

# 2012 International Field School Alumni Seminar on Safeguarding Intangible Cultural Heritage in the Asia Pacific

**Venue:** Lamphun Province, Thailand  
**Date:** 6-10 August, 2012

**REPORT**

**Co-hosted by**

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

Princess Maha Chakri Sirindhorn  
Anthropology Centre (SAC), Thailand

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United Nations  
Educational, Scientific and  
Cultural Organization



International Research Centre  
for ICH in the Asia-Pacific Region  
under the auspices of UNESCO



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## **1. Experts' Lectures**

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## **1.1. Strengthening National Capacities for Safeguarding Intangible Cultural Heritage: UNESCO's Strategy for Asia and the Pacific**

**By Tim Curtis**

Chief of Culture Unit,  
UNESCO Bangkok, Asia and Pacific Regional Bureau  
for Education, Thailand

Lecture Date: 7 August, 2012

### **Strengthening National Capacities for Safeguarding Intangible Cultural Heritage: UNESCO's Strategy for Asia and the Pacific**



**Tim Curtis**  
Chief of Culture Unit  
UNESCO Bangkok

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## State Parties of the 2003 Convention



**143 States Parties**  
worldwide as of  
17 April 2012,  
of which  
**27 are from**  
**Asia and the Pacific**

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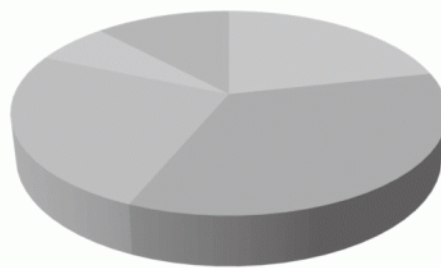
## Intangible Heritage Lists 2008-2011

Category	Worldwide	Asia/Pacific
ICH in need of Urgent Safeguarding	27	16
Representative List	232	106
Best Practices	8	1
Total Elements Inscribed	267	123

*\* 90 elements listed in 2008 were formerly proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity*

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### Inscription of Asia-Pacific ICH elements by domains

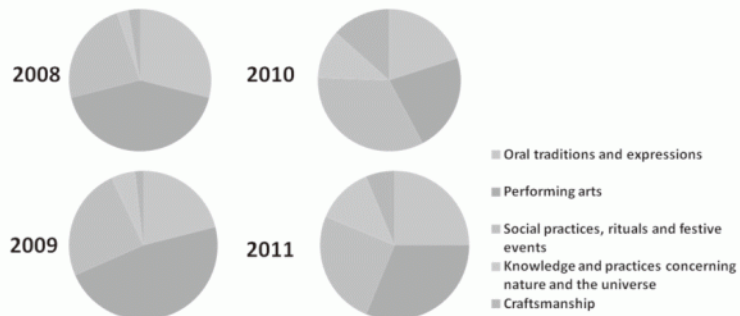


#### Summary 2008-2011

- Oral traditions and expressions (36)
- Performing arts (58)
- Social practices, rituals and festive events (42)
- Knowledge and practices concerning nature and the universe (11)
- Craftsmanship (20)

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### Inscription of Asia-Pacific ICH elements by domains



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### Inscription of Asia-Pacific ICH elements by domains

- Increasing proportion of *Knowledge and Practices related to Nature and the Universe* and *Traditional Craftsmanship* inscribed in the two lists
- *Performing Arts* is still a dominant category, followed by. *Social Practices, Rituals and Festive Events*

\* Counted from the Register List and Urgent Safeguarding List.

\*\* Many ICH elements belong to more than one domains.

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### Why Capacity Building?

- Request from States Parties and Intergovernmental Committee to the Secretariat
- Lack of understanding of the different mechanisms established by the Convention
- ICH safeguarding in the spirit of the Convention is a new field of heritage practice in most countries
- Lack of human resources or technical know-how necessary to implement the Convention effectively



Kalbelia Folk Song and Dances  
of Rajasthan, India  
©2009 West Zone Cultural Centre,  
Udaipur, Rajasthan

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## Aims of the capacity-building activities

- To enhance capacities in beneficiary countries to safeguard their intangible cultural heritage
- To enhance the capacities of beneficiary countries to benefit from mechanisms of international cooperation and assistance established by the Convention



© National Museum of Cambodia  
Sbek Thom, Khmer Shadow Theatre  
Inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2005)  
Country: Cambodia

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## Regional Capacity Building Programme in Asia and the Pacific

Funded by the Governments of Japan and the Republic of Korea

- **Nine Beneficiary Countries:** Bhutan, Cambodia, Lao PDR, Mongolia, Nepal, Papua New Guinea, Samoa, Sri Lanka, Timor Leste

Funded by the Government of Norway

- **Four Beneficiary Countries in Central Asia:** Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan



Hezhen Yimakan Storytelling  
©2010 by Center for Safeguarding ICH of Heilongjiang Province, China

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## Trainings of Trainers

### ▪ Regional trainers trained in 2011

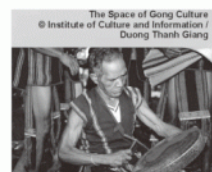
- **Beijing:** 10 - 14 January
- **Harare:** 24 - 28 January
- **Libreville:** 30 January - 4 February
- **Sofia:** 14 - 18 March
- **Havana:** 28 March - 1 April
- **Abu Dhabi:** 10 - 14 April



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## Four Priority Themes of Capacity-building Training Workshops

- **Ratification of the Convention** (2 days)
- **Implementation of the Convention at the National Level** (5 days)
- **Community-based ICH Inventory** (8 days)
- **Preparation of Nominations to the Urgent Safeguarding List** (5 days)



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## Ratification of the Convention

### *Two-day workshop*

- Clarifies why the Convention needs to be ratified
- Explains process and mechanisms for successful ratification
- Provides guidance in solving problems in ratifying the Convention
- Explains the importance of legal or policy reform to integrate ICH safeguarding



**Falconry**  
One of the ICH elements shared by 11 countries across continents: United Arab Emirates, Belgium, Czech Republic, France, Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain, Syrian Arab Republic. Inscribed in 2010 on the Representative List of the Intangible Cultural Heritage of Humanity.

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## Implementation at the National Level

### *Five-day workshop*

Provides an overview of the Convention on:

- Its objectives
- Key safeguarding concepts
- Obligations of States Parties
- Involvement of communities and other actors
- Mechanisms for international cooperation



The Darangen Epic of the Maranao People of Lake Lanao  
© J. Uhalawa/NCCA-IRC

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## Implementation at the National Level

### *Five-day workshop*

Provides an platform for:

- Sharing past and on-going experiences of safeguarding
- Collective reflection on experiences and challenges in safeguarding ICH
- Discussion on sustainable development



Indonesian Angklung  
©2009 by Centre for Research and Development of Culture

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## Community-based ICH inventorying

### *Eight-day workshop*

- Details the essential features of inventorying, particularly the fullest participation of communities and ICH practitioners
- Clarifies how inventorying contributes to safeguarding
- Provides training on practical technical skills in inventory-making, including fieldwork practicum



Ceremonial Keskek Tradition  
© Information and Documentation  
Centre of Field Culture, Turkish Ministry  
of Culture and Tourism

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## Preparing Nominations to the Urgent Safeguarding List

### *Five-day workshop*

- Uses simulated nominations and walks participants through the process of examination
- Provides understanding of what a good and complete nomination through examination of sample files
- Provides practical experience in developing safeguarding plans



Jultagi, Tightrope Walking  
© National Research Institute of Cultural Heritage, Korea

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## Preparing Nominations to the Urgent Safeguarding List

### *Five-day workshop*

- Emphasizes community participation
- Explains the principle of free, prior and informed consent
- Produces a core of knowledgeable experts able to develop nominations and assess their adequacy



Yuki-Tsumugi, Silk Fabric  
Production Technique  
©2009 Association for the  
Preservation of Horiba Yuki-  
Tsumugi Weaving Techniques

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## Modular Structure

- Workshops designed to be adapted to diverse situations, settings and audiences
- Trainers can easily introduce new content from local or regional perspective
- Each unit supported by lesson plan, handouts, reference materials
- High-tech, medium-tech and low-tech editions
- Adaptation to specific needs, regional characteristics or national contexts
- Updating and/or revision of texts and materials
- Translation and customization to local requirements

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## Audiences

### Actors at the heart of the Convention:

- Policy-oriented audience for workshop on ratification
- Ministry and local officers, experts, NGOs for workshops on implementation and preparing nominations
- Officers, experts and community members for workshop on inventorying
- Intensive workshops require serious commitments from participants
- Availability and willingness to continue implementing activities after the end of the workshop (e.g. inventories, nominations)
- Respect for parity between genders

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## Pedagogical Approaches

- Participation of pedagogical experts in shaping the training modules
- Emphasis on interactivity and active learning
- Simulations and role-playing activities to reinforce learning
- Quizzes to test and reinforce knowledge of participants



**Indonesian Batik**  
Inscribed in 2009 on the Representative List of the  
Intangible Cultural Heritage of Humanity  
Country: Indonesia

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## National Workshops in Asia-Pacific Region (2012-2014)

- Twenty-seven (27) workshops to be organized in the nine beneficiary countries in Asia and the Pacific (9 workshops completed as of August 2012)
- Workshops in Central Asia through the Field Office in Almaty and Tashkent
- Facilitated by trained regional trainers
- Implemented by national implementing partners through UNESCO field offices



**The Mask Dance of the Drums from Drametse**  
Inscribed in 2008 on the Representative List of the  
Intangible Cultural Heritage of Humanity (originally  
proclaimed in 2003)  
Country: Bhutan

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### **General Observations from Completed Workshops in Asia and Pacific**

- Empowerment of communities and practitioners in inventorying ICH
  - a relatively new idea in countries where a top-down approach has been the norm
  - need for representation from communities and ICH practitioners in all capacity building workshops on ICH to underline their central role in the implementation of the 2003 Convention
- Group exercises and field works elicited great interest among participants and facilitated the understanding of basic concepts presented during lectures

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### **General Observations from Completed Workshops in Asia and Pacific**

#### **Issues encountered:**

- **Language issues:**
  - Difficulty in translating ICH concepts into local languages
  - The understanding of ICH terminologies and concepts differ from one country to the other
- **Safeguarding issues:**
  - Confusion between different UNESCO Conventions (1972 Convention, 2003 Convention and 2005 Conventions)
  - Exaggerated focus on listing
  - Difficulties by government in bringing in communities/practitioners to participate in processes of safeguarding, including the workshops

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## **1.2. Enduring Places, Enduring Memories: Flodden Ecomuseum and Holy Island, Northumberland**

**Peter Davis**

Emeritus Professor, International Centre for Cultural  
and Heritage Studies, Newcastle University, UK

Lecture Date: 7 August, 2012

### **◆Lecture Summary**

In this lecture, Professor Davis presented two different cases illustrating the relationship between physical settings and intangible cultural heritage in the United Kingdom.

The first case was the Flodden Ecomuseum in Northumberland, which was the site of a dramatic battle between the Scots and the English on 9 September 1513, and which later became a commemorative site for descendants. Professor Davis showed how communities on both sides of the border between Scotland and England participated in the interpretation and commemorative events which comprise the Flodden Ecomuseum.

In the second case study, Professor Davis talked about the Holy Island of Lindisfarne, which is considered 'the cradle of Christianity' in England. Founded in 635 AD by Saint Aidan—an Irish monk from Iona, Lindisfarne became a center of Christian teaching in what was then called Northumbria. Since 2009, local communities and various organizations have collaborated to manage the natural and cultural resources of the site. Even though these local networks do not explicitly use the ecomuseum concept, Professor Davis pointed out that their approach is quite similar to ecomuseology.

### **1. The Flodden Ecomuseum in Northumberland<sup>1</sup>**

Located on the border between England and Scotland, the Flodden Ecomuseum was the first ecomuseum to be created in England. The site of a bloody battle between the Scots and the English that took place 500 years ago, this place became a

<sup>1</sup> Please see more details: <http://www.flodden1513.com/>

commemorative site or a “lieu de mémoire” for subsequent generations.

### **1.1. Historical background of the Flodden Battlefield and Ecomuseum Project**

“On great fields something stays. Forms change and pass; bodies disappear,  
but spirits linger, to consecrate ground for the vision-place of souls...  
generations that know us  
not...shall come to this deathless field to ponder and dream;  
And so! the shadow of a mighty presence shall wrap them in its bosom,  
and the power of the vision pass into their souls.”  
Col. Joshua L. Chamberlain

Imagine back to the medieval battle in the 16th century! During the time of Henry the Eighth, England was constantly at war with the French court, but James the Fourth, a Scottish king, was allied to the French. The Scots and the French decided to attack England. The Scottish army decided to invade from the border and the French would invade from the sea to defeat England. The British troops headed to the North and faced to the Scottish army at Flodden field. The Scots were badly defeated. In only four hours there were 14,000 killed. Their king was also killed. Most of their Scottish nobility was captured and decimated.

The story of this battle has been retold time and again to the younger generations, particularly the Scots. When the locals gathered to decide how to develop the sites for visitors and for the purpose of commemoration, they faced the difficult question of how the stories should be interpreted. Over the course of two years since the project's beginning, scholars and cultural practitioners of Newcastle University have worked with Scottish and English communities on both sides of the historic battlefield, to choose the places and develop the interpretation of those sites. The Flodden Ecomuseum has become a space of reconciliation between both nations. In addition, the Ecomuseum has contributed to greater economic development of the region by encouraging visitors.

### **1.2. Development of the Flodden Ecomuseum**

‘Sense of place’ goes beyond aesthetic appreciation –  
in other words places are not always comfortable or welcoming. (Tuan 1977)

Sense of place is something that must be experienced rather than described. (Buttimer 1980)

Place provides ‘a world of meaning.’ (Hubbard et al 2004:5)

One of the key concepts of the ecomuseum is to recognize the special nature of

place or “local distinctiveness.” Such projects are planned and managed in cooperation with local communities in a territory or a place which is not necessarily defined by traditional boundaries. Ecomuseums are often fragmented sites spread out across an area for the purpose of in situ conservation. The ecomuseum encompasses components that fit together within a “territory” — collective memories, visitors, elders, cultural property, traditions, identity, architecture, sites, landscapes, heritage, nature, and residents.

At Flodden, the communities themselves selected a number of different sites, and one of the stories they wanted to convey and illustrate was the experience of the battle and its place within the landscape. Bits of interpretation have already begun to happen, like placards and stones. In Branxton village, an old telephone booth has been converted into “the smallest visitor center in the world,” providing a guide to the battle. Some of the other visitable places are Flodden Memorial, Heatherslaw corn mill, and the Branxton Church where the King of Scotland’s body was taken after battle. There are also the Twizel Bridge, the Fletcher Memorial in Selkirk, Etal Castle in England that was taken by the Scots during battle, and the Flodden Wall. In Edinburgh, on those days after the battle, the Scots thought the English might try to take Edinburgh, so they decided to build a defensive wall around the city. Some parts still remain, and the community chose it as a site within the ecomuseum. All these places are part of the memorialization of an event that took place 500 years ago.

## **2. Holy Island, Lindisfarne<sup>2</sup>**

The Holy Island represents an important landmark of monastic heritage; it is also a living religious site of pilgrimage for English people and for Christianity. A unique feature of this site is its inaccessibility due to the tides. When the visitors walk to the island, they often get stuck because the tides cut off the causeway. As a result, they frequently have to call rescue services.

In spite of this, there are many cultural and natural features on the island, like St. Aidan and St. Cuthbert churches which represent the cradle of Christianity, as well as the Lindisfarne Gospels, Castle, and Priory. These places are associated with the “Golden Age of Northumbria.” Moreover, the landscape and biodiversity are crucial resources of the area. Thus, one of the most important intangible cultural heritages of this region is linked to the history of Christianity.

Since 2009, many stakeholders, including the local community and organizations, have been involved in safeguarding the natural and cultural resources on the island. The project requires intervention of several national and regional local bodies. The aims of the resources management are to better manage visitation, to improve landscape protection, and to develop community cohesion.

This project is still developing and unfolding. Even though the stakeholders do not explicitly employ the principles of the ecomuseum, what is important is that the

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<sup>2</sup> Please see more details: <http://www.lindisfarne.org.uk/>

## 1. Experts' Lectures

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project takes a holistic and participatory approach to heritage management.

Summarized by Chewasit Boonyakiet / Edited by Alexandra Denes  
Citation: Boonyakiet, Chewasit. 'Enduring places, enduring memories: Flodden Ecomuseum and Holy Island, Northumberland by Dr. Peter Davis, Newcastle University, UK.' Intangible Cultural Heritage and Museums Learning Resources. October 2012. Sirindhorn Anthropology Centre.  
< [http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2019-EngSummary\\_AD.pdf](http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2019-EngSummary_AD.pdf) >

# Enduring places, enduring memories: Flodden Ecomuseum and Holy Island, Northumberland

Peter Davis, Newcastle University



## The Battle of Flodden Field 9 September 1513







“On great fields something stays. Forms change and pass; bodies disappear, but spirits linger, to consecrate ground for the vision-place of souls...generations that know us not...shall come to this deathless field to ponder and dream; And lo! the shadow of a mighty presence shall wrap them in its bosom, and the power of the vision pass into their souls.”  
Col. Joshua L. Chamberlain

## Experiencing Place

- ‘Sense of place’ goes beyond aesthetic appreciation – in other words places are not always comfortable or welcoming (Tuan 1977)
- Sense of place is something that must be experienced rather than described (Buttimer 1980)
- Place provides ‘a world of meaning’ (Hubbard et al 2004:5)



## Flodden



## Flodden – ‘the smallest visitor centre in the world’ at Branxton



## Ecomuseums

- Recognise the special nature of places – local distinctiveness
- Are planned and managed by or in co-operation with local communities – the democratisation of cultural and natural heritage

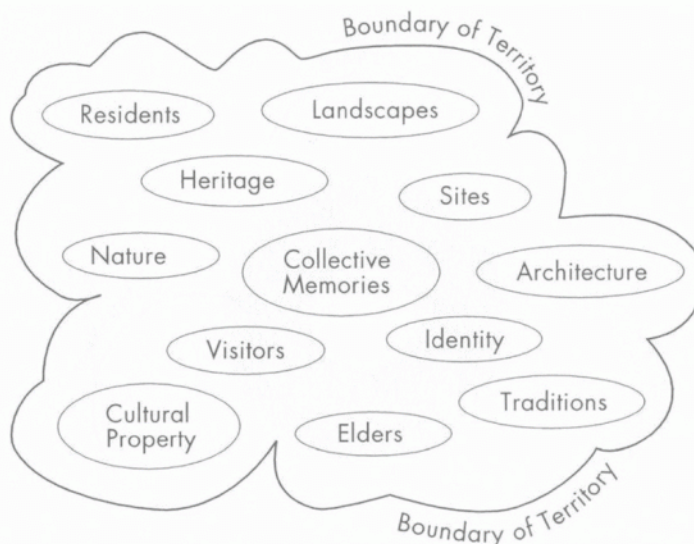


Figure 3.5b Graphic representations of the ecomuseum (after Rivard, 1984).

