sense, with a unique feel and silk's brilliant aspects subdued. The Yuki district is suited for the growth of mulberry trees that serve as food for silkworms, and silkworm production has flourished here since olden days; over time, pongee became a byproduct of that production. Today as always only raw material is used that has passed a strict selection process. To make a single *tan* measure of Yuki-tsumugi (pongee), around 2,000 silkworms and 370-380 floss silk units are required. In the past, silkworm production was performed within Yuki City, but today, high-quality floss silk is purchased from Hobara Town in Fukuoka Prefecture.

There are more than 40 stages in the production process for Yuki-tsumugi. Even today, each and every process is performed by hand. There are three nationally designated requirements for this production:

- (1) All yarn used must be spun by hand from silk floss, and no hard-twisted yarn may be used;
- (2) When making a *kasuri* ('splash' or ikat) pattern, the skein must be tied by hand;
- (3) A 'back-strap' (*izari-ori*) loom (*jibata*) must be used.

The pongee thread (*ito-tsumugi*) is stiffened by wrapping the floss silk (*mawata*) around a tool called a *tsukushi* (a kind of standing spool), and while pulling out the end of the thread with fingers on one hand, wetting the thread with spittle with the fingers of the other hand. While ordinary thread is strengthened by twisting, the thread used for Yuki-tsumugi is non-twisted thread (*munen-shi*), and even worldwide, the use of non-twisted thread is said to be very rare. It takes two to three months to spin enough thread for one *tan* unit of fabric.

'*Kasuri-kukuri*' (or '*kasuri-kubiri*' — literally, "binding together for a splash pattern") is a technique for applying a pattern to the thread. Woven goods are either pre-dyed (i.e., the thread is dyed before weaving) or post-dyed (dyeing colors onto cloth after it has been woven); Yuki-tsumugi is pre-dyed. Following the design plan, each portion to which india ink has been applied is bound, one by one, with cotton yarn. If the same pressure is not applied evenly for this binding, the pattern will be uneven when dyed. The more detailed the pattern, the more times the binding process must be performed. A highly detailed pattern requires binding at several tens of thousands of sites. A representative Yuki-tsumugi pattern is the 'tortoise-shell', with a cross set into each hexagon to form a tortoise-shell pattern. For a textile cloth width of approximately 38 centimeters, the '80 tortoise shell' size has 80 of these individual tortoise shell patterns, and the '160 tortoise shell' size has 160.

Thus, the larger the number, the smaller the size of each individual ‘tortoise shell’, and the higher level of binding technique is required. Yuki-tsumugi is order-made; thus the craftsman does not determine the design, but rather follows the pattern requested by the ordering wholesaler.

The dyeing process is performed by a specialist worker known as a ‘*koya*’ (dyer). ‘Slap dyeing’ (*tataki-some*) is where the thread is beaten onto a rack for the dye to penetrate — the strength of the beating must be modified according to the strength of each individual binder’s work. While in the past indigo dyeing was the main type for Yuki-tsumugi, today chemical dyes account for 90% of dyed Yuki-tsumugi, enabling the production of fabrics with a wide variety of color combinations.

‘*Jibata-ori*’ is the weaving process using the ancient loom called the *jibata*. A strap around the weaver’s waist enables tension adjustments to the warp (vertical) thread, ensuring that no load is applied to the hand-spun thread. Woof (horizontal) thread is pressed with the loom alternatively using an *osa* (reed yarn guide) and a *hi* (oaken shuttle), a unique process. This enables production of fabric with luster and a tight thickness. It takes at least one month of weaving to make a single *tan* unit of fabric, while over half a year is required to weave an intricate pattern.

Each of the above-described processes is performed by a separate specialist, meaning that Yuki-tsumugi is the fruit of the handiwork of numerous individuals working together. The slap dyeing is performed by men, the spinning by older women, while mainly younger women do the loom weaving.

4. The Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques

At the time of its national designation, Yuki-tsumugi was first considered for a comprehensive designation, such that all workers were considered as holders. Six persons were chosen as representatives, two each from the spinning, dyeing, and loom-weaving processes, respectively. Thereafter, with the revision of the Law for the Protection of Cultural Properties in July 1975, a change was made from the comprehensive designation to a designated organisation. Thus, the Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques was established on 2 March, 1976, and on 30 April, 1976, the Association received official designation as the preservation organisation of the Important Intangible Cultural Property, Yuki-tsumugi. The Yuki Municipal Board of Education, Sports Section, serves as the secretariat of this preservation organisation.

When first established, the Association had 171 regular members, including top-notch experts: 60 spinners (30 from Ibaraki Prefecture, 30 from Tochigi Prefecture), 50 specialists of making *kasuri* patterns by hand-tying (25 from Ibaraki Prefecture, 25 from Tochigi Prefecture), and 50 loom operators (25 from Ibaraki Prefecture, 25 from Tochigi Prefecture). Currently, the Association has 108 regular members (32 spinners, 36 specialists of making *kasuri* patterns by hand-tying, 40 loom operators). This decline in members reflects the serious issues of the aging of specialist workers and the lack of sufficient successors to the work.

In the work to foster and train successors to be described hereafter, preservation organisation members (‘holders’) are serving as teachers in the transmission of their expert techniques.

5. Engagements by Yuki City

As a project under the national government's emergency employment measures of 2010 and 2011, the city officially requested the preservation organisation to be its organ to perform training and fostering work. Approximately ¥6 million was budgeted for this work, with all of the monies coming from assistance subsidies from the national government. Of this, approximately 50% was allocated as pay for the trainees, 30% as compensation to their teachers, with the remnant dedicated to materials expenses, rental fees for tools and equipment, etc. As an employment policy, 50% or more of the monies had to be dedicated to human labour costs. The training was set at five days weekly, six hours per day; three trainees (all of them women) with no experience were to be provided guidance by holders on an alternating basis, with weaving per person set at 2 *tan* units yearly. The requisites were persons less than age 45, and less than two years of experience with Yuki-tsumugi, and solicitation was performed in public employment agencies, Yuki City's Internet site, the City's public relations publication, etc. Each year, around 10 persons applied, with applications coming from far away places outside of Yuki City and even outside Ibaraki Prefecture. Many of these persons expressed a desire to carry on a traditional industry. The first *tan* of material would be one with no pattern, while the second *tan* was to have the splash pattern (*kasuri moyo*). The second *tan* was to be created at the holder's worksite (*hataya*, or weaving workshop); the work seven days prior to loom weaving (namely, the processes up to setting the dyed thread onto the loom) was also acquired. In the two-year period, six persons were trained in total, all of whom were women with no experience with Yuki-tsumugi. Four of these six women are still working at loom weaving of Yuki-tsumugi.

The employment measures project terminated in fiscal 2011; however, since that same year, the preservation organisation has been using assistance monies from the Agency for Cultural Affairs to implement its projects aimed at training successors. In the traditional handicrafts sector of Important Intangible Cultural Properties, there are 14 organisations in Japan serving as preservation organisations, 12 of which are performing financially assisted projects of this sort. Business expenses are approximately ¥10.3 million per year (including a fixed amount of 10 million subsidy), with the preservation organisation responsible for any expenses not covered therewith.

There are four main project types being performed:

- (1) training successors;
- (2) work presentations by trainees;
- (3) materials collection and organisation;
- (4) securement of raw materials, and tools and equipment.

As for (1) the fostering of successors, this is further divided into three project types: "project for training successors", "project for fostering trainees", and "lecture series on thread spinning".

In the project for training successors, successors (persons with experience in Yuki-tsumugi, who seek to become holders in the future) are instructed on a one-on-one basis by holders in the creation of textile fabrics. Currently, holders are striving to pass on higher-level techniques for the creation of fabrics with intricate, complicated patterns. This fiscal year (2013), six weaving shops are participating (six holders, six successors), with plans to create 12 *tan* units of fabric. Created fabrics

are to be displayed at city functions, etc., and then made into kimono for wearing at events, and to otherwise assist in public relations activities for Yuki-tsumugi. In addition, once every two years, holders and successors are taken for inspection tours to other production sites in Japan.

In the project for fostering trainees, instruction is given to persons who have less experience than successors. There are trainees who are learning loom weaving, and trainees who are learning thread spinning. The loom-weaving trainees undergo more-or-less identical training to that provided under the employment assistance measures project — here, two trainees study for one year the fundamentals of Yuki-tsumugi with the main focus on loom weaving. The thread-spinning training began from this fiscal year (2013); here, a holder spinner is the instructor, providing training in spinning for three hours per day, three days a week. While the two trainees had no experience when they started, now they are able to pull rather thin thread strands. The training site is the Traditional Handicrafts Centre in Yuki City, and the trainees are also able to perform PR work via explanation of their work to tourists who visit the Centre, etc. There are plans to use the thread spun by the trainees in the fabric-making performed in the project for fostering successors.

The lecture series on thread spinning consists of 10 seminars held yearly, for two hours each seminar, with spinning holders serving as instructors. Participation is free of charge, with tools and materials prepared by the Preservation Association. These seminars are popular among participants, who say that it is more stimulating to work with many others, comparing their spun thread, than it is to work at home alone in silence. This year a seminar is planned also for teaching floss-silk making.

As for (2), training presentations, these are events where fabrics made in the successor-fostering project are displayed in public facilities within Yuki City. Ordinary people may enjoy these presentations, free of charge. In addition to the displays, visitors also have a chance to view actual demonstrations spinning and loom operating, all of which contribute to the public-relations nature of these events. The funding provided for such presentation events is also used to purchase display materials and other necessary equipment.

As for (3), materials collection and organisation, this consists of both the purchasing of reference materials, and the preservation and storage of produced fabrics. As ‘paste’ (wheat flour dissolved in water) is used to increase the strength of woven fabric, there is a job of removing this ‘paste’ from the material. This paste-removal work is an important task in bringing out the high-quality feel of Yuki-tsumugi, and is also necessary because insects will eat the paste if left on the fabric. Every year, work is commissioned to a specialist company. Fabric that has undergone paste removal is then made into kimono (or other clothing), or is stored in market-purchased paulownia-wood boxes (paulownia is especially suited to the storage of kimono due to its moisture-prevention and insect-repellent effects).

As for (4), securement of raw materials, and tools and equipment, purchase is made of the *tsukushi* tools (spool-like tool) used in spinning, and *oboke* (special tubs) used for keeping spun thread. This year there is a plan to buy a *jibata* loom as well. Craftsmen who make such tools and equipment have become rare in recent years.

As for the breakdown of expenses, item (1) fostering of successors (and its sub-headings) account for most of the monies, from 80% to 90%. Although the current focus is fostering loom-operator successors, the plan is to also place emphasis into the future of raising up specialists of making *kasuri* patterns by hand-tying as well.

6. Inscription on the UNESCO's Representative List of Intangible Cultural Heritage

In April 2009, Yuki City was informed that persons in charge at Ibaraki Prefectural government desired to apply for inscription on the Representative List of Intangible Cultural Heritage of UNESCO (United Nations Educational, Scientific, and Cultural Organisation). In May, work was initiated towards creating the photographs and DVD required for the UNESCO application submission. (Japan's Agency for Cultural Affairs was in charge of creating the actual application documents.) In June, the City submitted a nine-minute video and 10 photographs. Persons in charge from the Agency for Cultural Affairs provided advice in the creation of the required materials. As much as possible, we tried to use recent photographs, and to include presentation of the current status of fostering successors and regarding the teaching of Yuki-tsumugi to children, etc. In May 2010, preliminary examination was performed by the UNESCO's Subsidiary Body. While Japan submitted 13 application candidates including Yuki-tsumugi, only two items underwent the prior examination process at that time, Yuki-tsumugi and the 'ensemble dance' (*kumi odori*) of Okinawa Prefecture; examination of the other items was postponed to the following fiscal year and thereafter. On 16 November, 2010, Yuki-tsumugi's inscription on the Representation List was officially decided.

After the inscription, the City created pamphlets and a DVD (Japanese versions and English versions), and we have been working to use these in our PR activities, for example, by showing the DVD at events and by distributing the pamphlets to relevant facilities and organisations. The DVD is 40 minutes long, with new video added to the video created for the UNESCO application. We are now considering the filming of additional videos for use in training of successors. In August 2011, the City held a Memorial Exhibition in the Ibaraki Prefecture Museum, which included lectures by holders and production demonstrations for visitors. On November 6, 2011, as a memorial event, we held at a cultural facility within Yuki City a Memorial Ceremony, a talk show, a fashion show, demonstration of actual Yuki-tsumugi production, and a Celebration Party. For this event, an Executive Committee was formed chiefly of persons involved with Yuki-tsumugi, and this Committee performed the required preparations for the event. Over 600 persons participated, including ordinary people as well as persons involved with Yuki-tsumugi, thereby enabling awareness regarding the inscription on the Representative List and the superior techniques of Yuki-tsumugi to be raised. Although the event was scheduled for a period soon after the inscription, this was postponed due to the effects of the Great East Japan Earthquake of March 2011; this event was finally held just one year after the official inscription. We have also been performing other activities to ensure that as many people as possible learn about Yuki-tsumugi. Such activities include displays and production demonstrations at, for example, Yuki City's Coming-of-Age Day (*seijin-shiki*) celebrations, the City Marathon, and so on.

As of this writing, three years have passed since the inscription of Yuki-tsumugi on the UNESCO's Representative List of Intangible Cultural Heritage. Although reports by mass communications outlets (newspaper, TV, etc.) have increased since the inscription, the production

environment remains severe, and certain holders have been forced to go out of business. It is difficult to earn a living with Yuki-tsumugi alone, and some craftsmen carry on side businesses or other work in addition to their Yuki-tsumugi production. As for the young successors, even when they have learned the techniques in the fostering project, the lack of orders means that they have few opportunities to use these techniques. An important issue is considering how to establish a system that will give these persons opportunities after their training period is finished. Into the future, Yuki City will continue to strive to train successors in cooperation with the Preservation Association.

2. Lectures

2.2. Safeguarding Policies and Institutional Frameworks at Community Level

2.2.2. Yuki Community, Yuki City, Ibaraki Prefecture

Lecture Material A: Lecture Summary

Current Status and Issues on Transmitting Yuki-tsumugi Technique

Hiroshi Nomura

Head, Association for the Preservation of Honba Yuki-tsumugi Weaving Technique

1. Overview of the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique

The association was launched in March 2, 1976 and on April 30 the same year was certified as the organization for preserving the important intangible cultural property yuki-tsumugi.

It is comprised of craftspeople (as a general rule persons aged at least 40 years old with over 20 years of experience) who are outstanding at the skills required for the designation, including thread-spinning, kasuri-kukuri (kasuri tying), and jibata-ori (weaving on a loom called “jibata”). The membership is limited to a maximum of 160 (60 doing thread-spinning, 50 doing kasuri-kukuri, and 50 doing jibata-ori) but there are currently 109 members (32 doing thread-spinning, 36 doing kasuri-kukuri, and 41 doing jibata-ori).

The head directors of the Ibaraki Prefecture Honba Yuki-tsumugi Textiles Cooperative Association (IYTA) and the Tochigi Prefecture Honba Yuki-tsumugi Textiles Cooperative Association (TYTA) serve as the chair and vice-chair, replacing each other every two years. In fiscal year 2013 it is Chair Hiroshi Nomura (Ibaraki) and Vice-Chair Kotaro Ishikawa (Tochigi).

2. Overview of the Weaving Studio

My late father began production of yuki-tsumugi as a side job while working in agriculture. In 1973 I graduated from high school and at the same time got a job, and in 1974 I established a limited liability company. In 1987 my father died and I became president of the company, a position in which I remain today.

The craft centre was previously in the same building as my residence but in 1999 we constructed a workplace in the current location (on the premises of my home).

Currently, with my wife, a total of four people are engaged in weaving at the workplace, me and three weavers, my employees. Furthermore, there are three or four weavers who take looms to their own homes to do their weaving.

3. Current Status and Issues in the Inheritance of the Technique

Regarding *jibata-ori*, Ibaraki Prefecture's Textile Industry Training Centre is teaching trainees so there are young successors, but there is a serious shortage of thread-spinning and *kasuri-kukuri* successors. The teaching of thread-spinning successors has only just started in the current fiscal year as a national government subsidized project, and it is currently difficult to supply the thread. As for *kasuri-kukuri*, even a person in their 50s is on the young side and there are almost no young successors. Yuki-tsumugi is made to order and if there are no orders it is not possible for the technique to be inherited. There used to be orders for complex patterns such as all-over patterns, etc. but in recent years there has been little demand for *kasuri* patterns, so inheritance of the technique is difficult. *Kasuri-kukuri* is men's work and it is difficult to make a living out of yuki-tsumugi, so no successors are taught.

In the old days children naturally inherited the work done by their parents and it was possible for children to inherit nature and techniques from their parents but these days the industry struggles to survive by receiving aid from the national government.

2. Lectures

2.2. Safeguarding Policies and Institutional Frameworks at Community Level

2.2.2. Yuki Community, Yuki City, Ibaraki Prefecture

Lecture Material B

Tsumugi-no-Yakata, Information Leaflet

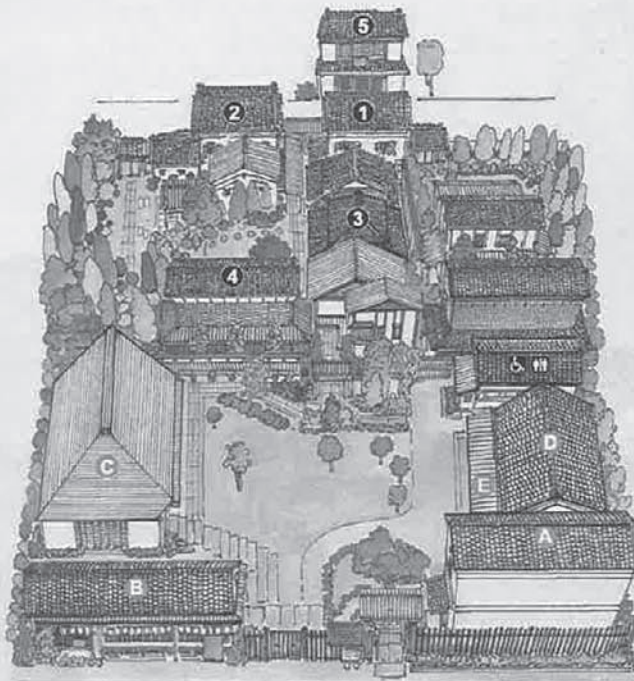
Welcome to Tsumugi-no-Yakata

Yuki-tsumugi refers to the spinning of Japan's oldest silk fabric, one that has a 2,000-year history.

This technique has not changed, and continues to be handed down from generation to generation.

Tsumugi-no-Yakata is a comprehensive facility for *Yuki-tsumugi*.

Our facility provides visitors with an opportunity not only to see finished products but to learn about the long traditions of the craft, the complete process cycle, and the remarkable handcrafting skills that are involved. As well as providing an introduction to all aspects of *Yuki-tsumugi*, it is a place where visitors can experience the craft for themselves.



Important Intangible Cultural
Teori Authentic Yuki-Tsumugi Fabric Dyeing

手緒

Member, Japanese Association of

Production techniques recognized as an Important



Itotsumugi

Kasurukukuri

B

世に見る

[General Guidance]

[Sales of Small Hand-spun Silk Articles] [Jibataori Demonstration]

With a desire to have many people experience the allure of *Yuki-Tsumugi*, *Yuinomise* makes and sells independently designed small hand-spun silk articles. The attractive assortment offers something for everyone.



C

古民家 陳列館

[Yuki-Tsumugi Chinretsu]



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ible Cultural Asset:
Fabric Dyeing / Weaving Museum

緒里 Teori

Association of Museums

an Important Intangible Cultural Asset



Arakukuri

Jibatiori



Yuki-Tsumugi Fabric Dyeing / Weaving Museum "Teori" is the only museum in Japan that tells the history of *Yuki-Tsumugi*. Starting with an introduction to the production process, the museum traces the 2,000-year history of *Yuki-Tsumugi*, including explanations and exhibits of actual articles such as tools, priceless treasures, ancient writings, and the evolution of patterns used by artisans over two millennia.

Admission fee:
adult 200 yen; student 100 yen

世 Yuinomise

Articles]

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利館 Kominka Chinretsukan

Chinretsukan/Exhibition Hall]

This 150-plus-year-old historic home was moved and reconstructed as a *Yuki-tsumugi* exhibit facility. The beauty of the old materials, which were nurtured and matured over the long years, helped to create a space suitable for *Yuki-Tsumugi*. The facility exhibits a large number of *Yuki-Tsumugi* hand-spun silk articles. Visitors can actually touch the articles they see.



織場館 Oribakan

[Dyeing / Weaving Experience]

Weaving Experience

Visitors choose their favorite color from among a large selection of threads, and then weave a coaster, table center piece, or other such article. Even someone with no prior experience can weave a small item in about half an hour.

Plant Dyeing Experience

Starting with indigo (blue) dyeing, plant dyeing can be enjoyed according to the colors of the season, such as cherry blossom (spring) season and fall.



Materials such as T-shirts and shawls are in abundance. Work items such as aprons and boots are available free of charge to protect visitors' clothes.

Reservations and inquiries: Call 0296-33-5633

E-mail: tumuginoyakata@okujun.co.jp

- ◆ **Hands-on experience fee: 800 yen on up**
 - ◆ **Required time: 30 minutes or more**
- Persons wishing to participate in a hands-on experience activity should contact *Oribakan* ahead of time for confirmation.

*If you would like to arrange for hands-on experience as an organization or school, be sure to contact *Oribakan*.

*Since the buildings are still being used for company offices, some areas of the interior are off limits to the public.

Lounge <inside Oribakan>

Visitors can relax on the veranda that overlooks the *Kominka* (historic home) and courtyard.

*This area is available free of charge. Meals are also available (requires reservation).



3

Articles on Problems on Safeguarding ICH in Timor-Leste

Timor-Leste (National Level)

Manufahi District

Covalima District

3. Articles on Problems on Safeguarding ICH in Timor-Leste

3.1. National Level Timor-Leste

Kondisi dan Masalah Terkini Dalam Melestarikan Warisan Budaya Takberwujud di Timor-Leste

Irene Gonçalves dos Reis

Head of Research and Publishing Section in National Directorate of Culture Heritage, Ministry of Tourism

I. Pendahuluan

Wujud kebudayaan secara umum dibedakan menjadi dua bagian yakni: kebudayaan material (berwujud) dan kebudayaan imaterial (takberwujud).

Warisan budaya “takberwujud” meliputi segala praktek, representasi, ekspresi, pengetahuan, keterampilan serta alat-alat, benda (alamiah), artefak dan ruang-ruang budaya terkait dengannya yang diakui oleh berbagai komunitas, kelompok sebagai bagian warisan budaya mereka. Warisan budaya takberwujud ini, yang diwariskan dari generasi ke generasi, senantiasa diciptakan kembali oleh berbagai komunitas dan kelompok sebagai tanggapan mereka terhadap lingkungannya, interaksinya dengan alam, serta sejarahnya, dan memberikan mereka rasa jati diri dan keberlanjutan, untuk memajukan penghormatan keanekaragaman budaya dan daya cipta insani.

Warisan budaya takberwujud, diwujudkan antara lain di bidang-bidang berikut: tradisi dan ekspresi lisan, termasuk bahasa sebagai wahana warisan budaya takberwujud; seni pertunjukan; adat istiadat masyarakat, ritus, dan perayaan-perayaan; pengetahuan dan kebiasaan perilaku mengenai alam dan semesta; kemahiran kerajinan tradisional.

Warisan Budaya Takberwujud Timor-Leste merupakan bukti perkembangan kebudayaan masyarakat Timor-Leste. Oleh karena itu, untuk melestarikannya adalah mengetahui, mengenali sehingga terbangun rasa memiliki dan menghargai warisan budaya tersebut.

Pelestarian terhadap warisan budaya takberwujud dapat dilakukan dalam bentuk perlindungan, pengembangan, dan pemanfaatan.

Perlindungan berarti tindakan yang bertujuan menjamin kelestarian warisan budaya, misalnya secara hukum atau melalui peraturan dan kebijakan terkait warisan budaya takberwujud, dokumentasi, penelitian, dan pendidikan. Setelah itu, perlu dilakukan pengembangan yang dapat dilakukan melalui penelitian dan promosi. Untuk lebih dapat dirasakan oleh masyarakat, warisan budaya takberwujud dapat dimanfaatkan dalam berbagai bentuk seperti pemanfaatan pariwisata, sosial, keagamaan, ekonomi, internalisasi nilai dan diplomasi budaya. Seluruh upaya tersebut harus tetap memegang prinsip pelestarian yang tidak merusak nilai-nilai budaya masyarakat Timor-Leste.

II. Keadaan Budaya Tak Berwujud di Timor-Leste

2.1. Seni Tari dan Musik

Perbedaan bahasa kadang-kadang sudah menunjukkan adanya perbedaan seni dan budaya antara suku bangsa yang satu dengan suku bangsa yang lain. Tetapi dalam seni tari dan musik kiranya perbedaan itu tidak begitu menyolok. Hal ini bisa dilihat dari bentuk instrumen-instrumen musik yang dipakai sebagai iringan tari-tarian. Alat musik yang umum dimiliki oleh setiap etnik di Timor-Leste pada umumnya adalah gendang yang dibuat dari kayu dan kulit kambing dan gong kecil. Alat musik ini merupakan instrumen tarian yang umum digunakan di Timor-Leste.

Apabila diingat bahwa tari adalah ekspresi jiwa manusia yang diwujudkan dalam bentuk gerak-gerak ritmis yang indah, dan tari merupakan bahasa gerak untuk mengungkapkan perasaan dan kemauan manusia, maka bukan mustahil kalau di Timor-Leste umumnya bentuk tari dari suku yang satu dengan yang lain kadang-kadang mirip atau bahkan sama. Tarian untuk tujuan yang satu kadang-kadang sama pula dengan tari untuk tujuan yang lain. Sebagai contoh adalah tebe-tebe, tarian rakyat yang sangat populer di seluruh Pelosok Timor-Leste, yang disebut dengan berbagai nama sesuai bahasa daerah masing-masing.

Beberapa tarian orang Timor-Leste merupakan tari-tarian upacara yang dianggap keramat dan tidak boleh dipertunjukkan di sembarang tempat dan waktu. Akan tetapi, perkembangan terakhir menunjukkan bahwa tarian itu kini digarap sedemikian rupa menjadi seni pertunjukkan (performing arts).

Dengan demikian, dalam menggarap tariannya mereka lebih mementingkan tujuan dari pada bentuk. Memang, dengan terbukanya Timor-Leste dalam pergaulan yang lebih luas, sekarang di sana-sini timbul tari-tarian yang bersifat sekuler yang lebih merupakan garapan yang khusus untuk ditonton atau juga sebagai sarana ungkapan bergembira atau pergaulan. Sebagai contoh yang jelas misalnya tari Olorindah dan tari Tais mutin yang sangat digemari oleh muda-mudi pada umumnya.

2.2. Bahasa

RDTL memiliki 16 bahasa daerah. 12 diantaranya merupakan bahasa Austronesia antara lain;

tetun, habun, kawaimina (= dialek kairui, waima'a, midiki, naueti), galolen, atauru, idalaka (= dialek idaté, isní, lolein, lakalei), mambae, tokodede, kemak, bekais, baikenu dan makuva.

Sedangkan 4 bahasa lainnya merupakan bahasa yang asal-usulnya dari Papua antara lain: — bunak, makasae, makalero dan fataluku — para bahasawan mengklasifikasikannya sebagai bahasa Papua, karena asal muasal mereka adalah dari Papua Barat.

2.3. Sastra lisan (Tradisi Lisan)

Salah satu kebudayaan di Timor-Leste yang perlu dilestarikan adalah tradisi lisan dan cerita rakyat. Pada umumnya tuturan lisan ini mengandung unsur sejarah, terutama sejarah tentang asal-

usul suatu kerajaan atau suku tertentu. Biasanya diceritakan pada waktu tertentu dan oleh tukang cerita tertentu. Tradisi ini masih tetap dipertahankan bahkan dianggap sebagai arsip tradisional yang berfungsi untuk menyimpan informasi tentang keadaan masyarakat di masa lampau.

Dalam tradisi sastra lisan, masyarakat Timor-Leste mengenal beberapa jenis tuturan lisan misalnya: ai-knanoik (cerita rakyat), ai-sasiik (teka-teki), ai-knananuk (semacam pantun yang dilagukan), dan tradisi hamulak (do'a ritual).

Wujud tradisi lisan ini pada umumnya terdapat di seluruh pelosok desa walaupun diungkapkan dengan menggunakan bahasa yang berbeda, namun memiliki isi dan bentuk yang sama; misalnya Hamulak (tradisi lisan etnik tetun), Gase (tradisi lisan etnik Kemak), The'a (tradisi lisan etnik bunak) Letemumu (tradisi lisan etnik Fataluku), Sergala (tradisi lisan etnik Mambae) dan lain-lain. Di dalam tradisi-tradisi inilah masyarakat mengungkapkan isi hatinya, ekspresi seni mereka dan hal-hal lain yang berkaitan dengan kehidupannya di masa lampau yang dituturkan dari generasi ke generasi.

Tradisi-tradisi tersebut di atas sampai saat ini masih tetap diciptakan, diapresiasi, dan dihayati sebagai salah satu bentuk sastra oleh masyarakat pendukungnya, bahkan sudah penetrasi ke dalam aktivitas-aktivitas modern seperti menerima tamu yang dianggap penting, dalam peresmian gereja, pentahbisan imam baru dll. Sebelum masuknya agama universal, masyarakat Timor-Leste menggunakan tradisi ini sebagai sebuah bahasa ritual yang digunakan dalam pengungkapan doa-doa ritual. Masih dipertahankannya tradisi ini menunjukkan bahwa salah satu unsur kebudayaan ini masih memiliki fungsi bagi masyarakat pendukungnya sebagai sarana mempertahankan nilai-nilai luhur yang dihormati masyarakat.

Melalui Tradisi lisan itulah masyarakat berkomunikasi, mewariskan dan mengembangkan pengetahuan dan pola sikap mereka tentang kehidupan.

Masyarakat etnik Tetun mengenal paling kurang tiga jenis tradisi lisan yang dikategorikan sebagai karya sastra Timor-Leste yang perlu dipelihara dan dilestarikan dari kepunahannya yakni: 1) Ai-knanoik (cerita rakyat), 2) Ai-knananuk atau dadolin, dan 3) Hamulak (doa ritual). Ketiga jenis tradisi lisan ini walaupun sampai sekarang masih tetap dipertahankan, namun pada suatu saat akan punah, karena akan digeser oleh arus modernisasi. Anak-anak kecil yang pada jaman dulu selalu mengelilingi tukang cerita jika menjelang tidur, saat ini menghabiskan waktunya untuk menonton Televisi. Cerita-cerita rakyat ini didalamnya tersimpan nilai-nilai luhur bangsa yang perlu dijaga dan dilestarikan agar tidak hilang ditelang oleh arus globalisasi.

2.4. Mutun mate

Mutun Mate adalah sebuah acara ritual keagamaan yang ditandai dengan pelaksanaan “ibadat” dalam hal melakukan doa-doa ritual (Hamulak) dan tindakan membunuh hewan kurban (“tunu” yakni kurban bakar) dengan maksud sebagai silih terhadap dosa-dosa manusia arwah selama di Alam Nyata, juga dijadikan momen yang dikhususkan bagi doa-doa pembebasan para arwah di Alam Maya. Dosa-dosa manusia selama di alam nyata merupakan belunggu manusia arwah di Alam Maya, merintang manusia arwah memasuki Alam Roh. Hakekat peristiwa dari tradisi mutun mate adalah kurban pembebasan arwah dari alam maya.