### Ecomuseum characteristics

- A territory – a place - not necessarily defined by conventional boundaries
- A 'fragmented-site' policy, in-situ conservation and interpretation
- Intangible heritage is very significant
- Community empowerment and regeneration
- Holistic vision
- Local identity and sense of place

### Flodden 1513: Ecomuseum sites



The Flodden Monument, Branxton

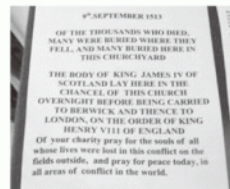
## Flodden 1513: Ecomuseum sites (2)



Heatherslaw Corn Mill



Branxton Church



## Flodden 1513: Ecomuseum sites (3)



Twizel Bridge



The Fletcher Monument, Selkirk

## Flodden 1513: Ecomuseum sites (4)




Etal Castle



## Ecomuseum sites (5) The Flodden Wall, Edinburgh






DISCOVER THE BATTLE THAT SHAPED OUR NATIONS

[ECOMUSEUM](#)
[LOCATIONS](#)
[RECREATION](#)
[ACCOMMODATION](#)
[FOOD & DRINK](#)
[LINKS/DOCUMENTS](#)
[NEWS & EVENTS](#)

Click on the boxes below to reveal Ecomuseum locations

**FLODDEN 1513 SITES**

1. Flodden Field
2. Brandon Church
3. Elia's Castle
4. Heatherlaw Hill
5. Coldstream Museum
6. Teisel Bridge
7. Norham Castle
8. Ladykirk Church
9. Barmoor Castle
10. Weetwood Bridge
11. Fletcher Monument
12. Flodden Wall



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**NEWS**

Wind Turbine Planning Permission [more >>](#)

Ecomuseum expansion consultation dates and venues [more >>](#)

Researching Flodden's Heritage [more >>](#)

Northern Lights recording project [more >>](#)

Which site should be next for the Flodden 1513 Ecomuseum? [more >>](#)

[RSS Feed](#)

**EVENTS**

Peace & Reconciliation Centre meeting (May 30)

Ecomuseum expansion consultation (May 31)

Medieval Heritage Celebrations (June 1)

Heritage Crafts (June 2)

Heritage Crafts (June 9)

**Welcome to the Flodden 1513 Ecomuseum**

The 9th September 2013 marks the 500th anniversary of the Battle of Flodden. The battle was a Scottish tragedy involving the death of 10,000 common soldiers, nearly 100 noblemen and the Scottish King, James IV. Yet apart from the north of Northumberland these catastrophic events are largely unknown in England despite their influence in shaping British and European politics for the next 100 years, culminating with the union of the English and Scottish crowns in 1603.

As part of the programme of projects and events commemorating the battle, communities on both sides of the border have come together to establish Britain's first cross-border ecomuseum. Here you will find details of the Flodden 1513 ecomuseum sites, community projects and events that are contributing to the commemoration and the ongoing remembrance of the Battle of Flodden

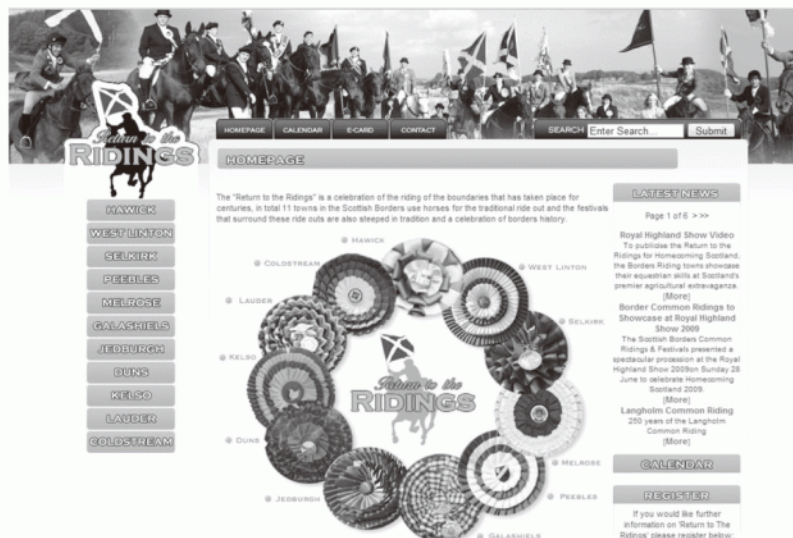
## The intangible heritage of Flodden

- The Border Ridings
- Crafts
- Festivals
- Poetry
- Song



## Common Ridings

- An annual event celebrated in Scottish Border towns to commemorate the times of the past when local men risked their lives in order to protect their town and people.
- Dates back to the 13th and 14th centuries, during the continual land border wars both with England and against other clans.
- Today, Common Ridings celebrate each Border town's history and tradition in mid-summer (June to August). Rides now involve hundreds of horses, with rider and horse in costume.
- A combination of ceremonies, rides, entertainment and traditional Scottish sports.









## Heritage Crafts

at

The Hirsell  
Coldstream

Saturday 2<sup>nd</sup> June

11.00 am - 4.00 pm

Come and see

Baskets, materials and knives  
made like those used by people at the  
time of the Battle of Flodden in  
1513.

Free exhibition

## Poetry

- |   |   |
|---|---|
| <ul style="list-style-type: none"><li>• <b>Battle of Flodden Field:</b><br/><b>William McGonagall</b></li></ul>   | <ul style="list-style-type: none"><li>• <b>Battle of Flodden [From</b><br/><b>Marmion]: Sir Walter Scott</b></li></ul>  |
| <ul style="list-style-type: none"><li>• 'Twas on the 9th of September,<br/>a very beautiful day,<br/>That a numerous English army<br/>came in grand array,<br/>And pitched their tents on<br/>Flodden field so green<br/>In the year of our Lord fifteen<br/>hundred and thirteen</li></ul> | <ul style="list-style-type: none"><li>• At length the freshening<br/>western blast<br/>Aside the shroud of battle cast;<br/>And, first, the ridge of mingled<br/>spears<br/>Above the brightening cloud<br/>appears;<br/>And in the smoke the pennons<br/>flew.</li></ul> |

## Song: Flowers of the Forest

*Flowers of the Forest* is an ancient Scottish folk tune. Although the original words are unknown, the melody was recorded in c. 1615-25 in the John Skene of Halyards Manuscript as "Flowres of the Forrest".

Jean Elliot (b. 1727), framed the tune in 1756 as a lament to the deaths of James IV, many of his nobles, and over 10,000 men - the "Flowers of the Forest" - at the Battle of Flodden Field .

<http://www.youtube.com/watch?v=rfsasAlICo8>



## Conclusions – some potential benefits of developing the Flodden ecomuseum

- Community pride
- Conservation of distinctiveness
- Memory, remembering, documentation
- Restoration projects
- Economic gains
- Sensitive approaches to cultural tourism
- Part of regional tourism and development networks
- Worldwide ecomuseum connections

## Lindisfarne or Holy Island



## Cultural and natural features

- 'The cradle of Christianity' – St Aidan, St Cuthbert.
- Associations with 'The Golden age of Northumbria' and the Lindisfarne Gospels
- Castle
- Priory
- Landscape and biodiversity



## Holy Island Partnership

- Formed in 2009 by the local community and organisations operating on the island.
- The variety of natural and cultural resources requires the intervention of several national regional and local bodies.
- The Partnership aims to bring everyone together to achieve a) better visitor management, b) landscape protection and enhancement and c) community cohesion.

## The Intangible Dimension

‘you really can't capture Holy Island just with visual images. Holy Island is a mixture of ever changing light and shade, fascinating views, an aura of peace, tranquility and sanctity, an atmosphere and a hundred and one intangible things. You have to go there and experience it to be able to appreciate it’.  
(visitor, October 2011)



- The intangible cultural heritage of Lindisfarne is linked to its religious significance.

## Lindisfarne ecomuseum?



### **1.3. Audio-Visual Documentation of Performing Arts in Minpaku**

**By Shota Fukuoka**

Associate Professor,  
National Museum of Ethnology, and  
Graduate University for Advanced Studies, Japan

Lecture Date: 8 August, 2012

#### **◆Lecture Summary**

In this lecture, Dr. Fukuoka discussed the aim of the National Museum of Ethnology or MINPAKU, which is to promote a general understanding and awareness of peoples, societies and cultures around the world through the collection and conservation of ethnographic materials and public exhibitions. In this regard, Dr. Fukuoka shared his visual documentation experiences in Indonesia and Cambodia. He also mentioned challenges he faced when he produced videos for educational purposes, and emphasized that practitioners working with visual media must respect the codes of secrecy that may surround certain practices and always obtain consent from culture bearers before commencing documentation.

#### **1. Minpaku: A research center for cultural resources and cultural documentation<sup>1</sup>**

Minpaku houses a broad range of ethnographic collections and data which can contribute to and enhance ICH studies. Visual documentation projects, which are a part of the Research Center for Cultural Resources, play a crucial role in recording intangible knowledge. Since opening in April 2004, the institution has conducted in-depth developmental research to facilitate the systematic management and digitization of cultural resources. Materials are shared with other research institutes and every attempt is made to make them accessible to the general public. The Center is also involved in planning and coordinating the implementation and promotion of research projects in order to make cultural resources more widely available to researchers and society.

Dr. Fukuoka shared his fieldwork experience in Southeast Asia in the late 1990s

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<sup>1</sup> Read in more detail at: <http://www.minpaku.ac.jp/english/research/activity/organization/ccrc>



and early 2000s. He conducted ethnographic research on “wayang kulit”<sup>2</sup> performances in Indonesia, and documented live performances of “sbek thom” in Cambodia. He cited both projects in order to reflect challenges and to explore appropriate uses of visual materials taking into account both public interests and desires of culture bearers.

### 2. Case 1: documenting traditional performing arts in Java

Dr. Fukuoka's film documentation project was conducted in December 1995 and was used for a Minpaku exhibit on Southeast Asia. The film was intended to introduce traditional performing arts in the region. Wayang kulit is a kind of shadow puppet theater in which one puppeteer operates all puppets while telling a story, singing, and directing the accompanying gamelan music. Most of stories are based on the epics of Mahabarata and Ramayana. Generally, the performances last for 7-8 hours, and cover a wide range of emotions and states, including philosophical, humorous, fierce, and “nonsense behaviors.” Initially, Dr. Fukuoka and his team planned to document a whole performance to show during the opening hours of Minpaku. The entire performance could potentially be screened to illustrate various facets of wayang kulit. However, the plan had to be abandoned when the team realized that this method would be too expensive due to the amount of film needed. The second option was to document one random scene from an episode, in order to convey the atmosphere and experience of a live performance. However, the performers refused the proposal because they believed that showing a disconnected section would disrupt the flow of the performance and result in an incomplete story. The episode would be removed from its proper context. The third plan was to condense the performance into a one-hour presentation. The performers were dissatisfied with this kind of shortened performance, as it seemed like something designed specifically for tourists. Dr. Fukuoka insisted that researchers must reconcile their research plans with the desires of performing troupes, and the documentation must be a collaborative endeavor.

### 3. Case 2: documenting traditional performing arts in Cambodia

In November and December 1999, Dr. Fukuoka and his team documented several forms of Cambodian performing arts in Phnom Penh. One of the performances was an episode of “sbek thom,”<sup>3</sup> or large shadow puppet theater in Siem Reap. The following year, they returned to document the entire sbek thom repertoire. In fact, sbek thom used to be quite popular before the Cambodian Genocide, but during this period of turmoil, many performers died.

In the 1990s, performers were given a new set of sbek. At that time, Master Ty

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<sup>2</sup> The term ‘wayang’ is the Javanese word for shadow, or bayang in standard Indonesian and Malay. In modern vernacular Javanese and Indonesian language, wayang is most often associated with the puppet itself or the whole puppet theatre performance. Read in more detail at: <http://en.wikipedia.org/wiki/Wayang>

<sup>3</sup> It depicts stories from the Ramayana. The puppets are made of cow leather (sbek) on which a scene from the tale is carved (screen). The performers act both in front of and behind the screen. Dance-like movements are the major characteristics. The narration is the most vital element to describe the scene and tell old tales.

Chien, the only puppet master who survived the genocide, was over 80 years old. Young people from the community were not yet capable of inheriting the role of narrator, and anxiety existed about the transmission of the art form. In 2000, seven consecutive nights of performances were recorded for two hours each night. The film also included the process of making puppets and interviews with Master Chien. Unfortunately, he passed away later in the same year.

During the documentation project, Master Chien refused to write down the narrative text for fear of it being stolen. He wished to preserve the secrecy of the repertoire, and his decision was based on the values of *sbek thom* and the social order of Siem Reap. Later, in 2009, Dr. Fukuoka went back to Siem Reap to meet younger members of the puppeteer group and to show them the film. Master Chien's grandson now leads the troupe.

This meeting provided an opportunity for troupe members to reflect on past and future performances. They requested that the program be presented in Khmer language in order to show to children in Cambodia. Currently, the Minpaku team is still discussing how to show the video to the public.

#### 4. Issues in AV documentation

Dr. Fukuoka concluded that AV documentation must be viewed within the process and context of transmission, encompassing practices, promotion, and education for the wider public. The power of the video to standardize an art form or a performance must also be considered. On the one hand, younger generations can learn from videos; however, the videos only document one particular performance, when in fact performances vary greatly from one to another.

We also must consider the ownership and stewardship of the resources. For example, is the internet an appropriate platform for promotion and transmission? Can performers access the internet? Discussions of the appropriateness of the internet as a forum must take into account the digital divide. With regard to the public domain, even documentary films can be copyrighted, but copyright does not exist for traditional performing arts. Therefore, we must think about the right to control the use of the documentaries and related materials.

Summarized by Chewasit Boonyakiet / Edited by Alexandra Delferro  
 Citation: Boonyakiet, Chewasit. "Lecture 22: Audio-Visual Documentation of Performing Arts in Minpaku by Dr. Shota FUKUOKA, National Museum of Ethnology, Japan." Intangible Cultural Heritage and Museums Learning Resources. November 2012. Princess Maha Chakri Sirindhorn Anthropology Centre.  
 < [http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2022-EngSummary\\_edit%20AGD.pdf](http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2022-EngSummary_edit%20AGD.pdf) >



Audio-Visual Documentation of  
Performing Arts in Minpaku

FUKUOKA Shota  
National Museum of Ethnology

FUKUOKA Shota 福岡正太

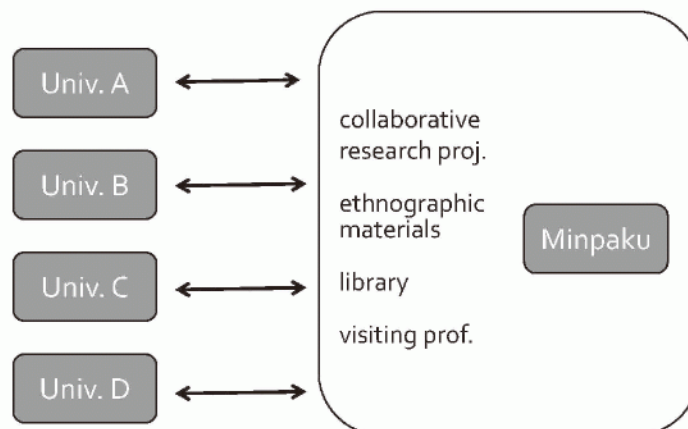
- ❑ Research Center for Cultural Resources, National Museum of Ethnology, Japan
- ❑ Ethnomusicologist with a particular interest in traditional music and performing arts in modern Southeast Asian societies
- ❑ Engaged in the audiovisual documentation of performing arts in Indonesia (Central and West Java, North Sumatra), Cambodia (Phnom Penh, Siem Reap, Rattanakiri), Malaysia (Kelantan), and Japan

## Minpaku | National Museum of Ethnology

- ❑ Aims to promote a general understanding and awareness of peoples, societies and cultures around the world through the collection and conservation of ethnographic materials and public exhibitions
- ❑ Established in 1974 as an Inter-University Research Institute



## inter-university research institute



### Minpaku and Intangible Cultural Heritage

- ❑ “culture” and “intangible cultural heritage”
- ❑ “basic sciences” and “applied sciences”
- ❑ Collections of ethnographic materials and data in Minpaku can contribute to the ICH studies



### Research Center for Cultural Resources

- ❑ established in 2004
- ❑ research on how to utilize the collection and data owned by Minpaku
- ❑ “cultural resource projects”
  - All projects are initiated by the proposal from individual scholars

### JICA Group Training Intensive Course on Museology

- ❑ Four-month practical skill training on collection, organization, research, exhibition, and preservation
- ❑ Purpose: Develop human resources that can contribute to the promotion of culture of each country via museums
- ❑ Target: Museum staff around the world
- ❑ Operation: Consigned by the Japan International Cooperation Agency (JICA). Conducted in collaboration with the Lake Biwa Museum

### Audiovisual materials in Minpaku

- ❑ Since its inception, Minpaku has recognized audiovisual materials as an important source of research