2.5. Budaya tunu (kurban untuk arwah para leluhur)

Tradisi ini dilakukan biasanya untuk meminta pertolongan kepada kukun (arwah leluhur di alam baka), agar memperoleh ketentraman, kedamaian, dan kesehatan yang baik dalam kehidupan sehari-hari. Bila ada anggota keluarga yang sakit, maka hal itu adalah merupakan murka para leluhur yang tidak senang dengan perbuatan mereka, dan untuk memulihkan kembali kesehatannya dilakukan upacara ritual tunu dengan maksud untuk menyampaikan permohonan maaf atas kelalaiannya. Demikian juga jika tidak memperoleh hasil panen yang baik dan musibah seperti banjir, gempa bumi, dan kekeringan yang berkepanjangan.

2.6. Pencatatan Budaya takberwujud di Timor leste

No.	Nama warisan Budaya	Lokasi	Keterangan
1	The'a ai-hun ancia	Bobonaro	Tradisi lisan
2	Ai-hulun	Ainaro	Tradisi lisan
3	Hamulak ai-hun	Fohoren	Tradisi lisan
4	Tari tais mutin	Suai Kamanasa	Tarian tradisional
5	Tari ai-loos	Suai Loro	Tarian tradisional
6	Tari Biso'ot Kutek	Oekusi	Tarian Tradional
7	Tebedai	Kasa/Ainaro	Musik dan tarian
8	Fui	Triloka/Baukau	Alat musik
9	Lakadou	Aileu	Alat musik
10	Titir	Likisa	Alat musik
11	Sanan rai/priuk	Manatuto	Alat masak
12	Kini-kini	Oekusi	Perhiasan
13	Ai-toos	Fohoren	Patung kayu
14	Dll.		

III. Masalah Terkini Dalam Melestarikan dan Menjaga Warisan Budaya Tak Berwujud di Timor-Leste

3.1. Masalah Terkini dalam Melestarikan Warisan Budaya Takberwujud

Salah satu ciri bangsa besar dan maju adalah bangsa yang mampu menghargai dan melestarikan warisan budaya nenek moyang mereka. Semakin banyak warisan budaya masa lampau yang bisa digali dan dilestarikan, maka sudah semestinyalah peninggalan budaya tersebut semakin dihargai. Barulah disadari betapa kaya dan melimpahnya warisan budaya nenek moyang kita yang ternyata selama ini terabaikan, terlantar dan tidak dipedulikan. Penyebabnya bisa karena ketidaktahuan, kurangnya kesadaran dan pemahaman akan pentingnya warisan budaya. Menyadari akan hal ini pemerintah telah mengeluarkan Peraturan Pemerintah no 25/2011/ 14 September tentang perlindungan warisan budaya Timor-Leste. Sampai saat ini sedang diupayakan untuk meratifikasi konvensi tentang warisan budaya takberwujud di Timor-Leste.

Warisan budaya bangsa merupakan karya cipta, rasa, dan karsa masyarakat di seluruh wilayah Timor-Leste yang dihasilkan secara sendiri-sendiri maupun akibat interaksi dengan budaya lain sepanjang sejarah keberadaanya dan terus berkembang sampai saat ini.

Dalam bidang sastra, karya-karya sastra yang hanya dihasilkan secara lisan, dan tersebar di seluruh pelosok Desa juga belum dilakukan pendataan dan pendokumentasian agar tidak hilang ditelang oleh arus globalisasi. Tradisi lisan mempunyai kedudukan dan peranan penting dalam kehidupan sosial dan kebudayaan masyarakat Timor-Leste, namun sampai saat ini belum ada perhatian yang serius dari pemerintah untuk melakukan pendataan terhadap salah satu budaya bangsa tersebut. Belum adanya minat peneliti terhadap warisan budaya ini dikarenakan kurangnya tenaga peneliti di bidang sastra.

Sebagai sebuah negara yang kaya dengan warisan budaya, sudah sepatutnya pemerintah dan seluruh warga negara berkomitmen untuk melestarikan warisan yang sangat tinggi nilainya itu agar tidak musnah, hancur, lapuk, dipindahtangankan. Pelestarian warisan budaya bangsa dapat diartikan sebagai kegiatan terus menerus untuk menjaga kumpulan kekayaan akal-budi, pengetahuan, dan budaya bangsa untuk tetap hidup dan bermanfaat bagi masyarakat masa kini dan masa yang akan datang.

Harus diakui bahwa masalah pelestarian budaya di Timor-Leste masih berada pada tahap awal. Upaya-upaya untuk mencatat dan mendokumentasikan warisan budaya ini belum banyak dilakukan. Beberapa penelitian memang telah dilakukan oleh pemerintah Indonesia di masa pendudukannya, namun perlu dilakukan pencatatan dan penerjemahan.

Upaya perawatan dan penyimpanan sebagai bagian utama pelestarian warisan budaya itu juga sangat memprihatinkan. Tak ada museum yang dikelola oleh pemerintah yang khusus menyimpan warisan budaya, selain museum resistensi, menjadi masalah dalam upaya pelestarian budaya bangsa.

Upaya pelestarian peninggalan budaya belum menjadi kebutuhan di Negara Timor-Leste. Belum ada kebanggaan di masyarakat maupun pemerintah terhadap peninggalan nenek moyangnya. Terlebih upaya pelestarian peninggalan budaya bukan aktivitas yang menarik perhatian masyarakat.

Perpustakaan nasional yang merupakan tempat pelestarian budaya bangsa belum ada. Padahal di era globalisasi seperti saat ini, perpustakaan dipandang sebagai bagian integral pembangunan yang bertujuan untuk mendidik masyarakat, memberi daya kreasi untuk meningkatkan kemajuan kehidupan dan kesejahteraan dengan menyediakan berbagai kebutuhan pengetahuan dan informasi dalam rangka kepentingan pendidikan, penelitian, pelestarian dan pengembangan kebudayaan bagi masyarakat.

Eksistensi perpustakaan dalam mengantisipasi arus globalisasi nilai strategis sebagai sarana informasi yang cepat, tepat dan bermanfaat demi peningkatan dan pengembangan masyarakat. Dalam rangka mencerdaskan kehidupan bangsa, perpustakaan adalah sebagai wahana belajar sepanjang hayat mengembangkan potensi masyarakat agar menjadi manusia yang beriman dan berbudi luhur, berakhlak mulia, cakap, kreatif dan menjadi warga negara yang demokratis serta bertanggung jawab.

Belum adanya perpustakaan dan museum di Timor-Leste merupakan masalah serius yang menghambat pelestarian budaya tak berwujud di Timor-Leste.

3.2. Upaya Pelestarian Budaya Takberwujud di Timor-Leste

Berdasarkan resolusi pemerintah no.25/2011 tanggal 14 September, maka Menteri Muda Urusan Seni dan Kebudayaan, Direktorat Nasional Warisan Budaya melalui UNESCO telah melakukan upaya-upaya pelestarian Warisan Budaya Takberwujud diantaranya; melaksanakan pelatihan tentang bagaimana cara melestarikan warisan budaya tak berwujud di Timor-Leste. Kegiatan penyadaran masyarakat terhadap pelestarian budaya takberwujud ini dimulai sejak tahun 2010 sampai 2013.

IV. Kesimpulan dan Saran

Walaupun disadari bahwa Timor-Leste memiliki kekayaan akan warisan budaya bangsa namun sampai saat ini penelitian, pencatatan dan pendokumentasiannya baru berada pada tahap permulaan.

Saat ini Pemerintah sedang berupaya untuk melakukan pendataan dan pendokumentasian terhadap warisan budaya takberwujud yang ada di RDTL. Diharapkan ke depannya antara kegiatan perlindungan, pemanfaatan dan pengembangan warisan budaya harus sejalan dan berorientasi pada pelestarian. Sehingga kekhawatiran adanya ancaman terhadap hilangnya nilai orisinalitas warisan budaya dan bahkan berujung pada kepunahan warisan budaya tersebut, dapat dihindari.

Adapun langkah yang bisa dilakukan ke depan dalam rangka melestarikan warisan budaya, yaitu:

1. Melakukan tindakan-tindakan nyata untuk melestarikan warisan budaya bangsa.
2. Mendorong partisipasi masyarakat untuk melestarikan warisan budaya bangsa, serta lebih transparan dan mampu berperan sebagai fasilitator dalam pelestarian warisan budaya bangsa.
3. Melakukan penelitian secara intensif untuk mengungkap nilai yang terkandung dalam warisan budaya agar menambah pemahaman dan pengembangan sejarah, ilmu pengetahuan, dan kebudayaan.
4. Menambahkan anggaran penelitian terhadap warisan-warisan budaya bangsa dan melibatkan partisipasi masyarakat luas.
5. Mempercepat proses ratifikasi konvensi tentang Pelestraian Budaya Takberwujud di Timor-Leste.
6. Merekrut ahli dan peneliti di bidang budaya tak berwujud untuk melakukan pendataan, pendokumentasian dan mengungkap nilai-nilai luhur bangsa.

Kiranya keterlibatan masyarakat dalam pelestarian warisan budaya bangsa dengan memperhatikan rekomendasi di atas, dapat menjadi bagian dari solusi dalam pelestarian budaya di Timor-Leste.

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SITUAÇÃO ACTUAL E PROBLEMAS NA SALVAGUARDA DO PATRIMÓNIO CULTURAL IMATERIAL EM TIMOR-LESTE

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SITUAÇÃO ACTUAL E PROBLEMAS NA SALVAGUARDA DO PATRIMÓNIO CULTURAL IMATERIAL EM TIMOR-LESTE

O Património Cultural de Timor-Leste é um potencial factor de desenvolvimento da cultura das comunidades do país. Para isso, e para promover a cultura, é necessário conhecê-la de forma a que haja um sentimento de pertença por parte das comunidades e do país.

Para proteger o Património Cultural Imaterial, é possível utilizar vários caminhos:

- Protecção (ex. Documentação, protecção legal, educação das comunidades, etc.)
- Desenvolvimento (ex. Actividades de promoção, como festivais, formação, investigação, etc.)
- Aproveitamento (ex. Utilização para fins turísticos, valor económico acrescentado para as comunidades)

PATRIMÓNIO CULTURAL IMATERIAL EM TIMOR –LESTE: ALGUNS EXEMPLOS

- Tradições e expressões orais (ex. Hamulak)
- Artes performativas (ex. Danças e músicas tradicionais)
- Práticas sociais, rituais e eventos festivos(ex. Mutun mate/ Koremetan)
- Conhecimentos e práticas relacionadas com a natureza e o universo (ex. Tunu/haree urat)
- Artesanato/ofícios (ex. Ourives, Cestaria)

Tradições e expressões orais

Hamulak (reza ritual)



Artes Performativas

Lenço Branco (dança tradicional do Suai)



Música tradicional



Práticas sociais, rituais e eventos festivos

Mutun mate/koremetan
(Cerimónia de desluto)



Uma Lulik (Construção da Casa Sagrada)



Conhecimentos e práticas relacionadas com a natureza e o universo

Tunu/Haree urat (ler nas vísceras dos animais)



Artesanato/Ofícios



Instrumentos musicais

- Tuhun
- Dadili/Tala
- Tambor



Artesanato/Ofícios

Olaria tradicional



Cestaria



Problemas actuais na promoção e salvaguarda do Património Imaterial em Timor-Leste

- Falta de conhecimento das comunidades para o valor do seu Património Cultural Imaterial
- Falta de sensibilidade e investimento por parte das entidades responsáveis
- Falta regulamento/enquadramento legal
- Rápido desenvolvimento do país, que afecta as práticas sociais tradicionais

Problemas identificados na área da tradição oral

- Muitas obras de literatura oral ainda não foram recolhidas ou documentadas
- Falta investigação e investigadores especializados
- Muitas das tradições são sagradas e não podem ser recolhidas
- Falta de sensibilização das comunidades para a importância de partilharem as suas tradições
- Globalização – algum desinteresse por parte das gerações mais novas

Esforço do Governo para proteger e promover o Património Cultural Imaterial

- Resolução do Governo nº 25/2011 de 14 de Setembro, sobre a Protecção do Património Cultural
- Trabalhos de levantamento e sensibilização por parte da Direcção Nacional do Património Cultural
- Trabalho de formação em conjunto com entidades relevantes (ex. UNESCO)
- Criação de uma Base de Dados
- Divulgação através de publicações, brochuras, festivais e da página de Internet da Secretaria de Estado da Arte e Cultura

Medidas e sugestões para a salvaguarda e promoção do Património Cultural Imaterial em Timor-Leste

- Continuar os levantamentos e as acções de sensibilização junto das comunidades
- Aumentar o orçamento disponível e desenvolver investigação sobre o valor do Património Cultural Imaterial, de forma a aumentar o seu conhecimento e desenvolver a história, a ciência e a cultura do país
- Formação de recursos técnicos em áreas relevantes (ex. Antropologia, Musicologia, Dança, etc.) e contratação de especialistas
- Criar enquadramento legal a nível nacional e ratificar a Convenção da UNESCO

3. Articles on Problems on Safeguarding ICH in Timor-Leste

3.2. Local Level

3.2.1. Manufahi District

Kondisi dan Masalah Terkini Dalam Melestarikan Budaya Tidak Berwujud di Kabupaten Manufahi

Celestino da Silva Mendes Sarmiento

State Secretariat for Art and Culture, Head of Culture Manufahi District

I. PENDAHULUAN

1. Pengantar

Timor Leste merupakan negara baru dalam era millinium II yang memiliki berbagai ragam budaya yang ditampilkan dari berbagai wilayah teritorialnya, hal ini menunjukkan bahwa Timor Leste berbeda dengan negara-negara di belahan bumi ini. Dengan demikian Timor Leste sendiri dapat menunjukkan identitas dirinya sebagai negara berdaulat dan berbudaya.

Sebagai negara baru, maka proses perencanaan pembangunan dalam mengisi kemerdekaan tentu dalam berbagai hal dan bidang sangatlah penting, tidak tertinggal juga pembangunan dalam bidang budaya untuk pembentukan : kearifan masyarakat, karakter masyarakat, moral dalam kehidupan bermasyarakat dan bernegara untuk menata masa depan yang cerah, penuh persaudaraan, keharmonisan dan kedamaian.

II. ISI

Kehidupan aktual di Timor Leste terlebih di Kabupaten Manufahi antara masyarakat dan unsur-unsur kebudayaan terjalin suatu keterkaitan yang saling mendukung dan mengisi antara unsur-unsur kebudayaan tidak berwujud.

Berikut unsur-unsur kebudayaan tidak berwujud dari Kabupaten Manufahi :

1. Unsur budaya dilihat dari segi bahasa

Sebagai makhluk sosial dalam kehidupan sehari-hari saling membutuhkan sesama, salah satunya menjalankan komunikasi untuk memenuhi suatu kebutuhan hidupnya. Secara Administrasi wilayah kabupaten Manufahi dibagi menjadi 4 kecamatan . Untuk kecamatan Same : Dalam komunikasi setiap hari selalu menggunakan bahasa : Mambae, Tetum, Bunak (beberapa kelompok kampung di desa Betano). Kecamatan Alas : Dalam komunikasi setiap hari selalu menggunakan bahasa : Tetum terik. Kecamatan Fatuberliu : Dalam komunikasi setiap hari selalu menggunakan bahasa : Tetum terik dan Lakley. Sedangkan untuk kecamatan Turisca : Dalam komunikasi setiap

hari selalu menggunakan bahasa Mambae dan isni.