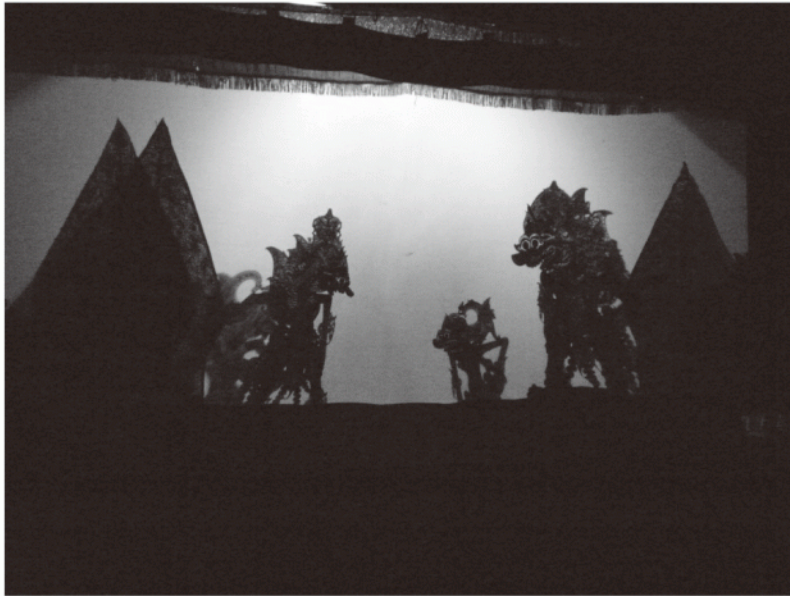
Videotheque

### Case 1 | Documenting traditional performing arts in Java

- ❑ December 1995
- ❑ Film documentation for the renewal of the exhibition of Southeast Asia
- ❑ A section introducing the traditional performing arts of Southeast Asia

### *wayang kulit*

- ❑ A shadow puppet theater in which one puppeteer operates all puppets while telling a story, singing, and directing the accompanying music of *gamelan*
- ❑ Popular in Java and Bali
- ❑ Based on stories from the Mahabharata and the Ramayana



### Initial plan

- ❑ Document a whole performance to show within the opening hours of Minpaku
- ❑ Aimed to show various facets of *wayang kulit*
- ❑ Abandoned because of the use of film

### Second plan

- ❑ Document a random scene from an episode
- ❑ Rejected by the performers
  - Difficult to construct a flow of performance
  - Uncompleted story

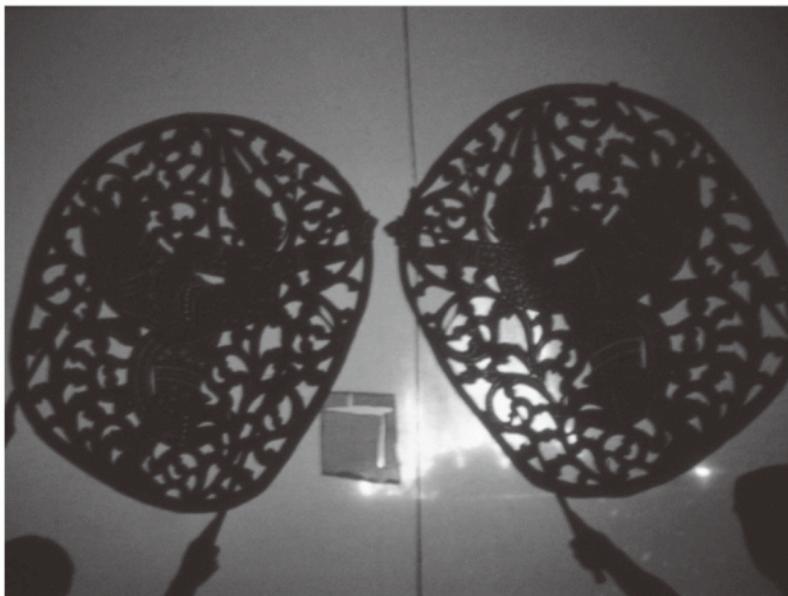
### Third plan

- ❑ Performance of an episode condensed to one hour
- ❑ Different from the usual performance, but contains many different factors and colors
- ❑ The performance they want to show to the visitors of Minpaku



### Documentation as a collaborative work

- ❑ Exhibition without considering what they want to show
- ❑ Audiovisual documentation is always a collaborative work between those who shoot and those who perform





### *sbaek thomm*

- ❑ 1970s, the *sbaek* (cow leather) were evacuated
- ❑ Many performers died during the disturbances
- ❑ 1990s, given a new set of *sbaek*
- ❑ 1999 Documented an episode of *sbaek thomm*
  - Master Ty Chien, over 80 years old
  - There was no young people capable of inheriting the role of narrator

### Documenting whole repertoire

- ❑ March 2000, Back to Siem Reap
- ❑ Documented performances seven consecutive nights, process of making of puppets, interviews with Master Ty Chien

### How to make the video open to the public

- ❑ Master Ty Chien has refused to write down the text for fear of its being stolen
- ❑ Value and social order
- ❑ Build a consensus

### How to make the video open to the public

- ❑ Discussion with the younger members while watching the video, in 2009
- ❑ Grandson of Master Ty Chien leads the group
- ❑ Request for the program in Khmer language to show for children

### Impact of video

- ❑ Video in the process of transmission
- ❑ The power to standardize the performance

### Issues in audiovisual documentation

- ❑ Access to materials and data
- ❑ Whose resources are they?
- ❑ "the common heritage of mankind" and public domain
- ❑ The right to control the use

## 1.4. The Safeguarding of the Intangible Cultural Heritage in Japan

**By Shigeyuki Miyata**

Director, Department of Intangible Cultural Heritage,  
National Research Institute for Cultural Properties  
Tokyo, Japan

Lecture Date: 7 August, 2012

### ◆Lecture Summary

Intangible cultural heritage is safeguarded in various ways in Japan. In this lecture, Mr. Shigeyuki Miyata showcases the broad range of initiatives that have been implemented at the national and local level to document, transmit and revitalize intangible cultural heritage. Under the Law for the Protection of Cultural Properties, valuable intangible cultural heritage are designated as “intangible cultural properties” or “intangible folk-cultural properties”, while traditional skills and crafts that are essential for maintaining cultural properties are selected as “traditional techniques for conservation of cultural properties”.

This lecture outlines the Japanese system for protecting the intangible cultural heritage. Mr. Miyata also provides historical background about the enactment and amendments to the Law for the Protection of Cultural Properties, including designation, recognition, and selection procedures, as well as safeguarding measures. He concludes that the revitalization and respect for cultural heritage are vital for Japanese culture in the future.

### 1. Cultural Properties Protection System<sup>1</sup>

Historically, the Meiji government took action and registered the “Ancient Temples and Shrines Preservation Law (1897)” and “National Treasures Preservation Law (1929)” for the protection of tangible cultural properties. During World War II, many heritage sites were destroyed, resulting in additional government legislation,

<sup>1</sup> Please see more at: [http://www.accu.or.jp/ich/en/pdf/c2005subreg\\_Jpn2.pdf](http://www.accu.or.jp/ich/en/pdf/c2005subreg_Jpn2.pdf)

including the Law for the Protection of Cultural Properties, promulgated in 1950. As a result of this longstanding legislation, the term “bunka-zai (cultural properties)” has become a widely known and frequently used term in Japan today. The enactment of the Law for the Protection of Cultural Properties signaled recognition of the need to safeguard “intangible cultural properties” such as Japan’s arts and crafts, particularly in the face of Westernization and modernization since the Meiji Period.

Protection of cultural properties through designation is a distinctive characteristic of Japan’s Law for the Protection of Cultural Properties, which covers both tangible and intangible cultural properties. In 1954, the law was amended to introduce the designation of “Important Intangible Cultural Properties” and the recognition of persons skilled in such arts and crafts. In addition, traditional customs and practices have also been recognized as “intangible folk-cultural materials” to be preserved in part through documentation of said properties. Intangible folk-cultural properties in this category include folk performance arts. In the amendment of 1975, “folk-cultural properties” and “traditional conservation techniques for cultural properties” were added.

### **1.1. Important Intangible Cultural Properties**

The Law was initially designed to protect intangible cultural properties of significant value by subsidizing persons and groups recognized as qualified for preserving such properties, and who are referred to as Living National Treasures. In terms of individual recognition, this category is comprised of 81 properties (39 for performing arts, 42 for traditional craft techniques). Furthermore, within this category, there are 116 holders, consisting of 58 performing arts and 58 traditional craft techniques. As for the category of collective or organizational recognition, there are a total of 26 properties, comprised of 12 performing arts and 14 traditional craft techniques, and there are 26 group holders (12 for performing arts and 14 for traditional craft techniques).<sup>2</sup>

### **1.2. Intangible Folk-Cultural Properties**

Intangible folk-cultural properties refers to customs and practices, including manufacturing and livelihood, formal ceremonies, entertainment and competition, social life, annual observances, festive ceremonies, folk-performing arts and folk-techniques. Overall there are 278 properties: 156 performing arts, 111 manners and customs, and 11 folk-techniques.

### **1.3. Conservation techniques for cultural properties**

Traditional conservation techniques employed in the repair and maintenance of cultural properties requires both accuracy and authenticity. Thus, conservation techniques for cultural properties have been recognized as separate from intangible cultural properties. There is also an effort to preserve these skills.

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<sup>2</sup> Please see more at: [http://www.accu.or.jp/ich/en/pdf/c2005subreg\\_Jpn2.pdf](http://www.accu.or.jp/ich/en/pdf/c2005subreg_Jpn2.pdf)

All intangible cultural properties within these categories have been preserved and transmitted intergenerationally with the support of the legislation and initiatives.

## **2. Administration System for Protection of Intangible Cultural Assets**

For the protection of intangible cultural heritage, experts in the traditional performing arts, crafts and techniques, and folk-cultural properties are assigned to the Cultural Properties Department for designation and subsidization for Important Intangible Cultural Properties and Important Intangible Folk-Cultural Properties. The designations in these categories are reviewed by the expert panels of the Council for Cultural Affairs that consist of experts in cultural properties.

Independent administrative institutions, such as the National Research Institute for Cultural Properties, Tokyo, has a Department of Performing Arts as a research body responsible for protecting intangible cultural heritage to engage in research in relevant areas and to produce records and documents (Saito 2005) .

## **3. Safeguarding Measures**

Cultural practices which are categorized as intangible cultural properties and conservation techniques for cultural properties are eligible for national subsidies. Furthermore, the Institute will organize successor training programs, and produce documentary films to preserve and disseminate the intangible cultural properties to the public. Moreover, for those cultural practices which are classified as intangible folk cultural properties, the individual cultural bearers or the groups of holders will gain national financial support for preservation programs to train successors. The production and repair of instruments and facilities are also part of conservation measures. The affiliated heritage institutions provide support through the production of pamphlets or videos and by conducting the workshops on traditions aimed at the wider public. The aim of such activities is to document the traditions from the expert practitioner's perspective.

Summarized by Chewasit Boonyakiet / Edited by Alexandra Denes  
Citation: Boonyakiet, Chewasit. "The safeguarding of the Intangible Cultural Heritage in Japan? Lessons from National Research Institute for Cultural Properties by Shigeyuki Miyata", Director of Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Japan". Intangible Cultural Heritage and Museums Learning Resources. November 2012. Princess Maha Chakri Sirindhorn Anthropology Centre.  
<[http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2021-EngSummary\\_AD.pdf](http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2021-EngSummary_AD.pdf)>

## The safeguarding of the Intangible Cultural heritage in Japan

Shigeyuki.MIYATA

Department of Intangible Cultural heritage  
National Institute for Cultural Properties, Tokyo

## Outline

- ◆ 1. Three types of intangible cultural heritages in Japan
- ◆ 2. Historical background and enactment of and amendments to the Law for the Protection of Cultural Properties
- ◆ 3. Designation, recognition, and selection procedures
- ◆ 4. Safeguarding measures
- ◆ 5. Conclusion

### 3 Types of ICH in Japan

- ◆ Type 1 Intangible cultural properties
- ◆ Type 2 Intangible folk cultural properties
- ◆ Type 3 Conservation techniques for cultural properties

### No. of properties and holders

- ◆ Important intangible cultural properties

#### *Individual recognition*

No. of properties 81

(performing arts 39, traditional craft techniques 42)

No. of holders 116

(performing arts 58, traditional craft techniques 58)

#### *Collective/ Organizational recognition*

No. of properties 26

(performing arts 12, traditional craft techniques 14)

No. of group holders 26

(performing arts 12, traditional craft techniques 14)



◆ ***Important intangible folk-cultural properties***

customs and practices (manufacturing and livelihood,  
formal ceremonies in life, entertainment and competition,  
social life, annual observances, festive ceremonies)

folk-performing arts

folk- techniques

※ No. of properties 278

Performing arts 156

Manners and Customs 111

Folk-techniques 11

◆ ***Selected conservation techniques for cultural properties***

※ No. of properties and holders

***individual selection***

*No. of properties 46*

*No. of holders 52*

***Preservation organization***

*No. of properties 29*

*No. of Preservation organization 31*

## Historical background

- ◆ *The Law for the Protection of Cultural Properties 1950*

Intangible cultural properties

→ only for the elements of ICH  
in danger of extinction

- ◆ 1954

Intangible cultural properties

traditional performing arts and craft  
techniques of high historical and artistic  
values

→ "*Important intangible  
cultural properties*"

◆ 1975

Intangible cultural properties

Intangible folk cultural properties

customs and practices that represent and display unique features of the basic lifestyle, or important elements of folk-performing arts that demonstrate the process of transition of performing arts

→ "*important intangible folk-cultural properties*"  
(Extraordinarily important)

conservation techniques for cultural properties

traditional techniques required for repair, etc.

→ "*conservation techniques for cultural properties*"

◆ 2004 ~

Intangible cultural properties

traditional performing arts and traditional craft techniques.

Intangible folk cultural properties

customs and practices, folk performing arts,  
and traditional folk-techniques

conservation techniques for cultural properties

traditional techniques required for repair, etc.

## **Procedures for Designation or Selection**

- 1). Preliminary research
- 2). Selection of candidates for inscription on lists
- 3). Final selection and inscription on lists

## **Safeguarding Measures**

- 1) Intangible cultural properties and conservation techniques for cultural properties  
national subsidy  
  
successor training programs  
  
the national government produces documentary films

2) Intangible folk cultural properties

National financial support for the preservation  
program

training successors,

production and repair of instruments and facilities,

production of pamphlets or videos

workshop on tradition aimed at the public, production  
of films or videos capturing the traditions from the  
expert's perspective, etc

## **1.5. Heritage Policy at the Smithsonian Institution?**

**By Sita Reddy**

Research Associate, Center for Folklife and Cultural Heritage, Smithsonian Institution, USA

Lecture Date: 7 August, 2012

### **◆Lecture Summary**

What is needed to craft effective heritage policy for 21st century museums? Sita Reddy tries to answer this question by highlighting changes in museum practice related to global cultural policy imperatives of democracy, justice, equity, and voice. The Smithsonian Institution (SI) has responded to these shifts by creating a variety of cultural activities that respect communities of culture bearers and their traditions. One significant area of focus is music as heritage and the community-based management of this heritage.

The practices of Smithsonian Folkways embody the SI's support of the aforementioned cultural policy imperatives. This organization seeks to safeguard music heritage for future generations and to promote it to the wider public. It also prioritizes restitution for source communities, including digital heritage repatriation and the development of access and use control policies that correspond with local traditions.

### **1. Heritage Policy at the Smithsonian Institution**

“What heritage policy at the Smithsonian?”

Let me know when you find it.”

Richard Kurin, 2012

What would an integrated, collaboratory heritage policy look like at the Smithsonian Institution (SI)? In fact, there is no unitary policy that all museums within the SI must implement. Nonetheless, various aspects of programming approaches reflect the SI's emphasis on cultural sensitivity, such as collaborative curation projects, local

community involvement initiatives, broad public access policies, the creation of safe spaces to encourage open dialogue, and responsible restitution methods.

Regarding returns and restitution practices at the SI, some sacred objects and human remains have been returned to American Indian communities according to NAGPRA. Antiquities from the colonial era and works of art obtained during World War II by the Freer and Sackler Galleries were also returned to their places of origin after provenance was determined. More recently, digital returns have played a crucial role in creating a platform for source communities to participate in shared heritage management and control the circulation of indigenous knowledge.

### 2. Music restitution and repatriation at Smithsonian Folkways

This project recognizes cultural rights according to the Universal Declaration of Human Rights (article 27). Cultural rights and music returns transcend concepts of ownership and individual artistic expression, but can be viewed most productively through the frame of moral rights. This approach represents the new way in which museums, as cultural brokers and stewards, are thinking through museum obligations for intangible cultural heritage and extending licenses and royalties to the artists or “communities of artists.”

Digital returns can be transformative for communities both in material terms and in how they impact the circulation of indigenous knowledge, as they offer a means to control terms of use.<sup>1</sup> In fact, the production and dissemination of recorded music lies at the heart of worldwide cultural wars, and the work of this organization challenges the market forces that threaten the agency of artists. Smithsonian Folkways maintains a unique heritage archive and nonprofit recording label with the goal of keeping its catalogue available in perpetuity, against the vagaries of the marketplace. Additionally, it balances revenue needs with cultural documentation, collaborative curation and global appeal.

#### 2.1. Abayudaya: revitalizing community

The Abayudaya Jewish music album of 2000 represents the musical and religious life of an entire community through local Ugandan music. The music is comprised of rich choral singing that combines influences from 19th century European music and traditional drummers. This album won a Grammy award in 2005 for “best traditional world music album.” The royalties were returned to the community, who decided to use them to fund 19 university scholarships.

The Interfaith Coffee Cooperative recorded the album *Delicious Peace* in 2012. 300 farmers from the cooperative sung on themes ranging from fair trade to agriculture. The project truly changed the definition of community, and illustrated the difficulty of defining community in terms of benefit sharing.

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<sup>1</sup> Please read more: Coleman, Coombe and MacAlairt. 2009. “A Broken Record,” *The Ethics of Cultural Appropriation*. James O. Young and Conrad G. Brunk (Editors), Wiley-Blackwell.