2. Unsur budaya dilihat dari sistem kekerabatan dan perkawinan

Sistem kekerabatan di kabupaten Manufahi selalu dilandasi oleh adanya hubungan kekerabatan yang terjalin sejak nenek moyang antara masyarakat dari suatu tempat dengan tempat lainnya dikarenakan adanya perkawinan silang antar nenek moyang. Hal ini dapat dilihat dari hubungan antara rumah adat yang dengan rumah adat lainnya dari generasi ke generasi.

Dilihat dari sistem perkawinan, sesuai dengan kondisi alam kabupaten Manufahi, ada sebagian masyarakat bertempat tinggal di lembah dan ada pula masyarakat yang bertempat tinggal di tanah dataran. Masyarakat lembah memiliki tata cara dan prosesi perkawinan sejak proses pelamaran hingga menuju ke pelaminan yang berbeda dengan masyarakat yang bermukim di tanah dataran. Masyarakat lembah menganut sistem Matrilinial. Sedangkan masyarakat yang bermukim di tanah dataran menganut sistem perkawinan Patrilineal.

3. Unsur kesenian (seni suara, seni musik, seni gerak)

Kehidupan masyarakat di kabupaten Manufahi selalu dihadapkan pada kondisi dan peristiwa kehidupan dari generasi ke generasi. Dalam situasi itulah muncul kreativitas masyarakat kabupaten Manufahi dalam hal seni suara, seni musik dan seni gerak.

3.1. Seni suara :

3.1.1. Dadolin : Ungkapan selamat datang, tulus menerima, sehat selalu, pengampunan, menggalungkan selendang, mempersilahkan memasuki wilayah kabupaten Manufahi yang disampaikan dengan kata-kata diiringi dengan gerak tangan dalam proses penyambutan setiap kunjungan penting-dan acara pelamaran dan perkawinan di kabupaten Manufahi. Dadolin disampaikan oleh 2 atau 3 orang yang berbusana adat setempat. Dadolin dalam pelaksanaannya di kabupaten Manufahi hanya terdapat pada komunitas yang bertempat tinggal di tanah dataran atau komunitas yang berbahasa tetum terik. Sedangkan komunitas yang bertempat tinggal dilembah atau berbahasa mambae tidak.

3.1.2. Soelia/pantun : Ungkapan yang disampaikan dalam bahasa untuk menggugah para pengunjung untuk terinspirasi pada suatu keadaan baik suka maupun duka yang dilakukan oleh satu orang atau lebih. Contoh: Uluk moris diak, ida mos ami agora hetan seluk ami laos ona (Dulu hidup baik kita bersaudara, sekarang hidup susah kami dibuang).

3.1.3. Halerik/ratapan : Ungkapan yang disampaikan dengan bahasa oleh seorang atau lebih dengan suara teriakan menangis pada suatu kunjungan, akibat suatu kejadian yang menimpa pada dirinya atau keluarganya. Contoh : Ratapan seorang istri karena kematian suaminya, tidak memiliki makanan, tidak memiliki anak, kecelakaan pada dirinya atau keluarganya.

3.1.4. Cerita rakyat : Cerita mengenai suatu kisah kejadian yang terjadi di Kabupaten Manufahi secara turun-temurun. Contoh : Kisah pemberian nama Maun-Fahe, Kisah perang

Manufahi, kisah terjadinya danau We-lenas, We-tano, gunung Manufahi dan nama dari kecamatan Same, nama kecamatan Alas, nama kecamatan Fatuberliu dan nama kecamatan Turisca.

3.1.5. Lalan/lolin : Doa tradisional dan ratapan kepada sanak saudara, orang tua, yang meninggal, yang disampaikan dengan suara menangis yang merdu sehingga menggugah para pelayat merasakan betul-betul merasa kehilangan atau benar-benar membawa kita kepada situasi betul-betul berduka dan ikut menangis yang mengisahkan tentang perjalanan hidupnya di dunia dan keselamatan jiwanya di dunia akhirat. Lalan dilakukan secara turun-temurun, dalam pelaksanaannya selalu ada seorang yang mengangkat tema lalan dan menggunakan busana serba hitam dan berbaris mengelilingi orang yang meninggal dalam rumah duka selama beberapa hari dikarenakan sanak saudara yang belum datang lengkap atau beberapa hal yang berkaitan dengan proses adat yang belum beres.

3.1.6. Poesia/puisi : Ungkapan yang disampaikan oleh seorang baik pria maupun wanita, yang mengisahkan tentang suatu peristiwa kehidupan di Kabupaten Manufahi tentang kepahlawanan, kekuatan alam atau seseorang, keindahan alam. Contoh : Suit tasi, tasi nakliki. Sama foho, foho nakbelar (belah laut, laut terbelah. Injak gunung jadi rata). Kablaki tarutu rai nakdoko (Kablaki meletus, datanglah gempa).

3.2. Seni musik :

Sebagai makhluk hidup yang dalam menggarungi hidupnya selalu diterpa oleh rasa lelah, bosan, tentu membutuhkan suatu kegiatan yang bersifat menghibur dirinya maupun menghibur orang lain secara turun-temurun oleh masyarakat kabupaten Manufahi dengan musik tradisionalnya seperti dibawah ini :

3.2.1. Lakadou : Alat musik tradisional dari bambu yang dipotong dan dibuatkan beberapa senar bambu sehingga dapat menghasilkan musik dan dimainkan oleh 2 orang, yang satu memetik senar dan yang satu memukul memakai tongkat kecil 2 sehingga menghasilkan irama musik yang menggugah orang lain untuk ikut menari. Para pemain dan penari wajib menggunakan busana adat.

3.2.2. Karau dikur : Alat musik yang dibuat dari tanduk sapi dapat menghasilkan suara atau irama yang dimainkan seorang laki-laki. Cara memainkannya dengan meniup diujung tanduk hingga berbunyi untuk mengiringi alat musik yang lain. Volume suara yang dihasilkan sesuai besar kecilnya napas dari si peniup.

3.2.3. Karkeit : Alat musik dari bambu yang dipotong kecil dan dilubangi tengahnya dan diikat tali kecil. Cara memainkannya diletakkan ditengah bibir lalu tarik talinya, bunyi atau irama yang dihasilkan sesuai dengan gerakan buka tutup bibir. Karkeit dimainkan pada : Saat duduk sendiri, setelah berkebum.

3.2.4. Fafulu/fu/seruling : Alat musik dari bambu yang dipotong dan di lubangi beberapa lubang, dimainkan dengan cara meniup pada ujung dan jari tangan tutup buka pada lubang tertentu, sehingga menghasilkan suara yang merdu. Fu dapat dimainkan pada saat : Duduk sendiri atau melamun, menjaga ternak, setelah berkebum. Unsur-unsur kesenian diatas dalam pelaksanaannya menggunakan alat musik, akan tetapi yang dibahas disini adalah : Pengetahuan tentang cara

pembuatan dan memainkannya yang dikategorikan dalam unsur budaya tidak berwujud.

3.3. Seni gerak :

3.3.1. Tebedai : Tarian tradisional yang ditampilkan oleh penari yang berjumlah 20-30 orang lebih secara turun-temurun di kabupaten Manufahi. Tebedai hanya dilakukan dalam acara seperti : Acara ritual pembangunan dan peresmian rumah adat, penyambutan tamu agung, pengangkatan dan penurunan, pelantikan raja, upacara resmi, ritual meminta dan menghentikan hujan. Tebedai didukung dengan gerakan maju mundur, kiri-kanan, mengeliling mengikuti irama dari babadok, gonggong, perempuan memukul babadok dan laki-laki menari. Contoh : Tebedai kini-kini, tebedai se-se manuse, tebedai kadi surik.

3.3.2. Bidu Baba : Tarian tradisional yang ditampilkan oleh penari yang berjumlah 20-30 orang lebih dengan operator pemukul baba (drum besar) 2 orang sehingga menghasilkan irama yang menggugah para penari atau penonton untuk ikut dalam bidu selalu didampingi oleh pemukul gonggong satu orang. Jika pemukul baba sudah lelah, maka para penari diwakili oleh seorang memberikan semangat dengan berpantun sehingga bidu dapat dilanjutkan. Bidu hanya dapat dilakukan pada prosesi pembangunan dan peresmian rumah adat dan penantian suatu acara.

3.3.3. Dahur : Tarian tradisional yang ditampilkan oleh penari yang berjumlah 20-30 orang lebih saling berpegangan tangan berbentuk roda lalu bernyanyi secara bergiliran antara laki-laki dan perempuan. Dalam pelaksanaannya, dahur selalu ada seorang yang ditugaskan untuk mengangkat tema atau bait dari dahur. Tema dari dahur selalu disesuaikan dengan situasi, kondisi, dan peristiwa yang menggisahkan tentang keagungan Tuhan, alam, kepahlawanan. Dahur dilaksanakan pada acara pembangunan dan peresmian rumah adat, upacara resmi, panen padi, para penari wajib berbusana adat.

Contoh : Dahur Lelas, Dahur Dau-ka.

3.3.4. Sergala : Tarian tradisional yang ditampilkan oleh penari yang berjumlah 20-30 orang lebih yang disampaikan dengan kata-kata dan gerakan maju mundur, kiri-kanan, yang dipimpin oleh seorang juru kata, setiap satu bait per bait sergala berakhir yang diakhiri dengan suara teriakan oleh semua penari dan diiringi oleh bunyi dari gonggong dan babadok. Hal ini diulangi sampai tema sergala selesai dan para penari perlahan-lahan mundur ke belakang atau ambil pinggir. Dalam pelaksanaannya para penari harus berbusana adat. Sergala hanya dapat dilakukan pada prosesi : Ritual pembangunan dan peresmian rumah adat, penyambutan tamu agung, meminta dan menghentikan hujan.

4. Sistem pengetahuan dan kepercayaan

Sebagai makhluk hidup yang dilengkapi dengan akal budi, tentu manusia selalu berusaha untuk mempertahankan hidup dan keturunannya. Hal ini dapat dilihat dari kehidupan riil di kabupaten Manufahi antara masyarakat yang bermukim di lembah dan masyarakat yang bermukim di tanah dataran. Antara masyarakat kedua tempat berbeda pengetahuan dan kreativitasnya dalam hal : Pembibitan, penanaman, pengolahan, pemakaian, pengairan, pengobatan, dan keterampilan tangan. Sistem kepercayaan antara masyarakat yang bermukim di lembah dan masyarakat yang bermukim di

tanah dataran disesuaikan dengan kondisi alam mereka. Hal ini dapat dilihat dari lokasi berdoa dan pemberian sajian kepada sang pencipta. Masyarakat lembah berdoa di bukit/gunung yang dianggap sakral oleh masyarakat setempat sedangkan masyarakat dataran berdoa dan pemberian sajian di pinggir laut/tanjung.

Kehidupan masyarakat di kabupaten Manufahi sejak dulu dan saat ini dalam menghadapi proses pembangunan selalu memiliki semangat untuk melestarikan kebudayaannya karena sudah mendarah daging ditubuh setiap orang dalam kehidupan berkeluarga dan bermasyarakat. Namun sebagai masyarakat sosial yang selalu mengadakan interaksi dengan berbagai lapisan masyarakat, suku, ras, agama, budaya, di era globalisasi tentu dihadapkan pada perubahan zaman, kemajuan ilmu dan teknologi, gaya hidup.

Dihadapkan pada masalah diatas, maka masyarakat kabupaten Manufahi harus memiliki rasa tanggungjawab, rasa memiliki, cinta budaya sendiri, sehingga setiap perubahan kebudayaan dapat diantisipasi dengan serius dengan cara menyaring setiap perubahan kebudayaan yang masuk, baik dapat diterima untuk memperkaya budaya setempat dan yang kurang menyenangkan ditinggalkan.

Memaknai pentingnya unsur-unsur budaya tidak berwujud sebagai dasar keberagaman budaya untuk menunjang keberlanjutan pembangunan, maka hal yang sangat penting sekarang adalah melakukan tindakan penyelamatan dengan melestarikan unsur-unsur budaya tidak berwujud yang menjadi ancaman akan punah.

Langkah-langkah tingkat lokal yang sedang dan seterusnya dilakukan dalam melestarikan budaya tidak berwujud adalah sebagai berikut :

1. Memberikan kesempatan/peluang kepada masyarakat kabupaten Manufahi untuk membentuk grup/sanggar seni suara, seni musik, seni gerak khususnya kesenian tradisional di setiap desa minimal 2-3 grup/sanggar. Untuk setiap sanggar diwajibkan penarinya terdiri dari 3 grup yakni : Grup dewasa, grup remaja dan grup anak-anak.
2. Memotivasi setiap komunitas, perseorangan untuk memproduksi, melestarikan budaya tidak berwujud untuk memperkaya keberagaman budaya dan kreativitas manusia.
3. Menumbuhkembangkan rasa keingintahuan bagi generasi muda mengenai pentingnya melestarikan budaya tidak berwujud dalam kehidupan sehari-harinya.
4. Pentas budaya yakni dalam setiap kunjungan resmi, upacara resmi, pertemuan resmi wajib mementaskan budaya tradisional setempat.
5. Kompetisi seni dan budaya bagi para grup komunitas dan grup pelajar.
6. Sosialisasi budaya tidak berwujud lewat sarana : TV, radio lokal, tata cara berpakaian adat, seminar, show, festival, pertemuan nasional, kurikulum sekolah baik formal maupun non-formal, pameran budaya.

Untuk melestarikan unsur-unsur budaya tidak berwujud di kabupaten Manufahi agar sesuai dengan standar nasional dan standar internasional selalu terkendala pada : Sumber daya manusia, sumber daya keuangan dan sumber daya materil.

III. PENUTUP

Unsur-unsur budaya tidak berwujud merupakan kekayaan yang tidak ternilai harganya bagi pemenuhan kebutuhan dan terbentuknya identitas bangsa, maka setiap insan manusia memiliki tanggungjawab untuk berpartisipasi aktif untuk melestarikan kebudayaannya.

Masyarakat sebagai pengembang budaya dapat menjadi sarana efektif bagi terlaksananya proses pewarisan budaya baik ditingkat kabupaten maupun ditingkat nasional dan ditingkat internasional.

SITUAÇÃO ACTUAL E PROBLEMAS NA SALVAGUARDA DO PATRIMÓNIO CULTURAL IMATERIAL NO DISTRITO DE MANUFAHI

Celestino S. M. Sarmento

Responsável Cultural do Distrito de Manufahi
Secretaria de Estado da Arte e Cultura
República Democrática de Timor-leste

SITUAÇÃO ACTUAL E PROBLEMAS NA SALVAGUARDA DO PATRIMÓNIO CULTURAL IMATERIAL NO DISTRITO DE MANUFAHI

Como jovem nação, Timor-Leste afirma-se como país independente e único de um ponto de vista da sua identidade nacional.

No processo de desenvolvimento da sua identidade, Timor-Leste não pode esquecer o sector da cultura para a formação social das comunidades, do carácter pessoal dos indivíduos e questões de ética e moral.

Para uma vida individual e em comunidade, a nação do futuro deverá ser completa em termos de fraternidade, amor e paz.

Enquadramento linguístico do distrito de Manufahi :

Sub-Distrito de Same: Mambae, Tetum, Bunak

Sub-Distrito de Alas: Tetum Terik

Sub-Distrito de Fatuberliu: Tetum terik, Lakaley

Sub-Distrito de Turiscaí: Mambae, Isni

Património Cultural Imaterial do Distrito de Manufahi :

Sistemas Familiares e de Casamento

Os sistemas familiares e de casamento são muito sólidos entre aldeias, sucos e sub-distritos uma vez que estes sistemas são praticados desde há várias gerações e até aos nossos dias.