## **2.2. Bosavi: right to control use**

This project illustrates an act of redistribution through the extraordinary gesture of the compiler. In 1991, Steven Feld created the album, “Voices of the Rainforest” with the Bosavi people. The royalties from the project were placed in a fund controlled by the community, and they used the money to build schools and clinics. They also decided to use the royalties from recordings over 10 years to create a Bosavi digital archive, to construct a music room in the middle of the jungle, and to provide educational scholarships for younger generations.

## **2.3. Western Australian desert aborigines: right to secrecy**

This project speaks to the complicated issue of the right to secrecy over sacred knowledge. In 1966, a recording was made for Folkways of songs of the Ngantajara people, but half of the records included male initiation rites and songs. These materials were traditionally restricted to initiates themselves. In 2008, Folkways was questioned by the tribal council about the propriety of the public availability of this sacred knowledge. According to the Museum’s navigation of the law, female adolescents had the right to access the materials according to US free speech and copyright laws as well as the recording contract.

After Australian representatives consulted with communities, they determined that the recordings should be restricted to everyone! The original recordist R.A. Gould agreed that the album should be taken out of print. This is an interesting case for further study about balancing respect for privacy with public access.

## **2.4. Kiowa Peyote: Right to hear ancestor’s voices**

This project explores the right to keep sacred knowledge in the public domain. In 1954, a recording of Washoe Peyotists<sup>2</sup> was “captured” when individuals were under the influence of peyote at an open prayer meeting. In 2004, the Washoe asked that the recording be taken out of the archive, and the SI complied. Later, in 2009, Folkways considered the propriety of another peyote recording from a Kiowa meeting in 1964. The SI consulted the tribal council, and the Chief replied: “100 years from now, we want our children to hear our music.” Thus, the Kiowa recording was kept in circulation.

## **3. Implications: toward best practices and policies?**

With regard to music returns, there are no universal concepts and measures that can be applied to all kinds of heritage projects. Recognizing the gaps, fault lines, and contestations that influence heritage safeguarding is just as important as, and integral to, achieving consensus. Many questions can be raised about the music returns process: what is community? How can we define traditional knowledge? Who controls the rights over access? Should sacred knowledge remain public?

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<sup>2</sup> Smoking peyote results in visions and is used in various Native American rituals.



We should question the goals of music restitution as well. It serves an archival purpose and also contributes to meeting indigenous social needs. Consequently, museums should not only respond to claims, but they must actively work towards redistributive justice policies and indigenous self-determination.

Summarized by Chewasit Boonyakiet / Edited by Alexandra Delferro  
Citation: Boonyakiet, Chewasit. "Heritage policy at the Smithsonian Institution? by Sita Reddy, Center for Folklife and Cultural Heritage." Intangible Cultural Heritage and Museums Learning Resources. October 2012. Sirindhorn Anthropology Centre  
<[http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2020-EngSummary\\_edited\\_AGD.pdf](http://www.sac.or.th/databases/ichlearningresources/images/Lecture%2020-EngSummary_edited_AGD.pdf)>

## Heritage policy at the Smithsonian Institution?

Sita Reddy  
Center for Folklife and Cultural Heritage

*"What heritage policy at the Smithsonian? Let me know  
when you find it"*

*-- Richard Kurin, 2012*

## Intangible Heritage and SI

- No unitary heritage policy
- Multiple museum *practices* that predate ICH 2003
- Heritage practices are not policies, but they go hand in hand. Good practices inform good policies, case by case. Good policies in turn map better practices and ethical guidelines
- What's needed for heritage policy in 21st C museums:  
A critical, reflexive museology that
  - keeps pace with changing museum practice (temple to forum)
  - is grounded by museum collections
  - collaborates with grassroots communities
  - speaks to global cultural policy imperatives of democracy, justice, equity and voice

What would such a grounded, participatory museology look like at the SI?

- Collaborative curation
- Civic and local community engagement
- "No folklore without the folk"
- Broad public access and safe space for democratic discourse, difficult subjects, museum frictions
- Responsible restitution

This goes well beyond definition of ICOM 2007:

*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*

## Returns and Restitution at the SI: a very short list

- Sacred objects: NAGPRA/American Indian
- Human remains: Natural History Museum
- Oral histories with griots: virtual collections in Af-American
- Antiquities from the colonial era: Art museums
- Art Provenance in the World War II era: Freer and Sackler Galleries
- Underwater archeology: Arctic Study Center
- Digital returns: Aleut/Unangax, American Indian, SI Photo Initiative
- Living traditions, Sound and Music: Folklife, Folkways
- After The Return: Digital Repatriation and Circulation of Indigenous knowledge

## Restitution, Returns, Repatriation

- A form of cultural rights

*"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Everyone has the right to the protection of moral and material interests resulting from any scientific, literary, or artistic production to which he is author"*  
-- Universal Declaration of Human Rights, Article 27
- Cultural rights and music returns
  - Music returns as grounds for theory beyond ownership and artistic expression
  - New way of thinking through museum obligations for ICH
  - Digital returns *can* be transformative for communities

*“(Music) Repatriation can be considered not only as a partial means of restitution for historical injuries suffered but as a provision of unique resources (to communities) necessary to enable distinct futures to be articulated”*

— Coleman, Coombe and MacAlairt, *A Broken Record*, 2009

## Why Music?

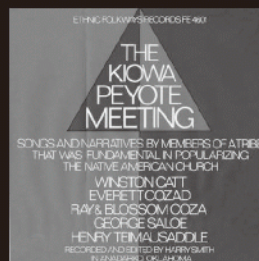
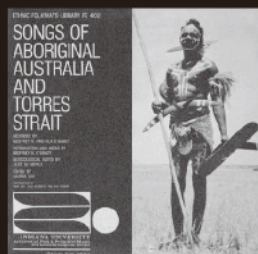
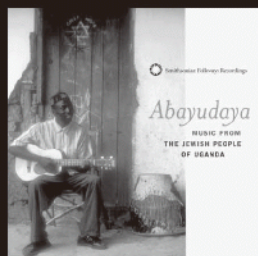
- Rosemary Coombe: “mnemonic power of music”
  - Music as missing link in returns as cultural rights
  - Need to look beyond the visual genre
  - Global context - from NAGPRA to UNESCO Conventions as framework
- Music as ideal heritage genre to ‘think with’. Why?:
  - Recorded music at heart of worldwide “culture wars”
  - Music as category in Western law has the capacity to divorce ethnological content from the *social* capacities of song
- Returning music from ‘universal museums’ can thus have transformative effects on communities’ cultural renewal, social justice, agency, and indigenous self-determination



## Why Folkways?

- Unique heritage archive (ethnographic itunes)  
Archival collection of traditional music from around world  
Non-profit recording label at the US national museum
- Innovative returns
  - Duty to keep catalogue available in perpetuity
  - Mission that balances revenue needs with cultural documentation, collaborative curation and global appeal
  - Folkways embodies two innovative ideas for 20th C. museums
    - a) Digital returns of recording rights to countries of origin
    - b) Circulation of IK through publication, payment of royalties and license fees
- Brief History of Folkways
  - Asch ('48-'86), Rinzler, Seeger ('87, royalty reform)
  - Evolving repatriation practice since 2000

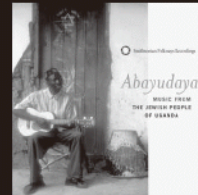
## Music Returns at Folkways - Four Case Studies



Tag or label

## Abayudaya: Revitalizing Community

- 2000 Abayudaya Jewish Music album
  - Musical life recorded of entire community through local Ugandan music, rich choral singing, Afropop, 19th C. European music and traditional drummers
  - Grammy Award, 2005 for Best Traditional World Music Album
  - Royalties funded 19 university scholarships for community
- 2012 Interfaith coffee cooperative and *Delicious Peace* (Mirembe Kawomera)
  - 300 farmers from the cooperative sing on themes ranging from fair trade to agriculture



*"We have been saved by our music"* -- Aaron Kintu Moses, Abayudaya School Headmaster

## Bosavi: Right to Control Use

- Redistribution through the extraordinary gesture of the compiler
- 1991: Steven Feld *Voices of the Rainforest* CD and the Bosavi People's Fund NGO. Fund determined how royalties would be spent: financed school, clinics, re-release of a 3-CD set of Bosavi music on Folkways.
- 2000. *Bosavi: Rainforest Music from Papua New Guinea* draws on 2 generations of musicians and 25 years of field recordings.
- Royalties from recordings over 10 years: Bosavi Digital Archive  
Educational scholarships for younger generation





## Western Australian Desert Aborigines: Right to Secrecy

- Right to secrecy over sacred knowledge
- 1966. recording with Folkways Records for Ngantajara people, half of which included male initiation rites and songs .
- 2006. Folkways questioned about propriety of public availability  
Museum navigation of law:
  - Right of access to female adolescents according to US free speech, copyright law, recording contract
  - Australian consultation with communities and recordings found restricted to everyone not just women!
  - Original recordist R.A. Gould agreed that album should be taken out of print.
- Return of control over use easy in theory, difficult in practice
  - Prior publication vs. future recall
  - Balance respect for privacy with request to study them
  - Indigenism (secrecy) vs. open-source access model

## Kiowa Peyote: Right to hear Ancestors' Voices

- Right to keep sacred knowledge in public domain
- 1954. Recording of Washoe Peyotists song cycles "captured" under the influence of peyote at an open prayer meeting  
2004: Washoe wanted their recording taken out of archive. SI complied
- 2009: Folkways explored propriety of another peyote recording: Kiowa Meeting (recorded in 1964). Songs sung in casual not ceremonial cycles. Tribal council chief consulted
- Response went in opposite direction: full public access wanted



*"A 100 years from now, we want our children's children to hear this music"*

*-- Ronald Topfi, Kiowa tribal chief*

## Implications: Toward best practices and policies?

- Big Picture: Music Returns
  - Plurality even within one archive and one genre
  - Gaps, faultlines, heritage contests as important as consensus
- Raises questions about the music returns *process*:
  - What is 'community' (Abayudaya)
  - How to define Traditional Knowledge (Bosavi)
  - Who controls rights over access (Ngatatjara)
  - Should sacred knowledge remain public (Kiowa Peyotist)
- Raises questions about the *goals* of music restitution
  - Music not merely an expressive genre; it does cultural work
  - Restitution serves archival as well as indigenous social needs
  - Raises questions on Museum Obligations for ICH returns:  
How do we not just respond to claims (reactive) but actively work toward redistributive justice and indigenous self-determination (proactive)

## 1.6. ICH and Public Folklore in Maryland, USA

**By Michelle Stefano**

Program Coordinator, Maryland State Arts Council  
Folklorist-in-Residence, University of Maryland  
Baltimore County (UMBC), USA

Lecture Date: 7 August, 2012



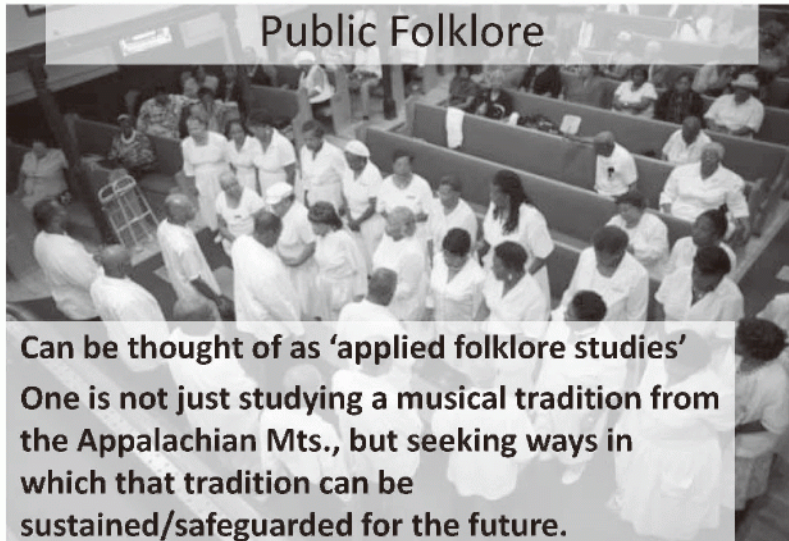
### ICH and Public Folklore in Maryland, USA



**Michelle L. Stefano**  
Program Coordinator, Maryland  
Traditions  
Folklorist-in-Residence, University  
of Maryland Baltimore County  
(UMBC)

## What is Public Folklore?

- Folklore studies emerged in late 19<sup>th</sup> century
  - Generally, it was the study of the culture and practices of the lower, more rural classes in the West.
  - In the US, Folklore Studies is still a field with less negative connotations ('folklore' is a problematic term in many places around the world)
- Theoretical commonalities between the study of folklore and the ICH discourse
  - The precursor term for 'intangible cultural heritage' was folklore (before ~ 2002).
  - Both are concerned with living traditions / living heritage (as opposed to living history / re-enactments, dead traditions)



## What does a public folklorist do?

- Basis of all public folklore: conduct **fieldwork**
  - Collect oral testimonies / audio-video recordings about the history, personal memories, knowledge, skills and expression of certain living traditions.
  - Understand the parameters / the shape (in terms of people) of the livelihood of living traditions
    - Who is practicing/expressing this living tradition?
    - Where is it mainly being practiced? Are there any particular sites / cultural landscapes that are integral to its expression?
    - How does this living tradition help to define community identity?
  - With a view to identifying new living traditions and the cultural communities who own them.

## The work of public folklorists

Fieldwork serves to inform:

1. Grants administration (if you work for a state government agency that has a budget for giving out funding to communities and orgs)
  - Who gets the grants? How do you publicize them? Where are the gaps in your program (underserved regions? Underserved communities?)?
2. Public Programmes

### 'Public programming'

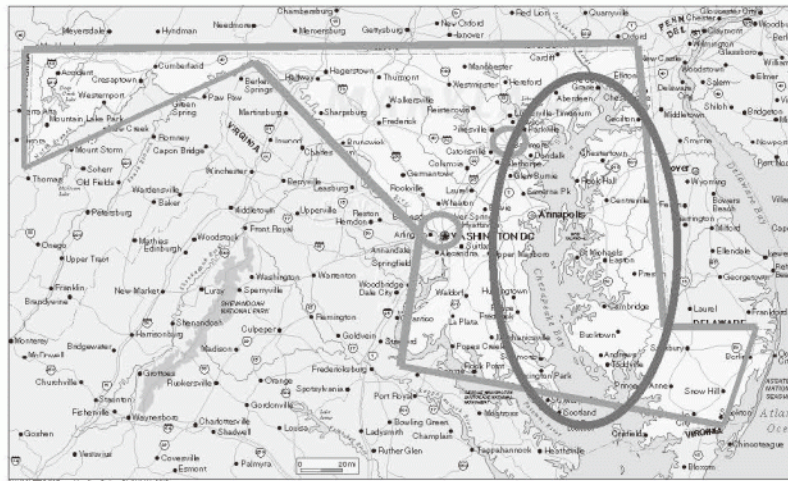
- Festivals ("folklife festival")!
- Documentary films
- Radio programs
- Museum exhibits / Educational programs
- Panel discussions

One is promoting living traditions to a larger, more general audience (the public). Transmitting knowledge/information/skills/meanings about living heritage to the public to promote awareness and interest. (Similar to proposals in previous FS.)

### The State of Maryland







## Who are we? Maryland Traditions

- State government agency: folklife (ICH) program of the Maryland State Arts Council
- History: 'State Folklorist' since early 1970s (documenting living cultural heritage → archives)

2 soft shell crabs on a bun  
from a road-side restaurant  
along the Chesapeake.  
(The occupational culture of  
crabbing is still a vibrant part  
of regional life. )



Since 2001, **Maryland Traditions** is building a network of regional/local folklorists, scholars, communities and other arts/heritage professionals spread across the state, working together to document, celebrate, and sustain traditional arts and culture. Common goal: transmitting knowledge, skills, values, meanings and significance (*Grants, Public programming, documentation, research and awards*)

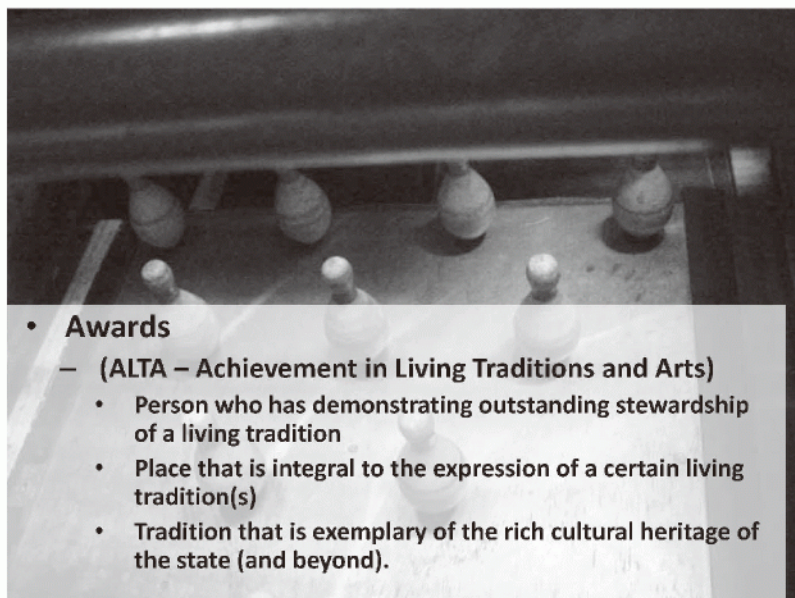






Transmitting the knowledge, skills, meanings  
and significances of living traditions

- Fieldwork documents → State Archives
- Grants:
  - Apprenticeship Grant (\$2000)
    - To support the time / travel costs spent by a Master to teach her/his apprentice
  - Project grants (up to \$5000)
    - Go to non-profits (universities and places of worship included) for folklife research and public programming projects.



- **Awards**
  - (ALTA – Achievement in Living Traditions and Arts)
    - Person who has demonstrating outstanding stewardship of a living tradition
    - Place that is integral to the expression of a certain living tradition(s)
    - Tradition that is exemplary of the rich cultural heritage of the state (and beyond).

## Patterson Bowling Center and Duckpin Lanes

- Oldest duckpin bowling alley in world
- Duckpin bowling is older than 'regular' bowling (shorter pins, smaller ball with no holes for fingers)
- Patterson has been a site of working class recreational culture in Baltimore since early 1900s
- It's still going strong despite the diminishment of this sport/tradition elsewhere

## Outside the UNESCO-ICH Framework

- Maryland Traditions does not use the guidelines of UNESCO's 2003 Convention, or earlier documents/instruments
- The US has yet to ratify the 2003 Convention, so there is little national government 'intervention' (besides arts/humanities funding) for safeguarding living traditions
- State folklife programs have been working since 1960s/1970s throughout the US (before the 'ICH' concept, as known today, was developed)

## Outside the UNESCO-ICH Framework

- We work with a very small budget, so we have more autonomy with how we use it
- We do not utilize any listing mechanisms! (We do not spend our time inventorying the ICH present in MD.)
- We can work directly with cultural communities, groups and individuals (no middle person/org)
- We are out in the 'field' and engaging with communities *in situ* (in the places and spaces where living heritage is practiced and expressed)
- Together with communities, we can discuss the problems / benefits / issues that safeguarding living heritage presents...
- So, there isn't just 'one way' for safeguarding ICH

Inherent to our work is that we **change** the living traditions we recognize (i.e., changing the relationships between people and their cultural expressions)



Are communities,  
groups and individuals  
passive?

Do they want the  
recognition for  
reasons of their own?

Is the changing of  
their traditions OK  
with them?

Can they still be in  
control?





## Singing and Praying Bands of Maryland

- One of the oldest African-American musical traditions in the US
- Includes both West African ring shout traditions and more Christian gospel elements
- Unique to Delmarva (Delaware, Maryland and Virginia) region (a.k.a Chesapeake region)
- Grew out of African Methodist Episcopal (A.M.E.) denomination (originally independent black churches in Philly, Balto and DC areas)
- 40 -50 members today coming from all different churches (vs. 1940: hundreds of church groups, each with 15-20 members)

VIDEO <http://vimeo.com/43111479>

## What is it about?



- Getting “on one accord” [with the Lord and each other]
- ‘Sense of connectedness’
- Fellowship of churches, of these black communities and with God
- Reciprocity and generosity
- Hope...



### Background Info on the 'intervention'

- **2007:** Through an independent researcher, the Maryland Traditions folklorist (Cliff) was introduced to the S and P Bands community.
  - Church visits
  - Recordings and photo documentations
- **2011:** The Singing and Praying Bands received our Achievement in Living Traditions and Arts (ALTA) Award.
  - **Performed their living tradition at ceremony; one of first 'performances' outside of church context**

### Current/Ongoing Changes...

- Contextual – the living traditions is shifting from a church-only context to that of the performance stage
  - **Religious values → entertainment values**
- It's gaining a significant amount of attention ("gigs", WYPR and Washington Post article, etc.)



### Community Agency

- **Community meetings on these new developments**
- **Decisions are made democratically (voting system)**
- **Opinions are voiced freely**



## Community Agency

- There is a weighing of pros and cons – losing 'authenticity' and gaining more audiences
  - There is constant awareness/discussion
- Important: The chance to reach new audiences and increase membership (this is evangelical tradition; it's a ministry seeking to spread the word)
- The notion that they can "**leave**" the performance stage whenever they want and go 'back to the church'.
- They must remain "grounded" and remember that this is about Jesus/salvation/hope = their focus.



REVEREND JERRY COLBERT

"We will always have the tradition. It will always be a Christian group from the black community...we will always hold onto that. I think we must move slow...it's not going to be Showtime at the Apollo."

"We're always going to have the old [members]...there's always going to be the old ones to guide us and let us know what we are doing wrong..."



## “We can always go back home”

“You know, we are inviting you to be a part of us. To help us. To expand on our ministry, but not so much change the dialect or the dial tone...”



**“HOME” IS WHERE THE  
AUTHENTIC IS LOCATED?**

## Authenticity?

- The tradition is becoming less ‘authentic’
  - Less practice these days (example of internal changes)
  - The context is changing
  - More attention from ‘outsiders’
- *“It was authentic up until recent years”* (Rev. Colbert)
- **Many dismiss the notion of ‘authenticity’, but it can be something that exists – that even has its own definition – within cultural communities themselves.**
- Perhaps, it is an idea that can be molded, left behind and then returned to at a later date?
  - ...the ‘authentic’ as a *place*

## What I learned in the Field School...

That showing **respect** and developing greater **cultural sensitivity** is never-ending; the only way anything can ever be safeguarded is through building trust, no matter where in the world...



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## **2. Participants' Presentations**

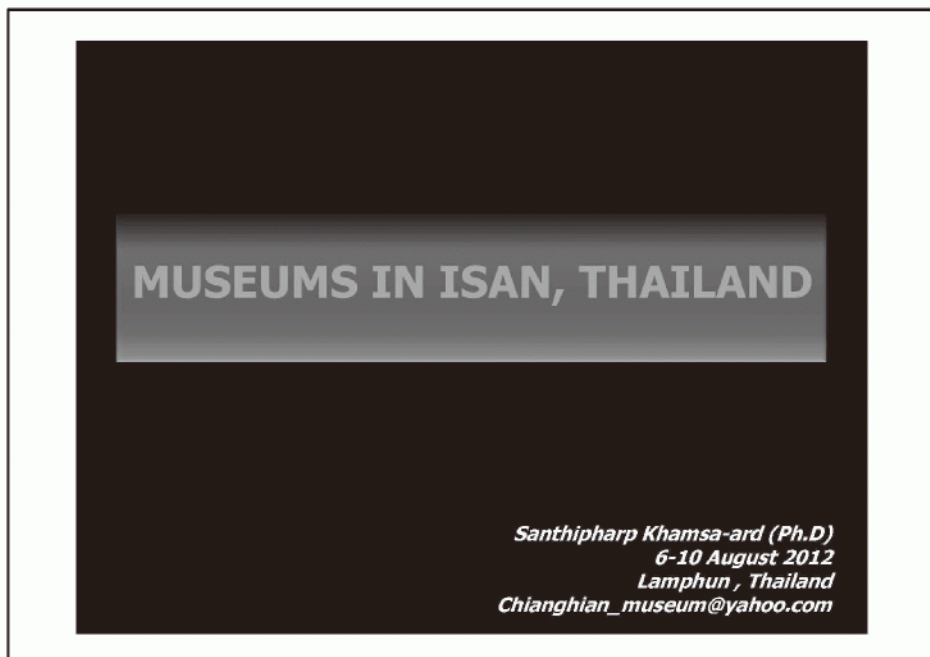
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## **2.1. Museums in Isan, Thailand**

**By Santhipharp Khamsa-ard**  
Chianghian Museum, Thailand

Presentation Date: 8 August, 2012



## MUSEUMS IN ISAN, THAILAND

### OUTLINE

- ☐ Problems and Background
- ☐ Objectives
- ☐ Procedure & Work Instruction
- ☐ Conclusion & Recommendation
- ☐ Suggestions
- ☐ Q&A

## MUSEUMS IN ISAN, THAILAND

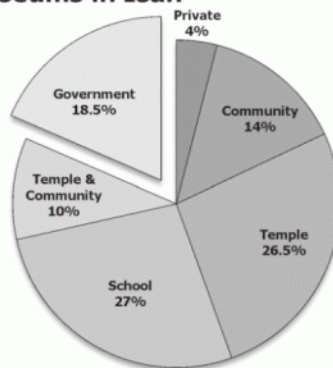
### PROBLEMS AND BACKGROUND

- ☐ Location
- ☐ People
- ☐ Education
- ☐ Government and Policy
- ☐ Proud to Keep the Heritage
- ☐ Market and Benefit
- ☐ Management Skill
- ☐ Knowledge Management (KM)



## MUSEUMS IN ISAN, THAILAND

**Ratio of the Museums in Isan**



## MUSEUMS IN ISAN, THAILAND



### PEOPLE IN ISAN



**"We are so poor but full of Cultural Heritage"**



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND



BACKGROUND



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

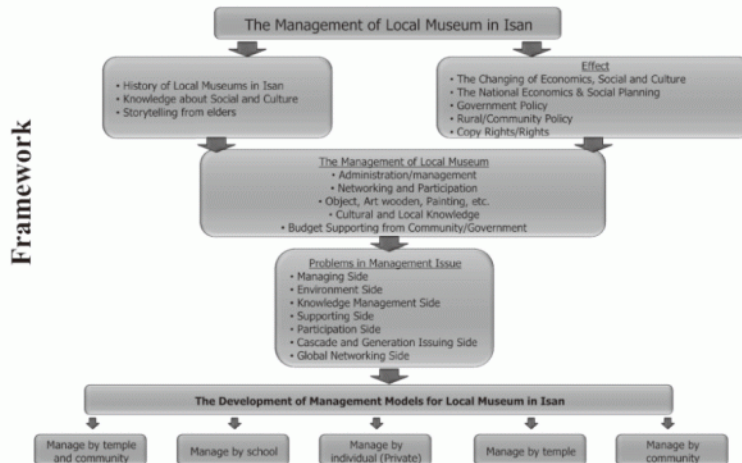


## MUSEUMS IN ISAN, THAILAND

### The purpose of the study

1. To study the history/background of management in local museums in Isan.
  2. To study the management problem of local museum in Isan in the current situation.
  3. To develop the management models for the local museums in Isan, to be the suitable learning center for local community.
- How to apply ICH with Local Museums in each steps
  - Awareness from local community as originator for ICH

## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### Lessons from FS;

1. Community people understand the role of museums in safeguarding both TCH and ICH
2. Use inventory process as a tool for documentation, awareness raising and mapping the history
3. Applying the technology to use in many activities of local museum
4. Participation and sustainable

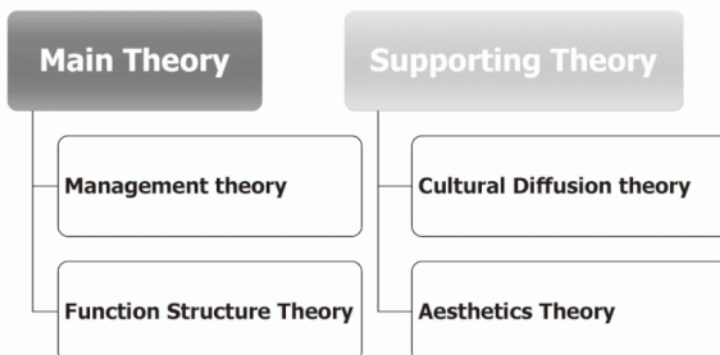
**\*The important thing is to identify the fundamental of ICH for local community**

**\*\*respect on the rights**

**\*\*\*knowledge sharing**

## MUSEUMS IN ISAN, THAILAND

### Theory



**\*Art is the heart of all and can apply with ICH**

## MUSEUMS IN ISAN, THAILAND

### Locations

#### Mahasarakham

- Wat Mahachai Museum
- Chiangian Museum

#### Kalasin

- Trirat Wittayakhom School Museum
- Faa Dad Song Yang Museum

#### Khonkaen

- Wat Chaisri Museum

## MUSEUMS IN ISAN, THAILAND

### Informants

**Key  
35 Persons**

**Casual  
40 Persons**

**General  
200 Persons**

\*\*\* Questionnaire, Observation, Interview, Focus Group and Seminar



## MUSEUMS IN ISAN, THAILAND

### WAT MAHACHAI TEMPLE, MAHASARAKHAM

Temple



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### CHIANGHIAN MUSEUM, MAHASARAKHAM

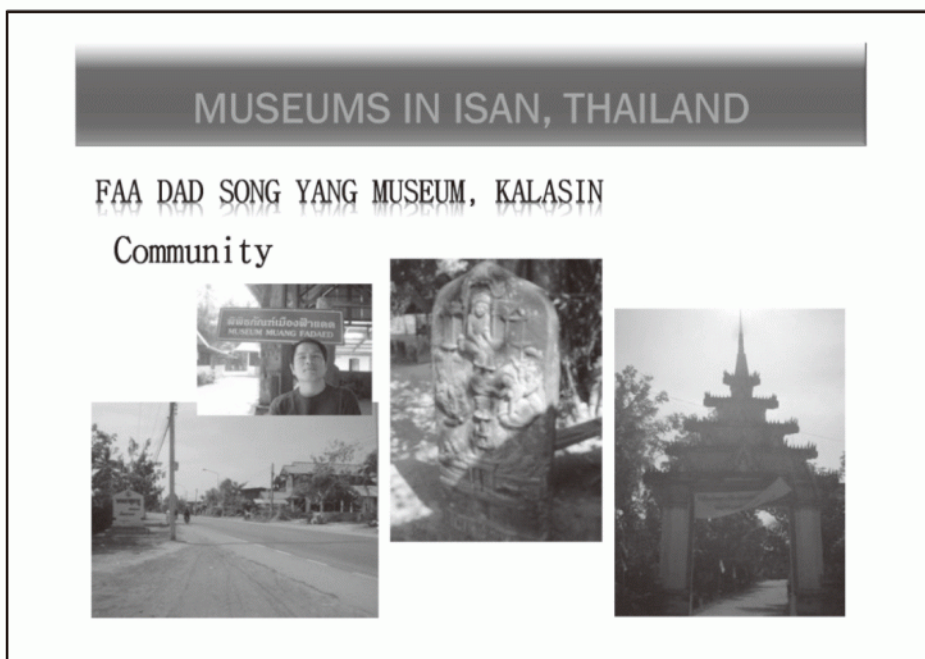
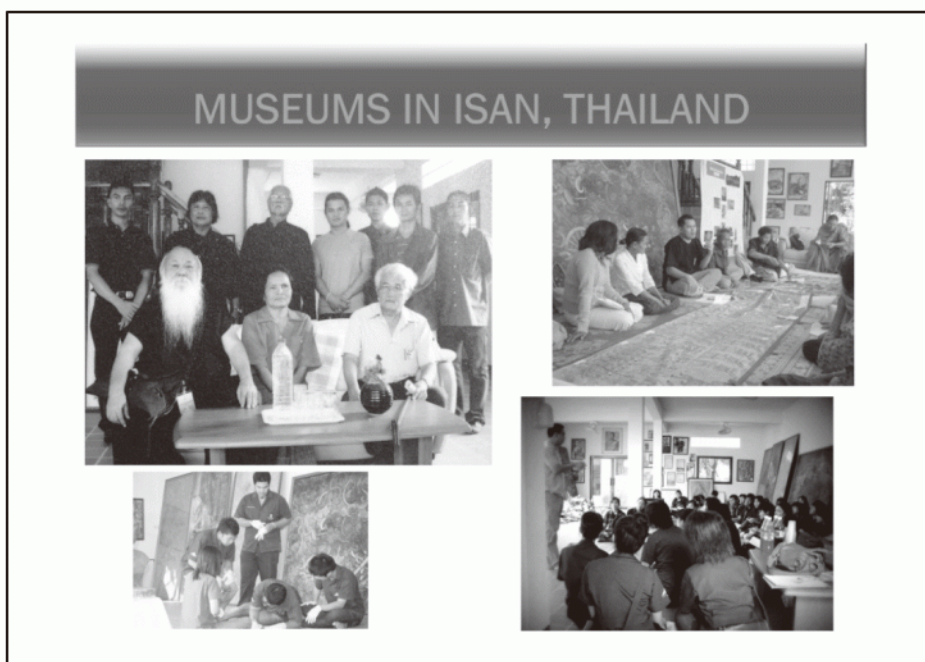


Private

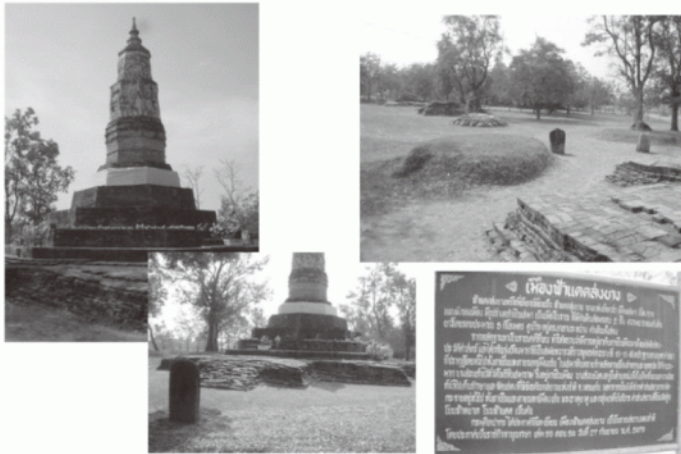
## MUSEUMS IN ISAN, THAILAND







## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### TRIRAT WITTAYAKHOM SCHOOL MUSEUM, KALASIN

School



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### WAT CHAIYASRI MUSEUM, KHONKAEN



Temple and  
Community



## MUSEUMS IN ISAN, THAILAND





## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### The Role of management

#### Planning

- Capacity
- Location
- Products & services
- Make or buy
- Layout
- Projects
- Scheduling