Em Manufahi, existem geralmente dois sistemas:

1. Patrilineal: Comunidades das áreas de montanha
2. Matrilineal: Comunidades junto ao mar

Exemplos de Património Cultural Imaterial do Distrito de Manufahi

1. Hamulak (Linguagem Ritual)

- Dadolin (linguagem para receber convidados especiais)
- Soelia (linguagem ritual abreviada)
- Halerik (linguagem ritual em situações sociais difíceis)
- Histórias/lendas
- Lalan (reza tradicional)
- Poesia

2. Música (instrumentos musicais)

- Lakadou (instrumento tradicional em bambu)
- Karau dikur (instrumento de sopro em corno de búfalo)
- Karkeit (berimbau de boca)
- Heu (flauta tradicional)
- Fafulul (flauta tradicional)

3. Dança

- Tebedai
- Bidu Baba
- Dahur
- Sergala

4. O sistema de conhecimento e crença

Os sistemas de conhecimento e crença variam entre as comunidades que vivem na área de montanha e aquelas que estão junto ao mar:

Por exemplo, a sementeira, viveiros, irrigação, medicamentos, artesanatos, etc. – os sistemas de oferendas rituais realizam-se na montanha nos locais mais altos, e nas comunidades junto ao mar, perto deste ou em lagoas.

PROBLEMAS NA SALVAGUARDA DO PATRIMÓNIO CULTURAL IMATERIAL DO DISTRITO DE MANUFAHI

1. Recursos Humanos
2. Recursos Financeiros
3. Recursos Materiais

O Património Cultural Imaterial pode ser a base de diversidade cultural que serve para a sustentabilidade e desenvolvimento da identidade do Distrito de Manufahi e de Timor-Leste.

Para isso, é necessário um conjunto de acções efectivas para a conservação e salvaguarda da cultura imaterial que está ameaçada e em risco de desaparecer.

Sugestões de acções concretas a nível local que é necessário implementar no Distrito de Manufahi:

1. Criar oportunidade nas comunidades para o estabelecimento de grupos de artes
2. Motivar cada indivíduo e as comunidades para a produção, enriquecimento e diversidade da criatividade humana
3. Aprofundar e passar o conhecimento da importância do Património Cultural Imaterial, das gerações mais velhas às gerações mais novas
4. Incluir a apresentação de danças, músicas e outras expressões tradicionais em todos os eventos culturais realizados
5. Organizar competições e apresentações culturais e artísticas entre grupos culturais, as comunidades e as escolas
6. Organizar acções de sensibilização através da TV e Rádios locais, e promover seminários, apresentações culturais, festivais, encontros oficiais e a inclusão da informação recolhida nos currículos escolares formais e não-formais.

Dadolin



Simu Bainaka



Tebedai



Dahur



Poesia



Fu Fafulu



Lakadou



Artesenato (Cestaria)



Artesenato (Ourives)



3. Articles on Problems on Safeguarding ICH in Timor-Leste

3.2. Local Level

3.2.2. Covalima District

Kata Pengantar

Rui Amaral Suri Seran

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Timor Leste adalah sebuah Negara yang baru merestorasikan kemerdekaannya pada tanggal 20 Mei 2002 di bawa naungan Perserikatan Bangsa-Bangsa. Namun sebelumnya Negara ini dijajah oleh kolonial Portugis selama 450 tahun dan kemudian dianeksasi oleh Negara Republik Indonesia di bawah pemerintahan Suharto selama 25 tahun setelah pemerintahan Fretilin memproklamkan kemerdekaannya sebagai Negara Republik Demokratik Timor Leste secara sepihak (unilateral) pada tanggal 28 November 1975 di Dili.

Timor Leste memiliki berbagai ragam kebudayaan yang dapat dikelompokkan berdasarkan etnis, suku dan bahasa (suku Bunak, suku Kemak, suku Tetun, suku Mambae, suku Fataluku, suku Makasae, suku Galole, suku Nauweti, suku Baikenu, dll) patut dihargai dan dikembangkan serta dilestarikannya. Mengingat setiap masyarakat yang tinggal di wilayah tertentu, memiliki seperangkat nilai, norma-norma, adat-istiadat serta tata cara perilaku yang dipelajari secara turun-temurun dari nenek-moyang mereka yang akhirnya menjadi pandangan hidupnya. Sehubungan dengan hal tersebut di atas sebagaimana diamanatkan oleh UU Republik Demokratik Timor Leste pasal 59, ayat 5 mengatakan bahwa setiap warga Negara berhak untuk mengembangkan dan melestarikan kebudayaannya serta wajib mempertahankan warisan budaya yang bernilai luhur untuk menopang dan memperkokoh persatuan dan kesatuan bangsa.

Memperhatikan Resolusi Pemerintah Konstitusional IV Nomor: 25/2011, tertanggal 14 September 2013, sepenuhnya memberikan wewenang dan tanggungjawab kepada Sekretaris Negara Arte e Cultura dengan seluruh jajarannya untuk mengidentifikasi, mengembangkan serta melestarikan warisan-warisan budaya yang bernilai luhur agar tidak terancam dari kepunahannya.

Dalam rangka pelestarian dan pengembangan kebudayaan asli atau tradisional bangsa Timor Leste agar tidak punah atau terdesak oleh kebudayaan asing, maka melalui tema yang di berikan oleh UNESCO tentang *“Kondisi dan Masalah Terkini Dalam Mengembangkan Warisan Budaya Yang Tak Berwujud di Timor Leste”* untuk dikaji dan dipelajari lebih mendalam tentang unsur-unsur kebudayaan tradisional yang kini masih hidup dan asli yang ada di daerah-daerah pedalaman yang belum pernah disentuh sehingga tidak dapat dipengaruhi oleh kebudayaan asing yang datang dari luar untuk menggeser nilai-nilai luhur warisan budaya yang ditinggalkan oleh leluhur kita agar tidak terancam dari kepunahannya.

Oleh karena itu tidak kala pentingnya jika penulis akan menyajikan tentang jenis-jenis warisan budaya yang tak brwujud di distrik Covalima dimana akan dibicarakan pada pembahasan tersendiri pada karya tulis ini.

Penulis menyadari bahwa karya tulis ini masih jauh dari sempurna. Oleh karena itu barang siapa yang ingin menyempurnakannya, penulis menerima dengan lapang dada demi perbaikan dan penyempurnaannya.

BAB I

1. Pendahuluan

1.1. Latar Belakang Geografi

Wilayah Distrik Covalima terletak antara 9°- 3° LS, 9°- 15° LU dan 125°- 28° BT dan 125° BB dengan luas 1.226,66 km², terdiri atas 7 wilayah subdistrik, 30 desa(suku) dan 148 dusun (aldeia) dengan jumlah penduduk berdasarkan sensus penduduk 2010 berjumlah 59.455 jiwa dengan penyebaran rata-rata 20,6 jiwa/km. Dan terdiri dari tiga etnis golongan pribumi yakni suku Tetun, suku Bunak dan suku Kemak. Ketiga etnis inilah yang merupakan golongan pribumi yang mempunyai peranan penting dalam mempertahankan unsur-unsur kebudayaan tradisional yang masih asli dan hidup di masyarakat. Hal ini dapat dilihat melalui tata cara pergaulan didalam kehidupan sehari-hari berdasarkan norma-norma serta suku bahasa yang dilatarbelakangi oleh ikatan kekerabatan dan kekeluargaan yang kokoh dan utuh.

Mengingatletak wilayah Distrik Covalima sangat strategis yaitu berbatasan langsung daratan dengan wilayah Republik Indonesia (Atambua-NTT) dan Laut Timor berbatasan dengan Australia sehingga dalam era globalisasi perlu debentengi dengan fisik dan mental yang kuat, kepribadian dan persenjataan yang tangguh untuk menghempas berbagai gelombang bentuk kebudayaan asing yang akan menghancurleburkan Kebudayaan kita sendiri.

1.2. Maksud dan Tujuan

Maksud diadakannya penulisan makalah ini adalah dalam rangka memberikan sumbangan pemikiran sehubungan pentingnya pelestarian dan pengembangan warisan budaya yang tak berwujud (Imaterial) di daerah-daerah di wilayah di distrik Covalima. Tujuannya adalah untuk memenuhi permintaan Direktorat Nasional Patrimonio Kultural agar:

- Mengidentifikasi nilai-nilai luhur warisan budaya yang tak brwujud yang masih ada dan hidup di tengah masyarakat
- Menghargai dan melestarikan nilai-nilai luhur warisan budaya yang tak berwujud yang ditinggalkan oleh nenek-moyang kita
- Melindungi dan mengembangkan nilai-nilai luhur warisan budaya yang tak berwujud sebagai Identitas orang Timor Leste
- Mempertahankan warisan budaya yang tak berwujud dari ancaman baik dari dalam maupun luar negeri yang akan merusak warisan budaya yang asli orang Timor Leste
- Menginformasikan kepada masyarakat tentang warisan budaya yang tak berwujud merupakan warisan budaya yang bernilai luhur.

Bab II

1. Pembahasan Materi

Menurut tradisi orang Distrik Covalima warisan budaya yang tak berwujud antara lain seperti:

- a. System kepercayaan dan upacara keagamaan
- b. System organisasi kemasyarakatan
- c. System pengetahuan
- d. Bahasa dan system kekerabatan
- e. Kesenian
- f. Sistem mata pencaharian hidup
- g. Sistem teknologi

a) Sistem kepercayaan dan upacara keagamaan

Mayorita masyarakat Covalima adalah menganut agama kristen Katolik, akan tetapi didalam kehidupan sehari-hari masih ada juga masyarakat yang percaya kepadakurban yang dikenal dengan istilah “*tunu*”. Terutama bagi mereka yang berada di Subdistrik Fatuluk, Fohorem dan Fatumea. Misalnya salah satu diantara mereka di dalam keluargajatuhsakit, mereka beranggapan bahwa hal ini disebabkan oleh siksaan dari leluhur mereka yaitu “*Kukun*” yang menghukum karena akibat dari ketidakharmonisan di dalam keluarga itu sendiri. Untuk menghindari diri dari malapetaka sering mereka memanggil seorang dukun yang disebut *matan dook* untuk melihat dan menafsirkan mantranya sebelum diadakan kurban atau tunu. Tunu adalah sejenis upacara ritual yang dikurbangkan kepada kukun (leluhur) berupa hewan seperti ayam, babi, kambing bahkan kerbau agar seseorang terhindar dari malapetaka. Selain itu mereka juga percaya bahwa segala sesuatu yang ada pasti ada yang mengadakannya yaitu “*Maromak*” artinya Penerang atau dengan kata lain adalah **Pencipta** alam semesta. Sehingga setiap kali diadakan upacara ritual atau *tunu* selalu didahului dengan doa tradisional yang dikenal dengan istilah “*Hamulak*” kepada *Maromak* seperti berikut:

Na’i Maromak –Na’i - Luli Wa’ik–Manas Wa’ik
Lakan Oan–Roman Oan
Dikin Oan–Dulan Oan
Fulan Fohon–Fitun Fohon
Lolo Liman–Lato’o
Bi’i ain la Dai



Peyerahan cruz joven dari suku Suai loro kepada suku Debos
Dokumen: R.A.S.Seran



Salah satu serimoni ritual hamulak untuk menyambut Cruz Joven
Dokumen: R.A.S.Seran

Demikian juga pada waktu upacara ritual lainnya seperti; membangun rumah adat (*Harii Uma Adat*), peresmian rumah adat (*Ha Uma-Wen*), membuka lahan (*loke to'os*), dan serimoni pelepasan jenasah (*halolo matebian*) menjelang subuh sebelum dikebumikan. Ketika itu sanak keluarga dan handaitaulan duduk mengelilingi jenasah sambil mendengarkan doa yang disampaikan oleh “Makoan” atau Imam tradisional kepada Maromak kiranya dapat mengampuni almarhum/a jika sudah sampai kepada Nya di akhirat nanti.



Upacara ritual dada we fohon Uma metan Loro metan Oefali di Fohorem. Dokumen: R.A.S.Seran



Upacara ritual Tatek Rakit Uma metan Kidan Babaras di Fatumea. Dokumen: R.A.S.Seran

b) Sistem Organisasi Kemasyarakatan

Salah satu warisan kebudayaan yang masih nampak di daerah pedesaan adalah gotong-royong. Ada dua sistem gotong-royong yaitu: *hatama ema dan hakawak*.

Sistem *hatama ema* artinya mengundang tetangga datang untuk membantu bekerja membersihkan kebun atau membangun rumah tanpa harus balas bekerja. Tuan rumah atau kebun cukup memotong seekor kambing atau babi untuk memberi makan kepada mereka yang datang membantu.

Sistem *hakawak* artinya bekerja secara berkelompok untuk membersihkan kebun secara bersama-sama tetapi harus kembali balas bekerja secara bergilir pula. Sistem inilah yang masih hidup dan berkembang di masyarakat pedesaan akan tetapi di perkotaan sekarang berangsur-angsur pudar.

c) Sistem Pengetahuan Tradisional tentang Rohani dan Jasmani

- Pengetahuan tradisional tentang rohani didalam kehidupan sehari-hari selalu menggunakan istilah-istilah khusus untuk menyapa seseorang antara lain: Kneter-Kataek (saudaçã), Ukun-Bandu (norma-norma), Knotar-Kbadan (sopan santun) dan Kdae'en-Kde'an (menyapa/sapaan) dsb.
- Pengetahuan jasmani tentang pandai besi seperti: membuat parang (taha), membuat panah (rama,) membuat pisau (tudik), tombak (diman), desain rumah adat, tenun tais (hiri-kesi futus-soru), meganyam (homan) biti, luhu, koba, topi (chapeú), dll.

d) Bahasa dan system kekerabatn

Dalam makalah dari seorang pastor yang bernama *Pe. Emanuel Talok, CMF* mengatakan bahwa di distrik Covalima terdapat tiga (3) bahasa daerah yaitu bahasa Tetun, bahasa Bunak dan

bahasa Kemak. Menurut sejarah ketiga bahasa ini dikenal sebagai

Tetun–TahaKae terdapat di subdistrik Fatumea

Tetun–Fohoren Nutetu terdapat di subdistrik Fohorem dan Tilomar

Tetun–Fehan terdapat di Suku Suai-Loro, Suku Kamanasa dan Suku Raimea

Demikian juga bahasa Bunak–TahaKae, Bunak–Maukatar, Bunak–Bobonaro dan Kemak–Bobonaro.

Selain ketiga bahasa tersebut di atas ada juga yang berbicara bahasa Portugis diakui sebagai bahasa resmi Negara dan bahasa Indonesia sebagai bahasa pergaulan didalam kehidupan sehari-hari. Ada juga ciri-ciri bahasa khusus dan indah yang dikenal dengan istilah “Hamulak”. Hamulak adalah bahasa ritual yang diucapkan oleh seorang “*Mako’an*” atau dengan kata lain ***Imam tradisional*** untuk menyapa leluhur yang disebut “***Kukun***” pada waktu upacara ritual. Demikian juga untuk menyambut kunjungan para tamu seperti Uskup, Pastor dan para pejabat negara lainnya. Bahasa-Bahasa yang digunakan biasanya berpasangan atau berlawanan seperti tertera di bawah ini :

Husar dato–Binan dato

Malun loro–Tuan loro

Oan loro–Feton loro... dst

Selain hamulak masih ada “*Ai-Babelen, Ai-knanoik, Ai-Sasiik, dan Ai-Knananuk*” yang perlu dikaji dan ditelusuri lebih mendalam lagi pada kesempatan yang akan datang. Berikut ini adalah salah satu dari *Ai-Babelen* yang digunakan untuk menyapa seorang kekasih.

Eh...

Mosu mai sei sawan-Sawan ania

Tadu mai sei sawan-Sawan ania

Etuk O lahoos-ema matak oan

Etuk O lahoos-ema leet oan

Etuk O Ha’un Baban Oan sia

Etuk O Ha’un Ki’I Oan sia

Tama liu mai-Itak Kaluk rai mutu

Tama liu mai-Itak Ko’e rai mutu

Tiha liman ba kaluk–Tiha dadaar

Tiha liman ba ko’e–Tiha dadaar... dst.