#### Staffing

- Hiring/laying off
- Use of Overtime

#### Directing

- Incentive plans
- Issuance of work orders
- Job assignments

#### Controlling/Improving

- Inventory
- Quality
- Costs
- Productivity

#### Organizing

- Degree of centralization
- Process selection

## MUSEUMS IN ISAN, THAILAND

### Management Theory

SWOT  
Analysis

7S  
Model

MICE

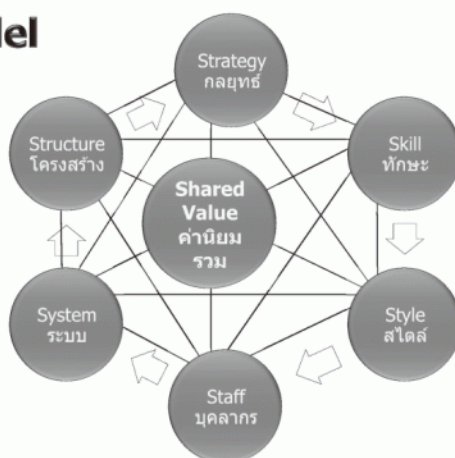
## MUSEUMS IN ISAN, THAILAND

### SWOT ANALYSIS



## MUSEUMS IN ISAN, THAILAND

### 7S Model





## MUSEUMS IN ISAN, THAILAND

### MICE

M	• Meeting
I	• Incentive
C	• Conference
E	• Exhibition

## MUSEUMS IN ISAN, THAILAND

### ► Meeting

Discuss & Brainstorm



## MUSEUMS IN ISAN, THAILAND



► Meeting  
Site Tour



## MUSEUMS IN ISAN, THAILAND



► Meeting  
Outdoor



## MUSEUMS IN ISAN, THAILAND

### ► Meeting Preparation



## MUSEUMS IN ISAN, THAILAND

### ► Meeting Team Building



## MUSEUMS IN ISAN, THAILAND

### ► Incentives Activities



## MUSEUMS IN ISAN, THAILAND

### ► Incentives Cultural Tour





## MUSEUMS IN ISAN, THAILAND

### ► Incentives

#### Site Exhibitions Tour



## MUSEUMS IN ISAN, THAILAND

### ► Incentives

#### Cultural Learning



## MUSEUMS IN ISAN, THAILAND



### ► Incentives

#### Dinner Activities



## MUSEUMS IN ISAN, THAILAND



### ► Incentives

#### Reward



## MUSEUMS IN ISAN, THAILAND



GOOD EXAMPLE



Wat Taa Pood Museum, Nakhon Phathom Province

## MUSEUMS IN ISAN, THAILAND

GOOD EXAMPLE

Wat Lai Hin Museum, Lampang Province





## MUSEUMS IN ISAN, THAILAND

GOOD EXAMPLE

Wat Ban Don Museum, Rayong Province



## MUSEUMS IN ISAN, THAILAND

► Conference Briefing



## MUSEUMS IN ISAN, THAILAND



► Conference  
An Expert



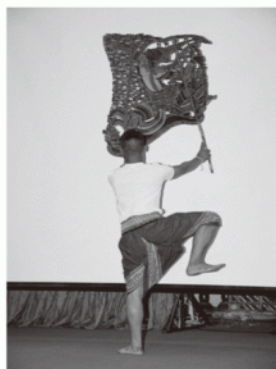
## MUSEUMS IN ISAN, THAILAND

► Conference  
Groups



## MUSEUMS IN ISAN, THAILAND

### ► Conference Presentations



## MUSEUMS IN ISAN, THAILAND

### ► Conference External Briefing



## MUSEUMS IN ISAN, THAILAND

### ► Conference Activities



## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Documents



## MUSEUMS IN ISAN, THAILAND



► Exhibitions  
Documents

## MUSEUMS IN ISAN, THAILAND

► Exhibitions  
Preparation





## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions The Shows



## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Grand Opening





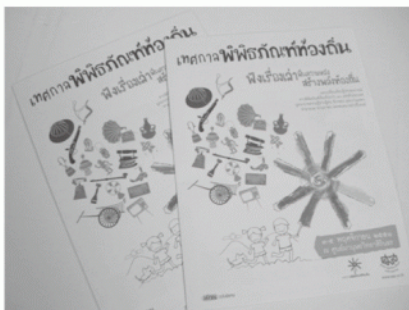
## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Activities



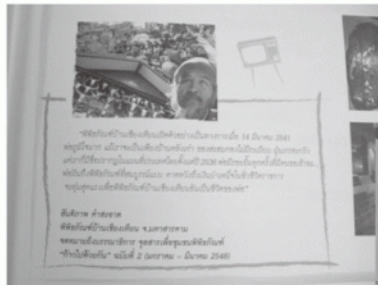
## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Informations



## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Informations



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### ► Exhibitions Activities



## MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### ► Conclusion

1. Know the history and background of Management in Local Museum in Isan
2. Know the current situation/problems of Local Art museum in Isan
3. Develop the Management Models for Local Museum in Isan to be the suitable Learning Centre for Local Community

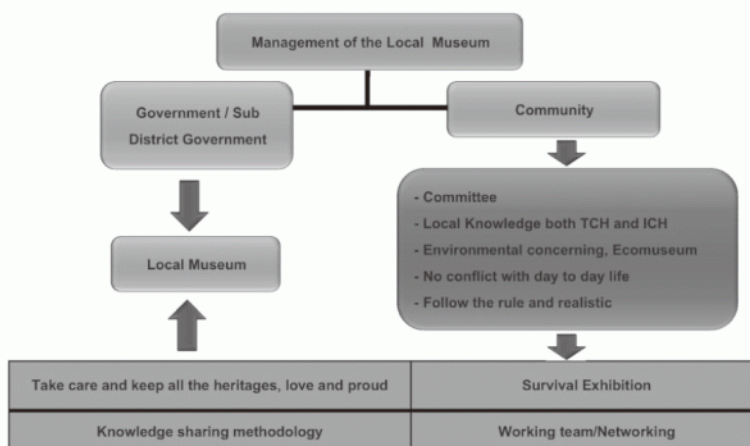


### MUSEUMS IN ISAN, THAILAND

#### ► Recommendation

1. For Local Museum in Isan, we should focus for both TCH and ICH in the same parallel
2. Originator should be the people in each community
3. Education, Follow up and monitoring are the key success to make the same understanding among generation
4. Suitable database and suitable process to keep for the long term period
5. Participation and networking are two important things for heritage sustainable

### MUSEUMS IN ISAN, THAILAND



## MUSEUMS IN ISAN, THAILAND

### Suggestions

- 
- Present and cascade to others
  - Follow up and Monitoring
  - Government Policy Requirement
  - Education to Apply the Theory
  - Increase Community Networking
  - KM & Management Practice



**2.2. Relationship between Museum and Community in Conservation of Cultural Heritage: Case Study of the Cho-ro Ethnic Minority Group in Dong Nai Province**

**By Nhan Lam**

Faculty of Vietnam Cultural Ethnic Minorities,  
Ho Chi Minh City University of Culture, Vietnam

Presentation Date: 8 August, 2012



NHAN LAM  
HOCHIMINH CITY UNIVERSITY OF CULTURE

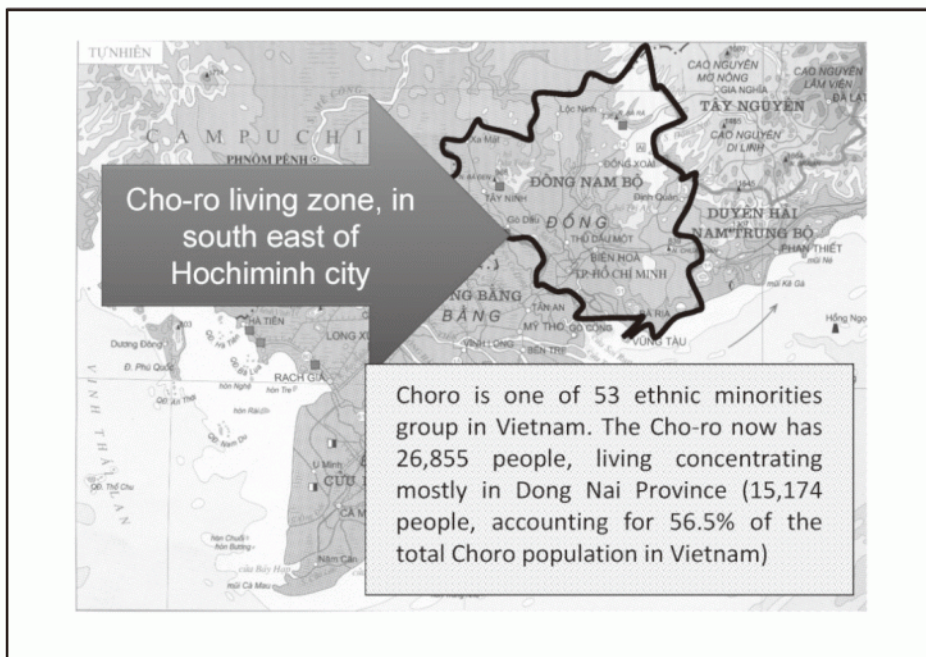
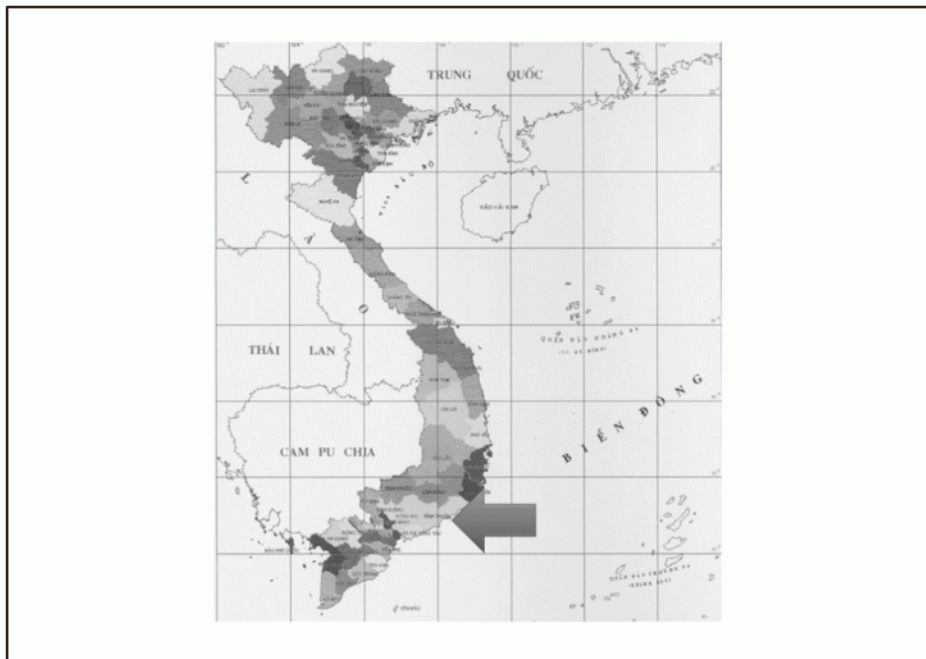
## OUTLINE

- 1. General issues**
- 2. Relation between museums and community**
- 3. Comments on the relationship between Dong Nai Museum and community**
- 4. Some issues to be raised**

## **1. General issues**

- 1.1. Overview of theoretical issues on museums*
- 1.2. Theory on community*
- 1.3. Brief introduction of the Choro ethnic minority group in Dong Nai Province*

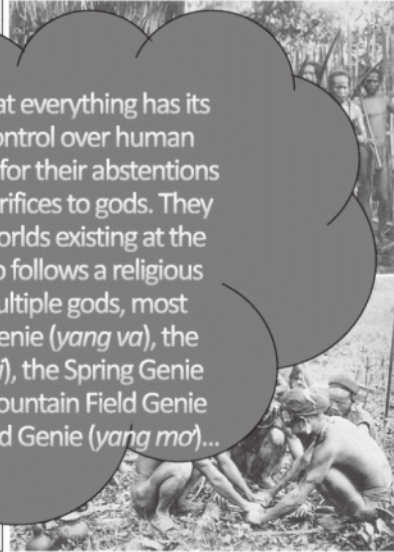
## 2. Participants' Presentations





The Choro has long been living in the south, belonging to the Khmer people.

The Choro believes that everything has its soul and that gods control over human lives. This is the reason for their abstentions and rituals offering sacrifices to gods. They think there are two worlds existing at the same time. The Choro follows a religious belief worshipping multiple gods, most typical are the Rice Genie (*yang va*), the Forest Genie (*yang bri*), the Spring Genie (*yang dal*), and the Mountain Field Genie (*yang mir*), and the Field Genie (*yang mo*)... in the present southeastern region.

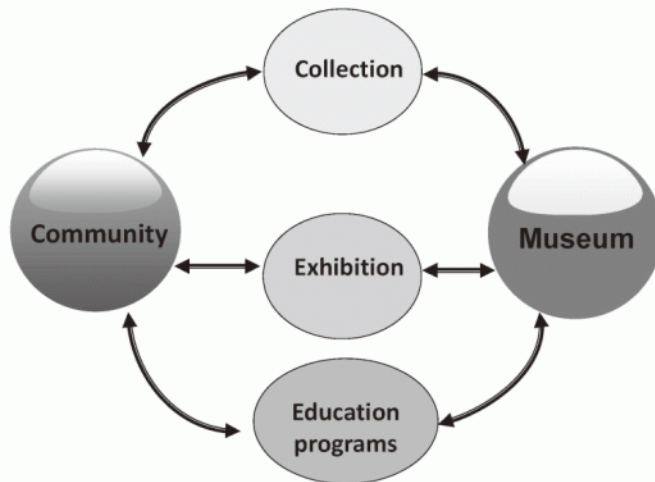


Cho-ro houses in Dong Nai Province



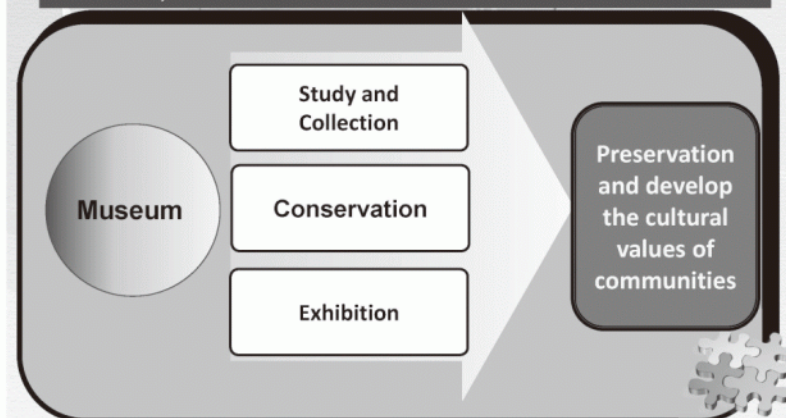
## 2. Relation between museums and community

Museums and community: two-dimensional relationship



### 2.1. The first dimension: Dong Nai Museum supports the Choro community

- The Museum acquires, preserves and displays the cultural values of the Choro community
- The Museums contributes to enhancing awareness and knowledge of the Choro community



*- The Museum acquires, preserves and displays the cultural values of the Choro community*



*2.1. The first dimension: Dong Nai Museum supports the Choro community*

*The Museums contributes to enhancing awareness and knowledge of the Choro community*



The 200m<sup>2</sup> exhibition room of the Choro ethnic minority group reflects rather fully the traditional culture of this community. It educates the young generation, helping them understand their ethnic traditional culture



**2.2. The second dimension:** *The Choro community helps the museum in developing cultural values*

***The Choro community helps the museum in its collection work***



Objects and collections are the basis and foundation of all museum activities. Collecting additional objects, building and completing the collections on the Choro ethnic minority group are necessary for Dong Nai Museum.

### **2.2. The second dimension**

*The Choro community helps the museum in developing cultural values*

***Community is the cultural subject in public programs such as demonstrations and cultural exchanges and interaction***



The festival worshipping the Rice Genie (Sa Yang va)



The festival worshipping the Rice Genie (Sa Yang va)



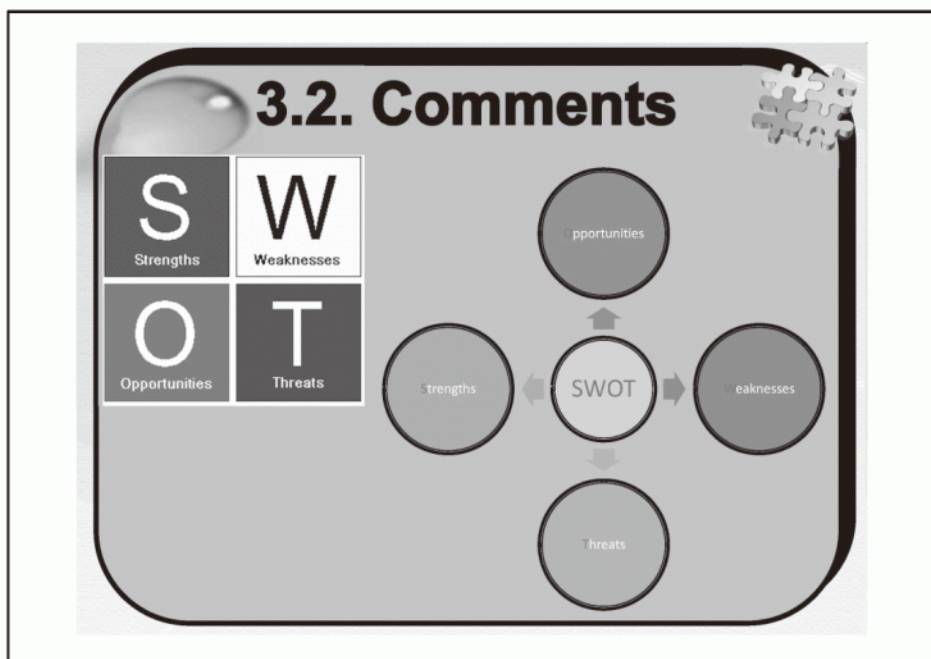
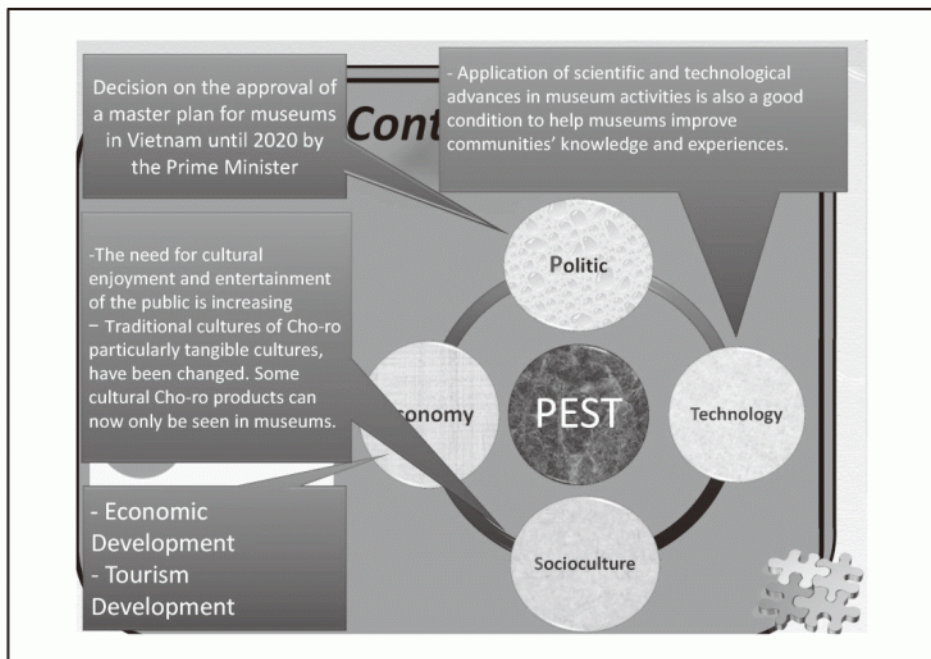
The Villlage Patriacrch - Nam Noi