Selain bahasa ada juga system kekerabatan (fetosu umane) yaitu kekerabatan *patrilinial* yang dikenal dengan istilah **hafoli** bagi masyarakat yang mendiami di subdistrik Fatumea pada umumnya dan masyarakat yang beretnis **suku Kemak** yang mendiami di suku Lepo dan suku Ucecai subdistrik Zumalai. Sedangkan subdistrik **Fohorem, Fatululic, Tilomar, Maukatar dan Zumalaiyng** bukan etnis suku Kemak menganut system kekerabatan *matrilinial* yakni garis keturunan diambil berdasarkan keturunan ibu atau dengan kata lain pihak laki-laki masuk ke dalam marga istri.

e) Kesenian

Salah satu unsur terpenting dari kebudayaan adalah kesenian daerah. Terutama kesenian daerah yang masih asli, perlu dikembangkan dan dilestarikan agar tidak punah atau terdesak oleh kebudayaan asing. Disamping untuk mendata dan mendokumentasikan berbagai ragam kesenian daerah, dapat juga disebarluaskan warisan budaya yang bernilai luhur kepada generasi muda dan masyarakat pada

umumnya terutama masyarakat di distrik Covalimaagar mencintai dan menghargai budayanya sendiri. Kesenian daerah dimaksud adalah sebagai berikut:

- 1) Likurai
- 2) Tebe
- 3) Hananu
- 4) Bidu
- 5) Tanis ema mate

- 1) Tarian **Likurai** adalah sejenis tarian yang sangat populer di distrik Covalima dan mengandung makna kultural yang luhur karena ditarikan untuk menyambut berbagai kegiatan kultural dengan variasi pukulan atau ritmu yang khas pula.

Misalnya:

a) **Saneti fera rai-Se fera rai, Se Se fera rai-Se fera rai...** ditarikan untuk menyambut para pahlawan (**Meo**) yang kembali dari medan tempur;

b) **Bere bidu ai-toos** (bhs Tetun) atau **Kholi Guzu Bausaik-Kholi Bausaik** (bhs Bunak).

Ritmu ini diekspresikan untuk mengarak-arakkan ai-toos dan air sakral (**We Fohon**) pada waktu pendinginan rumah adat (**Ha Uma Wen**);

- 2) **Piral Thaka boru uen-Then tubis uen**, tarian ini berasal dari subdistrik Fatululik yang ditarikan pada waktu upacara ritual “hodi Fini Sai” atau upacara sebelum menanam bibit (fini) dan pada waktu “Saubatar” upacara antar sesaji kepada leluhur untuk mengenang kembali bahwa dahulukala para leluhur mereka hanya memasak satu biji sewaut (tora) di periuk (sanan rai) bisa penuh dan cukup untuk makan di dalam keluarga. Bila masak lebih dari satu biji maka periuk atau sanan-rai akan pecah dan tumpah di atas tanah. Menurut cerita bahwa dahulukala belum ada makanan seperti ubi, jagung dan padi. Yang ada hanya tora. **Tora adalah sejenis tanaman padi-padian (bhs latim oriza sativa)** seperti bulgur atau terigu. Tanaman ini merupakan tanaman khas dan terancam punah sampai sekarang sulit didapat di distrik Covalima.



Piral Thaka boru uen-Then Tubis uen Diperagakan oleh siswa EBC Fatululik Dokumen: R.A.S.Seran

- 3) Tebe adalah tarian tradisional yang diperagakan oleh beberapa orang laki-laki dan perempuan sambil berpegangan tangan satu sama lain dan bernyanyi sambil berjalan membentakan kakinya di atas tanah berbentuk lingkaran. Di distrik Covalima masih terdapat beberapa jenis tebe tradisional yang hanya dapat dipentaskan pada waktu tertentu, misalnya serimoni ritual Saubatar, Ha Uma Wen, Sau Don (buka puasa), dll. Yang dimaksud dengan tebe tersebut adalah sebagai berikut:

- a) Tebe Otas Uluk: **Kukur botu leten-Tinan akamana** (Ha Uma Wen)
 - b) Tebe Hol Beimau Sali
 - c) Tebe Lilin (Saubatar no ema mate)
 - d) Tebe Dau Uka dan Tebe Gou Lolo (Etnis Kemak)
- 4) **Hananu** adalah sejenis nyanyian yang dikelompokkan menjadi :
- a) **Lakumerin** dinyanyikan pada waktu orang meninggal di saat menunggu jenazah
 - b) **Mau Ue** sama dengan lakumerin yang dinyanyikan oleh suku Bunak asal Bobonaro. Bahasa-bahasa yang diungkapkan adalah berupa pantun dalam bahasa tetun dikenal dengan istilah Ai-Knananuk (Berbalas Pantun). Biasanya dimulai dari laki-laki dan dibalas dengan perempuan dan sebaliknya.
 - c) **Akabeluk** dinyanyikan pada waktu “Fai-Akar” dan panen kacang hijau (sama fore).
 - d) **Leok-Oan** dinyanyikan untuk megikat jagung dikebun pada waktu panen (*hatali batar*)
 - e) **Haholek** merupakan salah satu upacara ritual yang dinyanyikan pada waktu malam hari di atas pohon oleh orang-orang yang biasanya pandai memanjat pohon yang disebut “**Ai-Uman**” yang artinya pohon untuk saran lebah atau wani dalam bahasa tetun mengambil sarang lebah dan madunya. Orang yang pandai memanjat pohon pada malam hari itu biasanya disebut “**laku**”. Laku adalah sejenis binatang berwarna hitam kecoklatan yang menyerupai kucing dan biasanya keluar mencari makanan berupa buah-bauhan pada malam hari.
- 5) **Bidu Samea** dan **Bidu Ai-Loos** yang sudah tidak asing lagi untuk berpartisipasi di event-event nasional maupun internasional.
- 6) **Tanis-Mate**, salah satu tradisi yang patut dihargai adalah ketika seseorang meninggal dunia. Apabila ada seorang meninggal dunia terlebih dahulu dari pihak keluarga mengutus seseorang untuk pergi memberitahukan kematian ini kepada semua tetangga yang ada di sekitarnya. Sesudah itu baru mereka berkumpul bersama di rumah adat mereka masing-masing sebelum melayat ke rumah duka. Diantaramereka yang melayat ke rumah duka ada yang membawa beras, kain tenun, serta sejumlah uang sebagai tanda turut belangsungkawa. Uang yang disumbangkan itu disebut “**Lun**” artinya *uang duka*. Secara bergilir menurut rumah adat, mereka berbaris masuk ke rumah duka dengan seorang gadis yang membawa Lun berdiri di depan disusul dengan perempuan dan laki-lakinyang terakhir sambil menangis tersedu-sedu menuju ke rumah yang disemayangkan jenasahdengan megunkapkan kata-kata yang dikenal dengan **Ai-Knananuk** kepada almarhum/a untukmengenang kembali jasanya sehingga dapat mengundang haru para pelayat. Upacara ritual ini masih terdapat di masyarakat subdistrik Fatumea pada waktu orang meninggal dunia.

Ai-Knananuk : **Ita ema sei moris halo rai naran**
Mate ona rai taka naran laek ona
Kiak ami tuur ne’e uma tatiis
Uma tatiis turu lun la mara... dst



Peyerahan cruz joven dari suku Suai loro kepada suku Debos
Dokumen: R.A.S.Seran



Salah satu serimoni ritual hamulak untuk menyambut Cruz Joven
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Bab III

1. Penutup

1.1. Kesimpulan

Masyarakat Covalima pada umumnya tinggal di pedesaan yang tergolong tradisional. Dikatakan masyarakat tradisional yaitu masyarakat yang sifatnya tertutup, artinya sulit untuk menerima unsur-unsur baru ataupun pandangan baru karena mereka berpegang teguh pada aturan yang diwariskan dari leluhurnya.

Nilai-nilai dan norma-norma serta agama atau kepercayaan yang telah dianut merupakan suatu hal yang perlu dipertahankan dan dilestarikan oleh karena kadang-kadang masyarakat tradisional berpola pikir yang berbeda dengan masyarakat modern. Sehingga warisan-warisan budaya yang bernilai luhur mudah terpengaruh oleh kebudayaan yang datangnya dari luar yaitu kebudayaan asing.

1.2. Saran

Unsur-unsur kebudayaan tradisional yang merupakan warisan kebudayaan yang bernilai luhur supaya tidak terancam dari kepunahan oleh pengaruh dari kebudayaan asing, dihimbau kepada seluruh lapisan masyarakat terutamanya generasi muda di distrik Covalima yang merupakan tulang punggung bangsa agar mampu mempersenjatai diri dengan senjata yang handal untuk menagkis unsur-unsur negatif di perkemangan zaman teknologi pada era globalisasi ini.

1.3. Usul

Pada hakekatnya masyarakat belum menyadari tentang manfaat warisan budaya yang bernilai luhur sebagai warisan yang patut dihargai dan dilestarikan. Oleh karena itu kedepan diusulkan kepada pemerintah untuk mengadakan sosialisasi kepada masyarakat terutama generasi muda tentang warisan budaya sebagai jati diri dan identitas orang Timor Leste.

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Aspectos históricos do Património Cultural Imaterial do Distrito de Covalima



Rui Amaral Suri Seran

Responsável Cultural do Distrito de Covalima
Secretaria de Estado da Arte e Cultura
República Democrática de Timor-Leste

O território

- O Território do Distrito de Covalima tem uma área total de 1.226 km², e está dividido em **7 subdistritos, 30 sucos e 148 aldeias**.
- Segundo o recenseamento de 2010, possui uma população de **59.455** habitantes, com uma densidade populacional de cerca de 20,6 habitantes por km²
- Na parte **Norte** faz fronteira com o **distrito de Bobonaro**, na parte **Leste** faz fronteira com o **distrito de Ainaro**, na parte **Sul** faz fronteira com o **Mar de Timor**, e na parte **Oeste** faz fronteira com a região de **Atambua – Timor Ocidental (Indonésia)**.

A Origem da Comunidade

- A população, para o efeito do uso de língua, divide-se em três grupos :
 - Tétum (zonas de Fatumea, Fohorem, Suai, Camenassa, Matai e Raimea);
 - Bunaque (zonas de Fatululik, Maucatar, Fohorem, Tilomar e Zumalai);
 - Kemak (zonas de Lepo, Ucecai e Oebaba – Zumalai).
- Apesar da sua diversidade, as culturas dos três grupos linguísticos apresentam muitos traços em comuns, tanto na importância atribuída ao sagrado como na organização da sociedade. Por exemplo: cerimónias para construir a casa sagrada, cerimónias de desluto, hamulak (linguagem ritual), etc.

Religião

- A maioria da população é Católica (90 %). Isto é, as pessoas vão à igreja e cumprem as leis da igreja
- Para além disso, quase todas as pessoas possuem as suas crenças tradicionais

A prática dos ritos tradicionais

- A prática dos ritos tradicionais ainda existe e continua com os costumes do **tunu** (cerimónia ritual).
- Se houver uma doença desconhecida dentro da família, acredita-se que a doença foi causada pelo castigo do “**kukun**”.
- O **Kukun** são os espíritos dos antepassados e os objectos sagrados (lulik) que podem ser materializados com poderes sobrenaturais e inexplicáveis.
- Para afastar a **doença** e o **maufino** (desastre), matam-se animais, geralmente o galo, porco e búfalos, e oferecem-se ao kukun.

A população acredita na reencarnação dos mortos

- A morte não é o fim do mundo, mas apenas uma transferência de lugar do **loren** (visível) para o lugar do **kukun** (invisível);
- Segundo a tradição, estes dois mundos têm uma ligação muito íntima;
- As atitudes dos vivos no mundo loren (visível) estão controladas por antepassados no mundo do kukun (invisível);
- A pessoa que tem poder para manter a ligação com a comunidade, entre a comunidade e os seus antepassados (kukun), é o **mako'an**;
- O **mako'an** é considerado como sacerdote tradicional e pode comunicar com o kukun por meio de linguagem ritual – **hamulak**.

O Costume de Trabalhar em Conjunto *Hakawak*

- A prática dos grupos tradicionais trabalharem em conjunto é designada por **hakawak**, e ainda existe nas comunidades localizadas em áreas do interior do território;
- O **hakawak** acontece normalmente em ocasiões tais como fazer novas hortas (loke to'os), construir a casa (harii uma) e outras atividades de exigência que exigem trabalho colectivo.

A cultura e os saberes da experiência produzida

- Os habitantes de Covalima têm numerosos saberes de experiência e práticas culturais, como por exemplo:
 - Técnicas tradicionais de **agricultura**, de **caça** e da **utilização medicinal de plantas** que durante um longo período de tempo não foram utilizadas (aspecto a ser revalorizado por estudos antropológicos)

Artesanato

- Tecelagem manual: tais amarasi, tais klar, tais marobo, tais namok, tais surik-ulun (diferentes técnicas de tecelagem em cada região)
- Olaria: cerâmica para vários usos (cozinha tradicional, armazenar água, etc.)
- Ourivesaria: ourives de ouro e prata, pulseiras, adornos de peito e cabeça, etc.
- Cestaria: esteiras, cestos, chapéus, etc.

Arquitectura

- A construção da casa tradicional é uma imagem, a luz de um reflexo psíquico e do sentimento dos seus habitantes
- Representa uma linguagem simbólica da humanidade, de beleza e expressão de quem a constrói
- A simplicidade e naturalidade arquitectónicas devem atrair todos os seres humanos;
- A Casa Sagrada (uma-lulik) é um símbolo da unidade social entre todos os habitantes

A linguagem simbólica ritual e religiosa

Hamulak

- Relativa à Uma Lulik – a parte principal do sistema ritual e religioso das diferentes comunidades
- Das cerimónias culturais como o funeral (*hakoi mate*), o desluto (*mutu mate*) a a celebração da morte depois de alguns anos

Estas cerimónias necessitam de uma pesquisa profunda sobre o pensamento religioso das diversas comunidades e grupos linguísticos (tétum, bunak e kemak).

Música tradicional

- A música tradicional é produzida essencialmente por instrumentos de percussão (babadok), feitos com o pele de animal, os gongos de metal (tala), pífaros de cana e o lakadou (instrumento em bambu);
- As danças populares mais frequentes são o tebedai (tetun terik **likurai**), o tebe-dahur e o bidu.

Dança tradicional

Tebe Dahur

- Tebe otas uluk (Fatmea, Fohoren);
- Tebe hol beimau Sali (Fatululik, Maucatar);
- Tebe ina beluk (Suco Suai-Loro, Suco Camenaça),
- Tebe lilin (Suco Suai-Loro, Suco Camenaça e suco Matai);
- Tebe dau-uka e goulolo (Suco Lepo-Zumalai);
- Lakumerin (Fatumea, Fohoren, Tilomar);
- Mau-Oe (Bunak étnia Bobonaro)

Palavras rituais do Hamulak

Na'i **luli** Wa'ik // Na'i **manas** Wa'ik

Lakan Oan // **Roman** Oan

Dikin Oan // **Dulan** Oan

Fulan fohon // **Fitun** fohon

Lolo **liman** la to'o // Bi'i **ain** la dai

Annexes

- I. General Information
- II. List of Participants
- III. Programme Schedule
- IV. Opening Address
- V. Introduction of IRCI's Activities (PPT)

Annex I. General Information

Background

Within the framework of the project of UNESCO Office in Jakarta entitled ‘Safeguarding the Intangible Cultural Heritage for the Promotion of Cultural Identity and Community Resilience in Timor Leste’, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) facilitates a 5 day study visit for 9 selected candidates from Timor-Leste to Japan for training in institutional and policy frameworks regarding ICH at national, regional and local levels¹.

Objectives

- East Timorese Officers (participants) learn institutional and policy frameworks at national and local levels in Japan.
- Good practices of transmitting, conserving and disseminating ICH in Japan are presented to the participants.
- Officers in charge of cultural sector achieve a common understanding of the existing problems in Timor-Leste.

Activities

1. Lectures

Japanese ICH experts at national and local levels will give the participants the following five lectures focusing on institutional and policy frameworks regarding ICH and on safeguarding activities by local authorities, museums, ICH practitioners and a private sector:

- Lecture 1: “Japanese Law and system for the Protection of Cultural Properties”
By Mr. Kensaku Kikuchi, Chief Senior Specialist for Cultural Properties, Cultural Properties Department, Agency for Cultural Affairs
- Lecture 2: “Exhibiting methods of Namahage and transmission efforts in the community”
By Mr. Kazuaki Nakamura, Chief of the Namahage Museum,
and Mr. Yusuke Igarashi, Curatorial Chief, Cultural Property Section, Department of Lifelong Learning, Board of Education, Oga City
- Lecture 3: “Safeguarding traditional weaving techniques of Yuki-tsumugi by Yuki City”
By Ms. Kiyomi Sekine, Director of Department of Sports and Culture,
Board of Education, Yuki City
- Lecture 4: “Promotion of Yuki-tsumugi by private company”
By Mr. Takeji Okuzawa, CEO of Okujun Co. Ltd.
- Lecture 5: “Current status and issues on transmitting Yuki-tsumugi”
By Mr. Hiroshi Nomura, Head of Association for the Preservation of
Honba Yuki-tsumugi Weaving Techniques

¹ This programme complies with missions and policies in the IRCI’s Long-and Medium Term programmes and is funded by UNESCO within the framework of the project of UNESCO Office in Jakarta entitled ‘Safeguarding the Intangible Cultural Heritage for the Promotion of Cultural Identity and Community Resilience in Timor Leste’.

2. Presentation by participants

Three participants are requested to make presentations during the study tour in Japan under the theme “Current situation and problems in safeguarding ICH in Timor-Leste”, which will be followed by the group work sessions.

3. Group work sessions

Throughout the study tour, IRCI will organize the group work sessions to identify and discuss the problems regarding the safeguarding of ICH in Timor-Leste. At the last session, it is expected that some concrete and practical ideas to solve them in the next 2-5 years will be elicited.

4. Field visits

Participants are given opportunities to visit the following different types of museums and facilities in connection with the safeguarding of ICH at national and community levels:

Field Visit 1: Tokyo National Museum

Field Visit 2: National Research Institute for Cultural Properties, Tokyo

Field Visit 3: Namahage Museum and Oga Shinzan Folklore Museum

Field Visit 4: Community Centre of Traditional Handicrafts of Yuki City

Field Visit 5: Tsumugi no yakata (Yuki Tsumugi Museum)

Field Visit 6: Artisan (Mr. Hiroshi Nomura,)’s weaving studio in Yuki Community

Field Visit 7: Shoji Hamada Memorial Mashiko Sankokan Museum and

Guided Tour in Mashiko Town

Field Visit 8: Observation of Kabuki at National Theatre

Venue and Schedule

Date: 22-26 October, 2013

Venue: Tokyo, Oga City, Yuki City and Mashiko Town

(Detailed schedule and venues are indicated on the separate sheet “Schedule”)

Expected Outcomes

- Participants (East Timorese officers in cultural sector) obtain ideas for the effective safeguarding in their institutional and policy frameworks, which may contribute to further development of the frameworks at national and local levels in Timor-Leste.
- Participants recognise the current status and key issues in their country.

Organisers

International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)
UNESCO Office in Jakarta

Contacts

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Deputy Director-General, IRCI

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Annex II. List of Participants

Participants

Ms. Cecilia Maria Belo de Assis

General-Director of Arts and Culture, Ministry of Tourism

Ms. Irene Gonçalves dos Reis

Head of Research and Publishing Section in National Directorate of Culture Heritage,
Ministry of Tourism

Ms. Diamantina Mendonça de Araújo

Technical Assistant Professional of the National Directorate of Cultural Heritage,
Ministry of Tourism

Mr. Elísio Emiliano do Carmo

Department of National Cultural Heritage, Position of Technical Professional,
Ministry of Tourism

Mr. Paulo da Costa Maher

Department of National Cultural Heritage,
Position of Technical Auxiliary Administration, Ministry of Tourism

Ms. Maria Julieta da Costa

Chief of Culture Section, Oecusse District

Mr. Rui Amaral Suri Seran

Art & Culture of the Ministry of Tourism for the Democratic Republic of Timor-Leste,
Covalima District

Mr. Celestino da Silva Mendes Sarmiento

State Secretariat for Art and Culture, Head of Culture Manufahi District

Mr. Nuno Vasco da Silva Miranda de Oliveira

Adviser to Cultural Heritage Policies and Management,
State Secretariat of Arts and Culture, Ministry of Tourism

Resource Persons

Mr. Kensaku Kikuchi

Chief Senior Specialist, Cultural Properties, Cultural
Properties Department, Agency for Cultural Affairs

Mr. Kazuaki Nakamura

Chief, the Namahage Museum

Mr. Yusuke Igarashi

Chief Curator, Cultural Asset Team, Lifelong Learning Division,
Oga Municipal Board of Education

Mr. Fumioki Ito

Chief, Tourism Section, Division of Tourism and Commerce,
Department of Industrial Construction, Oga City

Ms. Kiyomi Sekine

Chief, Division for Sports and Culture in the Yuki Municipal Board of Education

Mr. Hiroshi Nomura

Head, Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques

Mr. Takeji Okuzawa

CEO, Okujun Co. Ltd.

UNESCO and IRCI

Mr. Akio Arata

Director-General, International Research Centre for Intangible Cultural Heritage
in the Asia-Pacific Region (IRCI)

Ms. Misako Ohnuki

Deputy-Director, IRCI

Mr. Takao Mishima

Chief Executive Clerk, IRCI

Mr. Shigeaki Kodama

Associate Fellow, IRCI

Ms. Chisa Inouchi

Associate Fellow, IRCI

Mr. Masanori Nagaoka

Culture Programme Specialist, UNESCO Office in Jakarta

Annex III. Programme Schedule

Monday, 21 October, 2013

9:00	Arrival in Narita Int'l Airport (Flight No. GA884)
10:00–12:00	Move to Uguisudani Station (by trains)
12:00–13:00	Lunch (around Uguisudani Station [TBD])
13:00–	Hotel Check-in(Candeco Hotels Ueno Park)

Tuesday, 22 October, 2013

8:30	Depart the hotel
9:00–11:00	<u>Field Visit 1: Tokyo National Museum</u>
11:00–12:00	<u>Session 1: Opening</u> (Meeting Room 4, Heiseikan, Tokyo National Museum) Opening Address by organisers and a representative of participants <ul style="list-style-type: none"> - Ms. Misako Ohnuki (Deputy-Director, IRCI) - Mr. Masanori Nagaoka (Programme Specialist, UNESCO Office in Jakarta) - Ms Cecilia Maria Belo de Assis (General-Director of Arts and Culture, Ministry of Tourism, Timor-Leste) <ul style="list-style-type: none"> • Introduction of participants and organisers • Introduction of IRCI projects • Introduction of the study tour programme • Orientation (Moderator: Mr. Takao Mishima, Chief Executive Clerk, IRCI)
12:00–13:00	Lunch (in Meeting Room 4 of Tokyo National Museum)
13:00–14:30	<u>Session 2: Presentation by three participants</u> “Current situation and problems in safeguarding ICH in Timor-Leste” (15min. each) Presenters: Irene Gonçalves, Celestino Sarmiento, and Rui Amaral
14:30–15:00	Break
15:00–17:00	<u>Session 3 (A): Group Work 1¹</u> Identification and analysis of the problems in Timor-Leste

Wednesday, 23 October, 2013

9:00–9:30	Leave the hotel and move to National Research Institute for Cultural Properties, Tokyo (by microbus)
9:30–10:30	<u>Field Visit 2: National Research Institute for Cultural Properties, Tokyo</u>
10:30–11:00	Move to Agency for Cultural Affairs (by microbus)

¹ This session will be followed by the Session 3 (B) planned in the morning of 26 Oct.

11:00–12:00	Lecture 1 (Special Meeting Room, Agency for Cultural Affairs, Japan) “Japanese Law and system for the Protection of Cultural Properties” Lecturer: Mr. Kensaku Kikuchi, Chief Senior Specialist for Cultural Properties, Cultural Properties Department, Agency for Cultural Affairs Q&A
12:00–14:00	Move to Ueno Station (by microbus)
14:00–18:00	Move to Akita Station (by super-express train) *Lunch on board (to be arranged by IRCI)
18:30	Hotel Check-in (Hotel Metropolitan Akita)

Thursday, 24 October, 2013

8:00–9:30	Leave the hotel and move to Namahage Museum (by microbus)
9:30–11:00	Field Visit 3: (Namahage Museum and Oga Shinzan Folklore Museum) <ul style="list-style-type: none"> • Exhibition and performance of Namahage² • Discussions with the Namahage practitioners
11:00–12:30	Lecture 2 (Meeting room, Namahage Museum) “Exhibiting methods of Namahage and transmission efforts in the community” Lecturers: Mr. Kazuaki Nakamura, Chief of the Namahage Museum, Mr. Yusuke Igarashi, Curatorial Chief, Cultural Property Section, Department of Lifelong Learning, Board of Education, Oga City Advisor: Mr. Fumioki Ito, Chief of Tourism Section, Division of Tourism and Commerce, Department of Industrial Construction, Oga City Advisor: Mr. Fumioki Ito, Chief of Tourism Section, Division of Tourism and Commerce, Department of Industrial Construction, Oga City Q&A
12:30–13:45	Move to Akita Station (by microbus)
13:45–15:50	Lunch (in Akita Station [TBD]) and Free time
15:50–20:00	Move to Uguisudani Station (by super-express and local trains)
20:30	Hotel Check-in(Candeo Hotels Ueno Park)

Friday, 25 October, 2013

6:15–9:00	Depart the hotel and move to Yuki City (by microbus)
9:00–9:30	Lecture 3 (Meeting Room, Community Centre of Traditional Handicrafts of Yuki City)

² Namahage is a traditional Japanese folklore (rituals) which is listed as Important Intangible Folk Cultural Property of Japan.

“Safeguarding traditional weaving techniques of Yuki-tsumugi³ by Yuki City”

Lecturer: Ms. Kiyomi Sekine, Director of Department of Sports and Culture,
Board of Education, Yuki City

Q&A

9:30–10:20

Lecture 4 (Meeting Room, Community Centre of Traditional Handicrafts of Yuki City)

“Current status and issues on transmitting Yuki-tsumugi”

Lecturer: Mr. Hiroshi Nomura, Head of Association for the Preservation of
Honba Yuki-tsumugi Weaving Techniques

Q&A (Trainees of Yuki-tsumugi will join the Q&A)

10:30–11:00

Lecture 5 (*Tsumugi no yakata* [Yuki Tsumugi Museum])

“Promotion of Yuki-tsumugi by private company”

Lecturer: Mr. Takeji Okuzawa, CEO of Okujun Co. Ltd.

Q&A

11:00–11:30

Field Visit 5: *Tsumugi no yakata* [Yuki Tsumugi Museum]

11:40–12:40

Lunch (Restaurant Kokyu, Yuki City)

12:50–14:00

Field Visit 6: Artisan(Mr. Hiroshi Nomura)’s weaving studio

14:00–15:00

Move to Mashiko Town (by microbus)

15:00–16:45

Field Visit 7: Shoji Hamada Memorial Mashiko Sankokan Museum and Guided Tour in Mashiko Town

- Exhibition of Mr. Shoji Hamada⁴'s works (Mashiko yaki [traditional pottery] and his collections)
- Walk in the Jonai-zaka Street (the town's main street specially designed for promotion of Mashiko yaki)

16:45–20:00

Back to the hotel in Tokyo (by microbus)

Dinner on board (to be arranged by IRCI)

**At the end of the day, participants will be requested to complete the evaluation sheet, which is to be submitted in the morning of 26 October.*

Saturday, 26 October, 2013

8:00

Depart the hotel

8:30–10:00

Session 3 (B): Group Work 2

(Small Lecture Hall, Heiseikan, Tokyo National Museum)

3 Yuki tsumugi is traditionally woven textile, whose traditional weaving techniques are inscribed on UNESCO's Representative List.

4 Shoji Hamada (1894-1978), designated as “Living National Treasure” during his lifetime, is a potter who was influential in the Japanese pottery in the 20th Century.

Discussion on possible solutions to the problems identified through Group Work 1

10:00–11:00

Session 4: Final Discussions and Closing

- Final Discussions
- Review of the Study Tour
- Concluding Remarks by a representative of the participants and IRCI

11:00–12:00

Move to National Theatre (by Metro or Taxi)

12:00–16:40

Field Visit 8: Seeing Kabuki⁵ at National Theatre

*Lunch in the theatre

16:40–

Free time

Sunday, 27 October, 2013

7:00–9:00

Leave the hotel and move to Narita Int'l Airport (by trains)

11:00

Departure from Narita Int'l Airport (Flight No. GA881)

⁵ Kabuki is a traditional dance-drama which is inscribed on UNESCO's Representative List.

Annex IV. Opening Address

Annex IV. Opening Address 1

Opening Address

Misako Ohnuki

Deputy-Director, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

Good morning everyone.

On the occasion of this holding of the “Study Tour for East Timorese ICH Experts in Japan” I would like to say a few words as the representative of the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region.

I am very pleased to welcome Mr. Nagaoka from the UNESCO Office in Jakarta and all of the government officials from Timor-Leste to autumnal Tokyo today. Thank you all for coming, and welcome. Moreover I would like to thank you all for choosing our country Japan as the place for your study tour.

Our centre was opened in October 2011 and is instigating research in the Asia-Pacific region using two methods. Firstly, we identify the research issues and human resources related to safeguarding of intangible cultural heritage in accordance with the Convention for the safeguarding of Intangible Cultural Heritage, and secondly we identify the intangible heritage that is endangered and research measures to safeguard the endangered intangible heritage. Therefore, I feel that your visit on this occasion will be extremely valuable for both parties in the future as well.

You should all have a schedule in front in you. Given the tight program over just five days we have focused on three issues we would like you to examine.

The first is:

“Initiatives for intangible cultural heritage by Japan as a country”

The second is:

“Good practices for the safeguarding initiatives by local governments”

And the third is:

“Museums of the national government and communities – particularly focusing on the best approach to exhibits and utilization of living cultural heritage that are useful for handing down the living cultural heritage to future generations”.

We focused on these three points and arranged the respective lectures and visit destinations for the participants in this study tour.

Regarding the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Japan became the third State Party in 2004. Japan actively included contributions from experts from the

preparatory stage of drafting the convention onwards. Furthermore, with regard to endeavouring to ensure the active involvement of communities in the intangible cultural heritage as stated in Article 15 of the convention, diverse examples of the safeguarding of intangible heritage exist in the communities of Japan.

Diverse good practices exist in Japan, for example how the intangible heritage inside communities has been recorded, what was done in the case that the intangible heritage of communities became endangered due to the outflow of successors to cities, how restoration was achieved in the case that most of the successors died in war, how community schools were utilized to train successors, and many more.

For this reason a lot of interest has already been shown in these examples of safeguarding, not only in the Asia-Pacific countries but also in Africa and other places.

On the other hand, initiatives by the national government include the creation 60 years ago of the Act on Protection of Cultural Properties that provides for the preservation and utilization of cultural properties. This law safeguards both tangible cultural properties and intangible cultural properties, and it stipulates three elements of intangible cultural heritage: “intangible cultural properties,” “intangible folk cultural properties,” and “cultural property preservation techniques.” Tomorrow you will all have an opportunity to hear a specialist from the Agency for Cultural Affairs talk about these three elements.