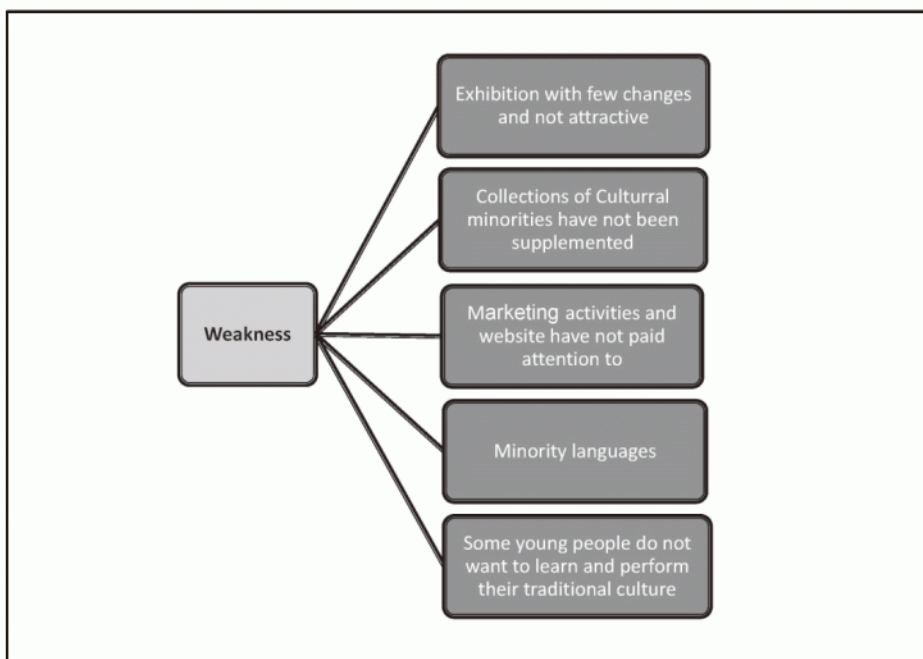
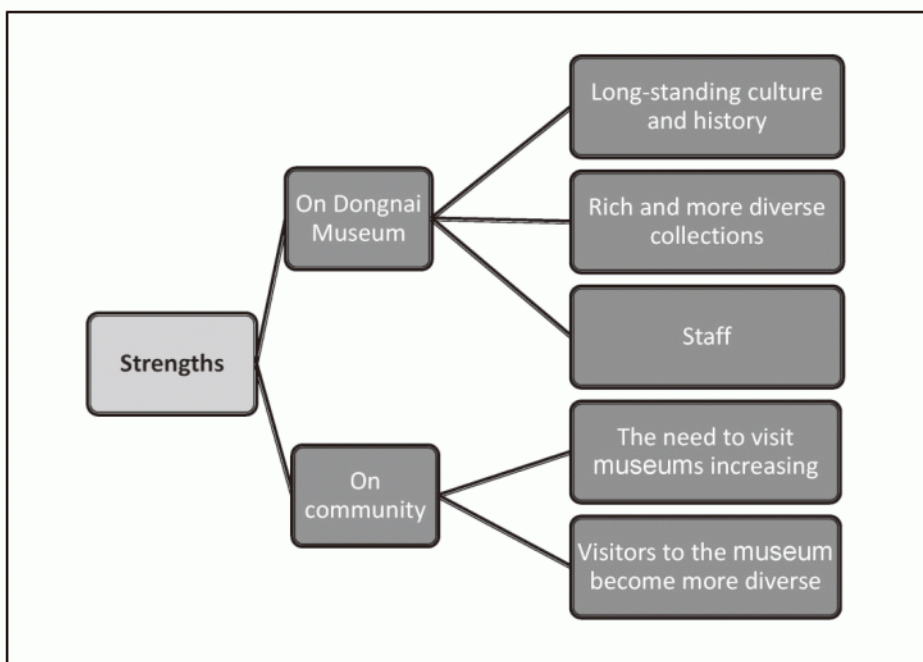


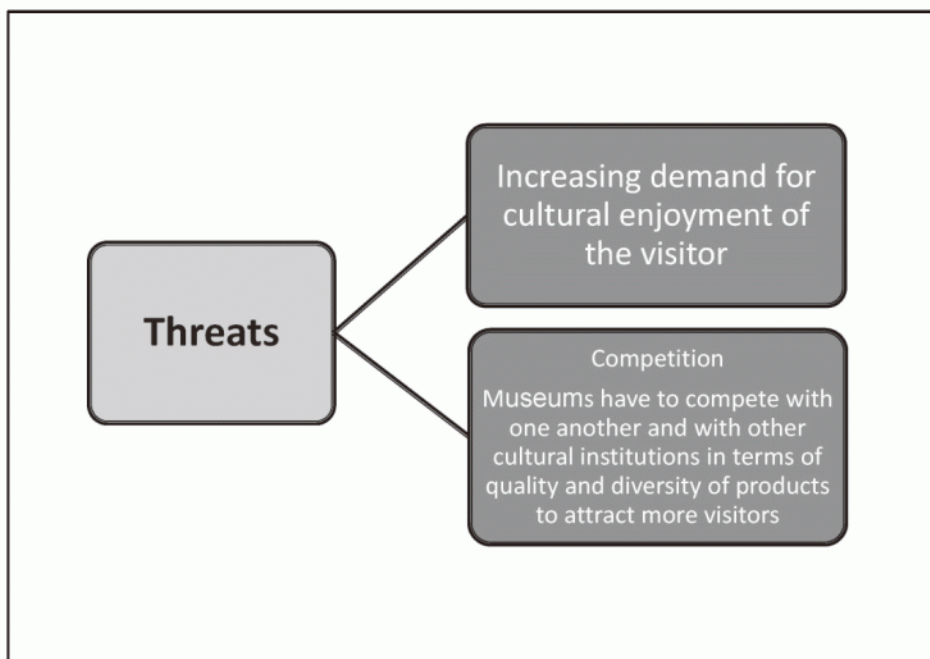
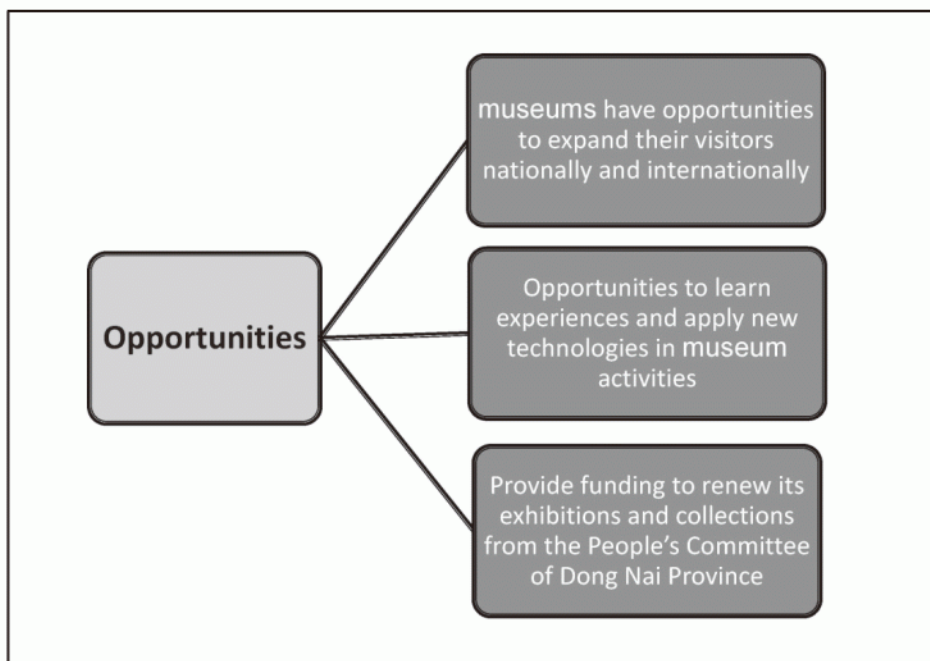
### **3. Comments on the relationship between Dong Nai Museum and community**










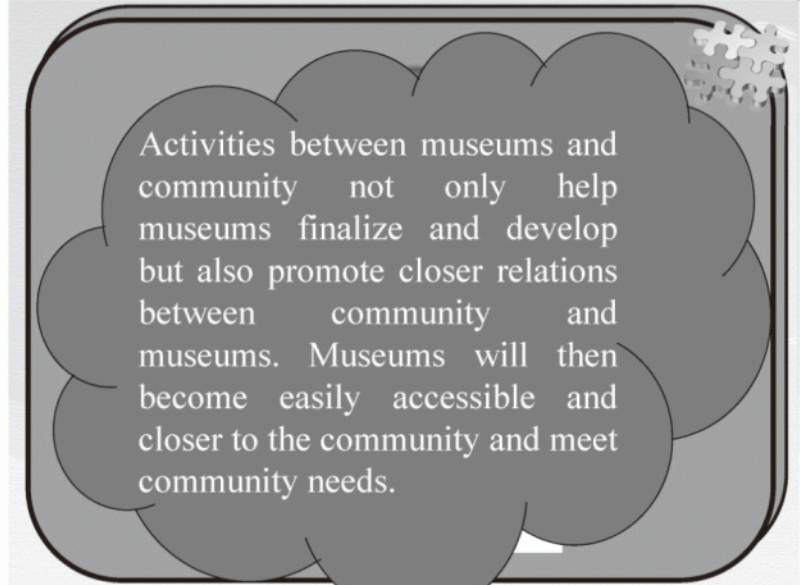






4. Some issues to be raised

- Surveys and need assessments of public and community should be conducted
- Human resources, particularly volunteers who are ethnic minorities should be used in an appropriate way
- Museum services should be diversified
- funding and sponsorship



Activities between museums and community not only help museums finalize and develop but also promote closer relations between community and museums. Museums will then become easily accessible and closer to the community and meet community needs.

### 2.3. Challenges and Advantages in Carrying out Museum's Intangible Cultural Heritage Safeguarding Projects

**By Vu Phuong Nga**

Researcher, Department of International studies,  
Vietnam Museum of Ethnology, Vietnam

Presentation Date: 8 August, 2012

International Field School Alumni Seminar on Safeguarding Intangible  
Cultural Heritage in the Asia Pacific  
August 6-10, 2012  
Lamphun, Thailand

**CHALLENGES AND ADVANTAGES  
IN CARRYING OUT  
MUSEUM'S INTANGIBLE CULTURAL  
HERITAGE SAFEGUARDING PROJECTS**  
(three examples of the Vietnam Museum of Ethnology)



## 1. The exhibition *Voices through photos of people from Hanoi Ancient Quarter*

### Context

- Pilot Project *Sustainable development of Hanoi Ancient Quarter* (2006-2009)
- Research and exhibition done from 10/2005 to 6/2006

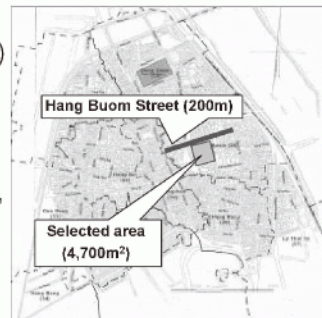
### Purposes

- establish general vision into Hanoi Ancient Quarter's future and feasible preservation and development mechanism
- identify goals and strategies for sustainable development with traditional values that need to be preserved for future

## 1. The exhibition *Voices through photos of people from Hanoi Ancient Quarter* (cont.)

### Scale

- 20 participants (5 female, 15 male) of Hang Buom Ward
- the eldest 75 years, youngest 20 years
- pensioners, soldiers, traders, government officials, sales people, students
- originate from Hanoi and other locations



### 1. The exhibition *Voices through photos of people from Hanoi Ancient Quarter* (cont.)

#### Methods

- Historical research methodology
- Methods of anthropology
- Photovoice



### 1. The exhibition *Voices through photos of people from Hanoi Ancient Quarter* (cont.)

#### Result

- nearly 6,000 photos taken
- 9 themes:
  - Commercial cultural space
  - The diversity and connoisseurship in foodway and clothing
  - Knowledge of natural environment
  - Knowledge of culture and folk arts
  - Knowledge of social behavior and management
  - Awareness of origin
  - Lifestyle and moral standard
  - Religious belief
  - People who keep intangible cultural heritage





## 2. The project “*Community Visual Education and Communication: A collaborative Vision*”

### Background

- cooperation between the VME and the BAMA Mountain Cultural Research Institute (Yunnan Province, China) (2006 – 2009)

### Goals

- build individual and institutional capacities in collaborative visual media methodologies and visual documentary skills;
- pioneer community based video methods to empower community voice;
- advocate trainings for participants including indigenous peoples about cultural and biodiversity awareness as well as cultural preservation;
- build a platform of exchange to share ideas and research between Chinese and Vietnamese partners.

## 2. The project “*Community Visual Education and Communication: A collaborative Vision*”

(cont.)

### Methods

- group discussion
- in-depth interview
- oral history
- Process of making community-based video  
core team imagines seed ideas → sow  
core team's seed ideas into specific  
community → discover seed ideas with  
the community → collect and organize  
stories → set up the layout → community  
feedbacks → revise and finalize



## ***The film We, the Thai people***

- Participants: 12 (blood relationship)
- Age: 14 years – 75 years
- Occupation: scientists, architects, governmental administrators, students, artists/singers/ dancers, retired people, and house workers



### ***The film We, the Thai people* (cont.)**

- 3 community meetings: 1) discuss about seed ideas; 2) show 2-hour footages to get feedback; 3) show the draft video
- 9 themes
  - Thai people's different reasons of moving to Hanoi since 1945;
  - Different ways to integrate into Kinh community's lifeway in Hanoi;
  - Difficulties to face with during the integration into Hanoi life;
  - The affirmation of some Thai people;
  - The preservation of Thai identity ;
  - Conflicts in intermarriage families, differences and adaptation;
  - Concern about the loss of language in the 3rd generation;
  - Expansion of Thai community;
  - Strong attachment to homeland







### **The film *We, the Thai people* (cont.)**

- negotiation about the choice between new and traditional way of making film
- feeling of being discriminated when they first migrated to Hanoi in the 1970's
- worry of losing language in the next generations of Thai people

### **The film *Tham Ve Village, nhay boi Festival***

- Site: Tham Ve Village, Cao Bo Commune, Vi Xuyen District, Ha Giang Province
- Community group: 10 Yao men



#### **SEED IDEAS**

Yao initiation ritual  
and *nhay boi*  
festival

### The film *Tham Ve Village, nhay boi Festival* (cont.)

- active discussions brought the villagers back to the sharing about original names of Tham Ve Village, which inspired people with the awareness of a strong connection they have had through the history of the village.
- add a short clip of each interviewee showing one of her/his daily activities before her/his first appearance in the video

## 3. Advantages of intangible cultural heritage safeguarding projects

### Bottom-up approach

- instead of imposing ideas on community, allows community members to discover by themselves intangible cultural values within their community
- the stories being told were first voice stories, which were honest, authentic and more convincing

In the past I thought that intangible cultural heritage was something very sublime and bookish, and common people as we could not understand and approach. After participating in this study I have further understood about it. (Mr. Nguyen Van Hoanh, 70 years old, No. 71 Hang Buom Street)

It is difficult to live in the mostly original Hanoi family, thus I had to take care of everything in daily life in order to teach my children when they were small, such as please, yes please and something like this because we did not pay much attention to these behaviors when we stayed at homeland. The old women praised me as a good mother in teaching my children. It is true that I tried to educate them in the Hanoi way of life though it was strange to me. I thought it was a hard time for me to follow this new and different life style. (Interview with Mrs. Vuong Thi Thai, 58 years old, Thai ethnic group, Lai Chau Province, get married to a Hanoian, and lives in Hang Bong Street in the Ancient Quarter, centre of Hanoi)

### 3. Advantages of intangible cultural heritage safeguarding projects (cont.)

#### Positive impacts on communities

- community members became more confident and active during the whole implementing process of project
- the power of decisions made by community members made them proud of their cultural values
- enhancement of people's awareness of responsibility towards their intangible cultural heritage
- Intensification of community unity

The bustling atmosphere of the Ancient Quarter is so unique. When I was away, teaching in Ninh Binh Province, I did not miss my home, but longed for the sounds of the Hanoi night life. (Ngo Quang An, 67 years old, No. 8 Dao Duy Tu Street)

### 3. Advantages of intangible cultural heritage safeguarding projects (cont.)

#### Trustworthy source for policy makers

- Collective opinions given local knowledge
- Audio-visual evidences for policy reference

This family has six people with three generations living in an area of 10m<sup>2</sup>. The parents and their son sleep on their only bed. The grandmother and her two granddaughters sleep on the house's floor" (Banh Hong Diep, 24 years old, No. 34 Ma May Street)



the Hanoi Ancient Quarter Information Center was launched at Quan De Temple (No. 28, Hang Buom Street) early 2010 to honor tangible cultural heritage (architecture) and intangible cultural values (traditional crafts, festivals, customs, daily lifeway, Hanoi foodway...)