Moreover initiatives by related research institutions other than the national government include the National Research Institute for Cultural Properties, Tokyo, which was established with an investment from the national government, conducting research into and creating records of intangible cultural heritage. The institute is located next to this building. We plan to take you all to visit the institute tomorrow.

Furthermore, the Japan Arts Council has established and operates the National Theatre of Japan, the National Engei Hall, the National Noh Theatre, the National Bunraku Theatre, and the National Theatre Okinawa, and is engaged in presenting the traditional performing arts to the public, training successors, and conducting surveys and research, etc.

In addition, in order to safeguard the cultural properties of regions in prefectures or municipalities, ordinances for the safeguarding of cultural properties have been stipulated and financial support and technical support is being provided for the management, repair, and public presentation, etc. of the cultural properties designated based on those ordinances. You are all going to visit Yuki City and Oga City and you will have an opportunity there to hear more about these measures from the people in the local communities.

Sometimes the utilization of art museums and natural history museums, which are supported by the people of the region, has great value for the attempt to hand down living cultural heritage to future generations. In such cases, the approach of the art museums and natural history museums must be substantially different from that of the national government. As examples of this, we present the two cases in the program. The first is a natural history museum that exhibits the traditional rituals

of Oga City and the second is a natural history museum in Yuki City that passes down traditional crafts to future generations. I will explain about this in more detail later using the explanations in the program.

Finally, the schedule for this program is five days, an extremely short time. Therefore, the schedule will be extremely tight but the active participation of each and every one of you will be the most important factor in making this study tour worthwhile. I hope you will actively participate in the question-and-answer sessions after the lectures and in the discussions of dubious points, to the extent that time allows.

It is now autumn in Japan, the most beautiful and comfortable season of the year. However, the temperature is much lower than in your country so please take sufficient care of your health and I hope you will enjoy your time in Japan.

Note that the centre will compile the content of the lectures and your feedback about the lectures into a final report. We intend to deliver the report to all of the other people who could not participate in the study tour so that our work here can be helpful for them as well.

Finally, I would like to conclude my statements by expressing my deep gratitude to Mr. Nagaoka from the UNESCO Office in Jakarta for cooperating with the implementation of this study tour.

Thank you very much.

Annex IV. Opening Address 2

Opening Address

Masanori Nagaoka

Culture Programme Specialist, UNESCO Office in Jakarta, Esteemed Colleagues in the Tokyo National Museum

Mr. Akio Arata, Director-General, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

– Ms. Misako Ohnuki, Deputy Director-General, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

– Cecilia Assis, National Director of Culture, State Secretariat of Art and Culture of the Ministry of Tourism, Bondia

It is my pleasure to be here and involved in such a significant training workshop that brings together experts from Timor-Leste and Japan with the common goal of safeguarding ICH.

On behalf of UNESCO, I would like to express my sincere appreciation and acknowledge the State Secretary of Art and Culture of the Ministry of Tourism, Ms. Maria Isabel de Jesus Ximenes who is

a person behind this initiative and a strong initiator of safeguarding of Intangible Cultural Heritage (ICH) in Timor-Leste, Mrs. Cecilia Assis, National Director of Culture, leading the delegation from Timor-Leste for this visit, and who has been instrumental to ICH safeguarding actions in Timor-Leste, and to the ICH experts from Timor-Leste.

I would also like to acknowledge and thank Mr. Akio Arata, Director-General of the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) for his strong support of this initiative and leadership in the safeguarding of ICH in the Asia-Pacific, and Ms. Misako Ohnuki, Deputy Director-General of IRCI, as well as the dedicated team of IRCI who have developed this study visit.

Ladies and gentlemen

Intangible heritage is a foundation of wisdom and knowledge upon which to build sustainable development for all. It provides people with a sense of identity and continuity. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants that we know now as ‘intangible cultural heritage’. This is the spirit of the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), which is celebrating its 10th anniversary this year.

As I am sure our colleagues from Timor-Leste will share with us today, Timor-Leste is home to a rich and diversified intangible cultural heritage. The country has long and distinguished tradition of poetry, folklores, tais, craftsmanship, architectural style and technique which we can find from the Uma Lulik and Ai To’os collections. However, the sustainability of the living cultural heritage has been challenged by the need for capacity building in human resources and mechanism of safeguarding practices.

UNESCO and the government of Timor-Leste have been working closely together to support the safeguarding of ICH through community based inventorying training and awareness raising activities. In this regard learning various experiences for the safeguarding of ICH in Japan is a significant occasion for the national officials of Timor Leste, and I strongly believe that this experience will play a crucial role in supporting ICH safeguarding in Timor-Leste and developing links between Japan and Timor Leste, and moreover, across the region.

By gathering here today and participating in this study visit, we are all already one step closer to the progressive practice of safeguarding our intangible heritage and ensuring its sustainability for long-term transmission to our future generation. I wish you a most productive workshop and look forward to the fruitful outcomes of this meeting.

Thank you.

Annex IV. Opening Address 3

Opening Address

Cecília Maria Belo de Assis

National Director of Culture, State Secretariat of Art and Culture of the Ministry of Tourism, Bondia

- Ms. Misako Ohnuki, Deputy Director-General, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region
- Mr. Masanori Nagaoka, Culture Programme Specialist, UNESCO Office in Jakarta, Esteemed colleagues in the Tokyo National Museum,

Ladies and Gentlemen,

First, please accept my thanks in the name of the Government of the Democratic Republic of Timor-Leste.

This is a unique opportunity, the outcome of joint work carried out in recent years by the Secretary of State for Art and Culture of Timor-Leste and UNESCO Office in Jakarta.

Mr Masanori Nagaoka is an old friend of our country. Since 2009, when he became responsible for cultural programmes of UNESCO Office in Jakarta, Mr Nagaoka has supported Timor-Leste with effort and dedication in fund-raising, organising training and raising our leaders' awareness of the importance of culture to the country's sustainable development.

In 2012, during the financial crisis experienced by UNESCO, the Government of Timor-Leste decided to contribute a little support to help some UNESCO projects around the world continue. Following this support, the Secretary of State for Art and Culture has worked closely with the UNESCO office in Jakarta, and with Mr Masanori Nagaoka in particular, to ensure that some of this support could be reinvested in cultural projects in our country.

After waiting for several months, in early 2013 we finally received the good news that the project to investigate, evaluate and promote the Intangible Cultural Heritage of Timor-Leste had been approved.

This project, of which this study visit is part, also includes publication of a book of photographs and an exhibition of the richness and diversity of the Intangible Cultural Heritage of Timor-Leste. Next December the project will run another training programme aimed at raising awareness among leading politicians and senior technical figures in our country of the need to ratify the 2003 UNESCO Convention for Safeguarding Intangible Cultural Heritage.

Ladies and Gentlemen,

Timor-Leste has been a UNESCO member since regaining its independence in 2002. However, although important work is being done, none of the important UNESCO Conventions has yet been signed.

Timor-Leste was a colony for almost five centuries and in recent decades suffered hugely from the war, the result of nearly twenty-five years of military occupation.

There are many current development priorities. Apart from the lack of a quality road network, education and health infrastructure is also deficient. Timor-Leste also still has high rates of illiteracy and the lowest per capita income in Asia.

Despite these difficulties, investment in the cultural sector has grown in recent years. Over the next decade, we plan to build a National Library, a Museum and Cultural Centre, a School of the Arts and Creative Industries, and Cultural Centres in some of our 13 districts.

There is a great deal of work to do, but our ambition and will are also great. In Timor-Leste, we are short of human resources in many areas, and culture is no exception.

For all these reasons, this study visit that begins today, provided by UNESCO Office in Jakarta and made in collaboration with the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region, with the Tokyo National Museum and various other Japanese institutions, is of the utmost importance to our country.

Once again, thank you. My colleagues here today will take full advantage of this opportunity, will learn from the best, and will return to Timor-Leste with even greater enthusiasm to work on behalf of the cultural and sustainable development of our young nation.

Annex V. Introduction of IRCI's Activities (PPT)

Introduction of the Activities of International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region(IRCI) Japan

22 October 2013

Misako Ohnuki
Deputy Director of IRCI Japan



2013/10/21

Misako Ohnuki

International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region(IRCI), Japan



2013/5/29



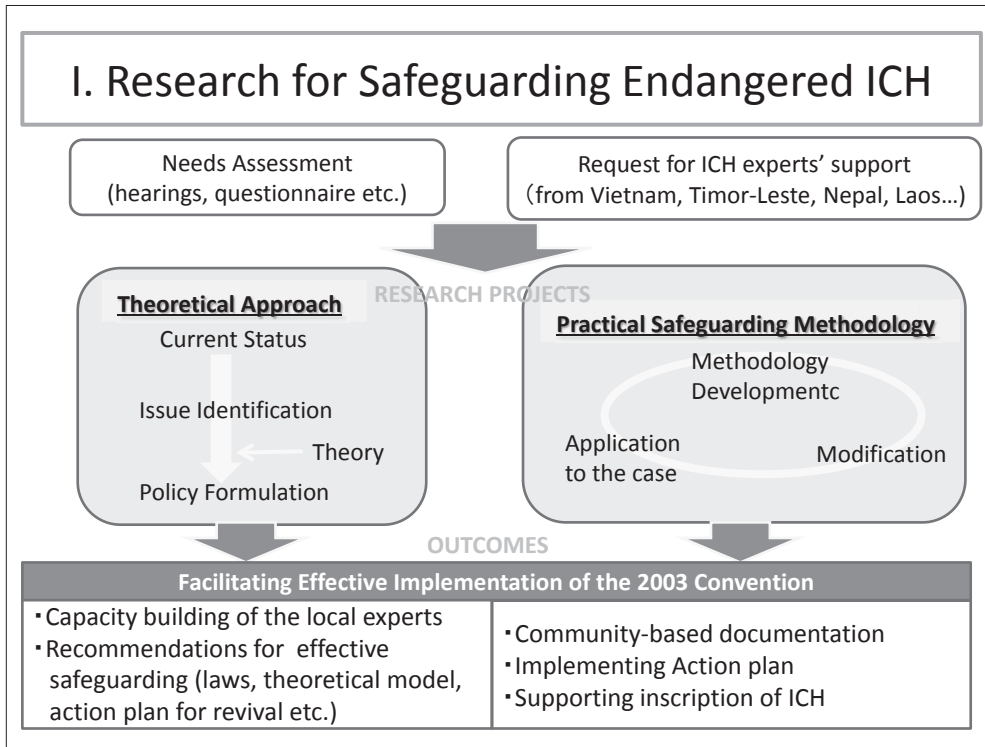
IRCI's Activities in Focus FY2013-2015

Facilitating research

I. Research for Safeguarding Endangered ICH [Mid-term policies (1), (2) & (3)]

Collaboration of researchers and institutes

II. Mapping Studies on the Safeguarding of ICH [Mid-term policies (4) & (5)]



I. Research for Safeguarding Endangered ICH

[Mid-term policies (1), (2) & (3)]

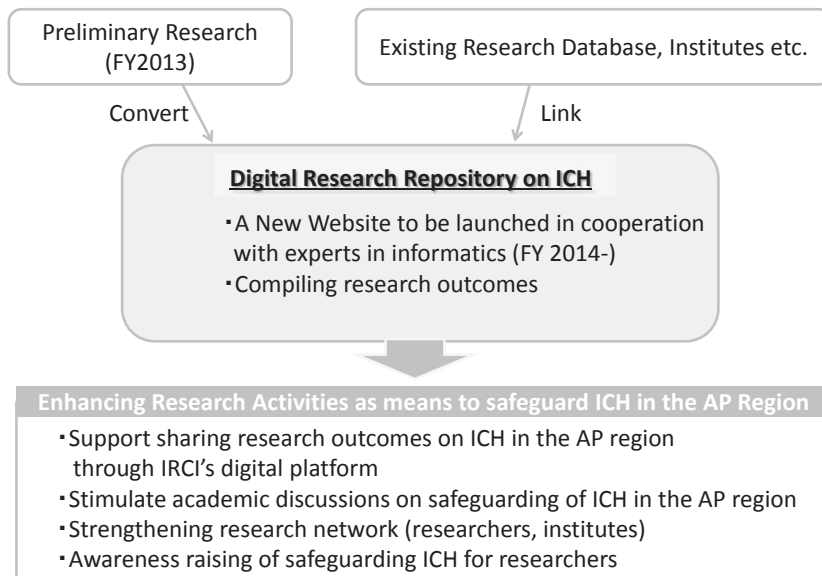
Ongoing Projects (FY 2013-2015)

Legal Systems for Safeguarding of ICH in the Mekong Region

Endangered Traditional Handicrafts in Post-Conflict States (Sri Lanka)

Vietnamese ICH element Dong-Ho wood-block printings

II. Mapping Studies on the Safeguarding of ICH



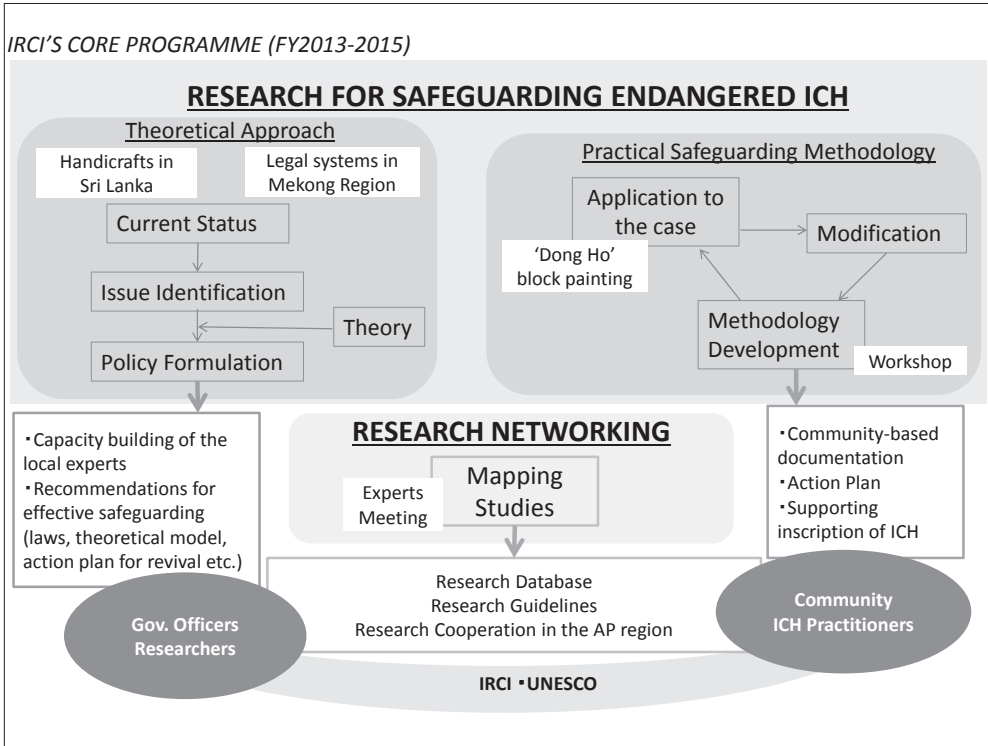
II. Mapping Studies on the Safeguarding of ICH

[Mid-term policies (4) &(5)]

Ongoing Project (FY 2013-2014)

Exploring Research for the Safeguarding of ICH in the Asia-Pacific Region

- Identification and discussion of the key issues in context of the Asia-Pacific Region
- Building “Digital Research Repository” to promote academic research in the Asia-Pacific region





2013 Study Tour Report

Toward Safeguarding the Intangible Cultural Heritage
for the Promotion of Cultural Identity and
Community Resilience in Timor-Leste