I remember from the past that Hanoi Ancient Quarter used to celebrate many festivals. Today, I only see formal ritual celebrated, rather than festive activities. I take pleasure in participating in the spiritual atmosphere of these festivals, it helps reduce the stresses of work. Foreigners enjoy experiencing our festivals" (Nguyen Van Thanh, 26 years old, No. 3 Ta Hien Street)



plan of reducing population density of the Quarter from currently 840 people/1ha to 500 people/1ha (in 2020), which means more than 20,000 people will have to move out of the area

#### **4. Challenges of intangible cultural heritage safeguarding projects**

- *Balance between process and product*
- *Balance between ideas of communities and those of researchers/film makers/curators*
- *Other challenges*

#### **5. Conclusion**

- Museums are doing well in reaching to various communities, bringing communities' voices to the public, and creating dialogues between communities and the public
- Intangible cultural heritage safeguarding is an issue that has become more and more imperative to many communities in the general context of globalization and economic integration
- Investment from the State and governmental agencies as well as cooperation among museums within museum network on national and international scale will intensify the role of museums in ICH safeguarding

**2.4. Preservation and Promotion of ICH in Bhutan: A Case Study on the Annual Festival of Harvest Offering to Local Deities in Yangthang Community, Haa**

**By Ngawang**

Institute of Language and Cultural Studies, Royal  
University of Bhutan, Bhutan

Presentation Date: 7 August, 2012

**Preservation and Promotion of ICH in Bhutan:  
A Case Study on the Annual Festival of Harvest  
Offering to Local Deities in Yangthang  
Community, Haa**



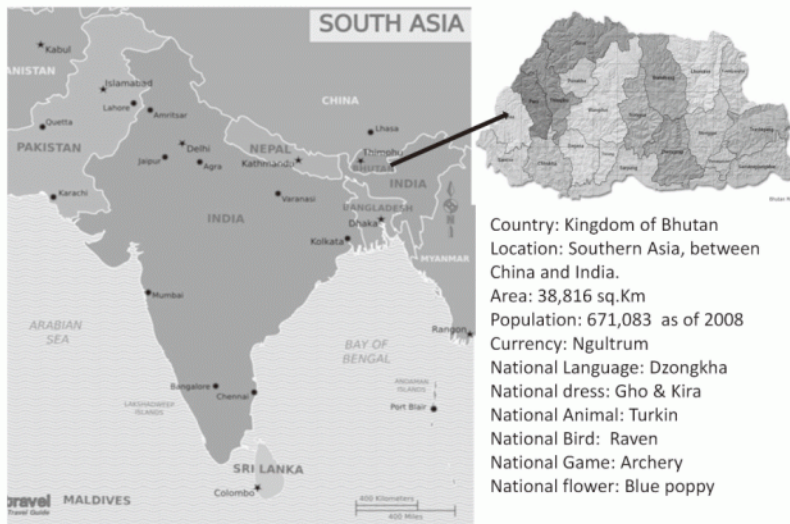
## Outlines of the Presentation

- Discuss the unique ICH of Yangthang Community
- Discuss a study on the Annual Harvest Offering Festival in Yangthang
- Results of using research methodologies, documentation and photographing skills, learnt in field school at Lamphun in 2010
- Discuss community-based actions taken to document and preserve Yangthang Community's ICH
- Current status of these efforts in terms of challenges and successes





## Introduction to Bhutan



## Haa Dzongkhag





### **Introduction to Yangthang Community, Haa**

Location in northern Haa

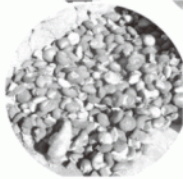
Size: fifty-five houses

Local meaning of “Yang Thang”

Unique dialect of Dzongkha,  
‘the language of the fortresses’



### **Economic Livelihood**



- Raise Cattle and Yak
- Domestic Trade (and trade with China and India)
- Crops cultivated in the community
- The origin of the inhabitants is unclear
- 2002 Fire and reconstruction

### **Reason for choosing Yangthang Community as research area**

- We found Yangthang community has several unique ICH
- Most of the ICH are passed down totally on oral transmission
- Only few elders have knowledge of this ICH
- Knowledge of elders must be documented before they pass away

### The following are the ICH events preserved to present day

Local Name	Translation	Timing (Bhutanese Calendar)	Performer
Chundu Lha Soel	Offering to Chundu	Yearly, 9 <sup>th</sup> month 12 <sup>th</sup> day	Community Lay monks
Lodue Soelchoe	Annual Harvest Offering Festival	Yearly, 11 <sup>th</sup> month 15 <sup>th</sup> day	Shaman (1 male, 1 female)
Yangthan Boenkor	Festival of Yangthang Boen kor	Every 3 years, 11 <sup>th</sup> month 17 <sup>th</sup> day	Local elders
Manebumdey	Chanting Ritual	Yearly, 30 <sup>th</sup> of 1 <sup>st</sup> month to 20 <sup>th</sup> of 2 <sup>nd</sup> month	All villagers
Lochoed	Annual festival	Yearly, tentatively in 12 <sup>th</sup> month	Community Lay monks
Lomba	Food Festival	Yearly, 9 <sup>th</sup> month 29 <sup>th</sup> day	All villagers
Lokhor Dha tshe	Archery Tournament	Yearly, 11 <sup>th</sup> month 11 <sup>th</sup> to 15 <sup>th</sup> days	Only Males
Tsenkhawang	Blessing by Tsenkha Monastery Abbot	Yearly, 11 <sup>th</sup> month 15 <sup>th</sup> day	Chief Abbot of Tsenkha Monastery

### ICH in Yangthang Community

- Distinct from other regions of Bhutan
- Several rituals/festivals performed in different times throughout the year
- No written sources: passed down by oral transmission



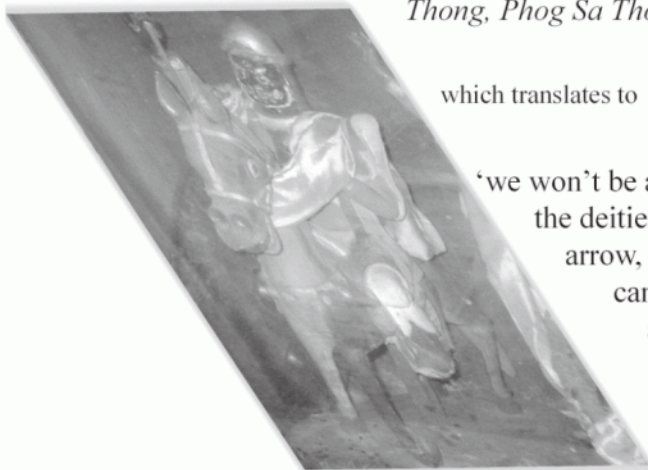
### Significance of the performances

- Believed to be very powerful and significant
- Establish peace and prosperity for the community
- Destroy evils and natural calamities
- Disharmony for individuals, family and community
- Harm animals through sickness and injury
- Crop destruction from hail storms, droughts, storms, etc.

- “*Yeshey pai Dha Chap Sa Me Thong, Phog Sa Thong,*”

which translates to

‘we won’t be able to see  
the deities shoot an  
arrow, but we  
can see the  
arrow  
strike.’

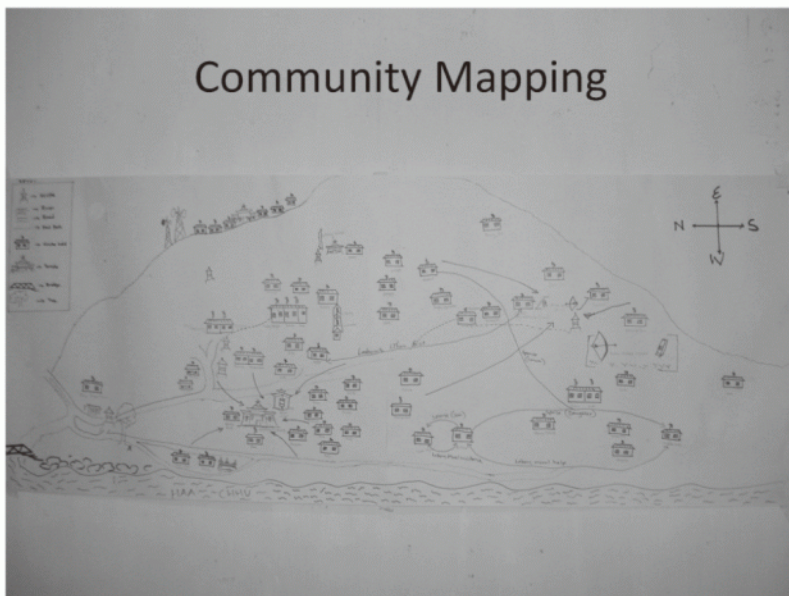




## Methodologies adopted to document the ICH

- Meeting with local leaders, elders and believers
- Interview elders who have knowledge of ICH
- Audio recording (Sayings, prayers and recitations)
- Community mapping of performing and gathering places
- Photographing (key elements and persons)
- Identify written sources in the community and libraries

## Community Mapping





### Annual Harvest Offering Festival



- Origin and introduction to the Annual Harvest Ritual Offering
- Village Participants: at least 1 per household
- Buddhist, Shamanistic and Bon characteristics
- Shaman Performers: *Pawo* (male) and *Nejom* (female)



### Characteristics of the Performance and Performers



### **Powers of the Performers**

- Directly communicate with deities
- Only they can convince and appease the deities
- Can act as vehicle for communicating deity's demands
- Predict what will happen in the community
- Advise community on how to prepare and prevent difficulties

### **Chundu: Significance to Local Villagers**

- Introduction to historical significance
- Role in victory over Tibetan army
- Historical reason for involvement of Paro valley in ritual
- Different interpretations of Chundu by worshippers
- Chundu treated equal to other high gods in altars and monasteries



### **Aspects of the Ritual Performance**

- Preparations and arrangements for the ritual offerings during the performance
- Begins with 3 jewels, then invoking the deities
- All deities: praise and gratitude; appease the gods; request future protection
- Bid farewell to all the deities, which return to homes

### **Main Threats to ICH in Yangthang community**

- Disappearance of dedicated performers: voluntary, no incentives
- No written sources are available, only oral transmission
- Few elders have oral knowledge, but only little time to participate
  - Go with yak in summer to high mountains
  - Winter in hot places with cattle
- With modernization, number of participants is reducing
- Economic reasons and modern education or employment
- Urban migration of entire families

### **Challenges encountered during Research**

- Short time for research and documentation  
Budget constraints
- Some elders/interviewees refused sharing information
- Questionable reliability of interview data due to social barriers
- Difficulty convincing them of the value of ICH and preservation

### **Challenges encountered during Research (cont'd)**

- Couldn't interview all elders
- Lack of support from main ritual performers
- Some informants don't come on time
- Some refused to have their photographs taken, or have their possessions photographed
- Some refuse to share the informations

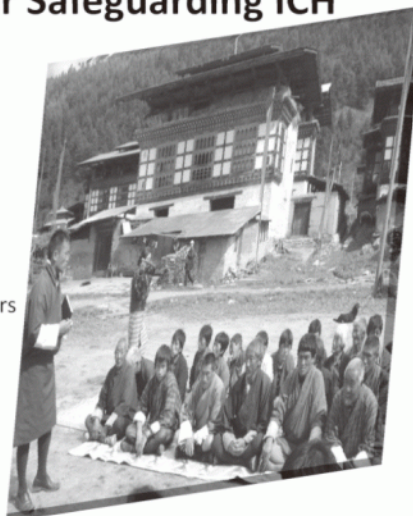
### ICH Safeguarding Measures



- ILCS audio visual team documented part of the ritual
- Further interviews with some elders, transcribed in Dzongkha
- Forthcoming publication on ICH, prepared by ILCS
- Awareness workshop to villagers for local leaders and elders
- New BA programme in BHS, developed and offered by ILCS
- New Centre for History and Culture at ILCS established

### Future Plans for Safeguarding ICH

- Documentation of entire rituals and oral history with audio-visual
- Create ICH Preservation and Promotion fund
- Organize seminars and conferences on ICH
- Conduct workshops and trainings for young researchers on ICH
- Collaboration with relevant external bodies and agencies



### Future Plans for Safeguarding ICH (cont'd)

- Set up a proper archiving system for preserving ICH
- Develop new curriculum on ICH for M.A. and PhD levels
- Encourage joint research projects on ICH of Bhutan



- Release publications and produce Video CDs and DVDs
- Prepare teaching materials on ICH for educational institutions

### Conclusion

- In Bhutan, there are so many places with unique ICH
- Many undocumented, under-appreciated and not widespread
- They are fast disappearing, prior to document them
- This kind of research in Bhutan is rare and underappreciated
- These workshops helped for future documentation and progress which will supplement GNH in my country



## **2.5. Participatory-based Approach to Safeguarding a Festival's Cultural Significance: A Case Study of the Salak Yom Festival in Lamphun Province, Thailand**

**By Linina Phuttitarn**

Cultural Management Program,  
Chulalongkorn University, Thailand

Presentation Date: 8 August, 2012



**Participatory-based approach to safeguarding a  
festival's cultural significance:**

**A case study of the Salak Yom Festival In Lamphun Province, Thailand**

Theme	Research question (Q)	Research objective (O)	Framework (FW)	Methodology (M)
1 ICH and Cultural significance	Q1 – What is the cultural significance of the SLYF, both in the past and present?	O1 – To study and update the historical and cultural information on the SLYF O2 – To identify the cultural significance of the SLYF	FW1 – Identification of the cultural heritage significance FW2 – Assessment of the heritage cultural significance	M1 – Identifying the sources of information for the SLYF M2 – Identifying the cultural heritages and significance of the SLYF in the past and present
2 Authenticity	Q2 – Which cultural significance of the SLYF needs to maintain its authenticity and for what reasons?	O3 – To determine the importance of authenticity in cultural significance of the SLYF	FW3 – Dimensions of authenticity FW4 – Sources of information on authenticity	M3 – Identifying the factors of changes in the SLYF M4 – Assessing the significance of authenticity in the SLYF's cultural significance
3 Safeguarding	Q3 – Has the cultural significance of the SLYF been safeguarded by the current management process and how?	O4 – To analyze the existing cultural significance safeguarding process of SLYF	FW5 – Measures for safeguarding an intangible cultural heritage	M5 – Identifying the existing SLYF safeguarding process M6 – Assessing the quality of public participation in the SLYF safeguarding process

## Principles of Safeguarding for ICH

1. Value-based
2. Community-based
3. Transmission (continuity of festival)

## Research questions

1. What is the cultural significance of the SLYF, both in the past and present?
2. Which cultural significance of the SLYF needs to maintain its authenticity and for what reasons?
3. Has the cultural significance of the SLYF been safeguarded by the current management process and how?

## Origin of the SLYF

The ancient Buddhist practice called Salak Gapat which originated more than 2,500 years ago in

India

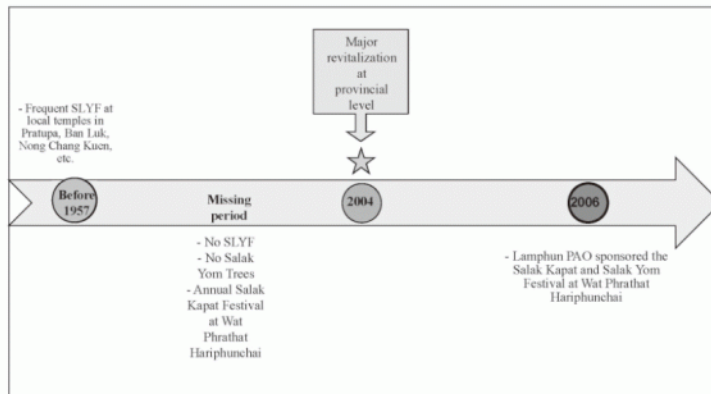


The cultural values of Yong ethnic group

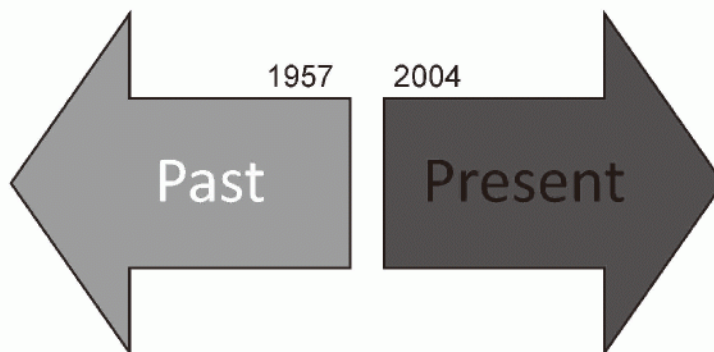


The Salak Yom Festival

## The Chronology of the SLYF



## Cultural Heritages and Significance of the SLYF in the Past and Present




### **Meaning and objectives**

- 
- Training a Yong girl the good values & home economics
  - Rite of passage (debutante)
  - Equality in gender to make supreme merits
  - Supporting the longevity & significance of Buddhism

- Promotion for Social Cohesion
- Merit-Making
- Cultural Tradition Revitalization
- Economic Benefits
  - to promote tourism in the province
  - to increase the number of monks

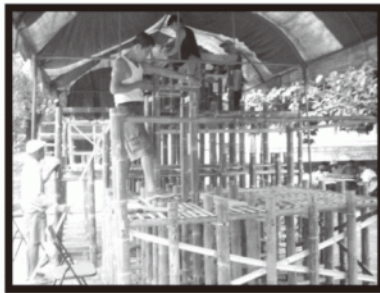
### **Preparation Stage**

- 
- Worked since young to collect money for the SLYF
  - Only young unmarried women of 20 years old could own a SLYF
  - Handicraft skills and Yong ethnic values transmitted directly from parents
  - Temple wanted to raise fund so it announced to host a Salak Kapat in advance

- Sponsored by local governments
- Less preparation years
- Communal ownership
- Less traditional handicrafts
- Collaborative hosting strategy
  - Temples in khana tambon taking turns to be the host

### Construction Stage

- Base made of wood
- Pole made of Si Suk bamboo
- Lao hiao made of grated bamboo stick



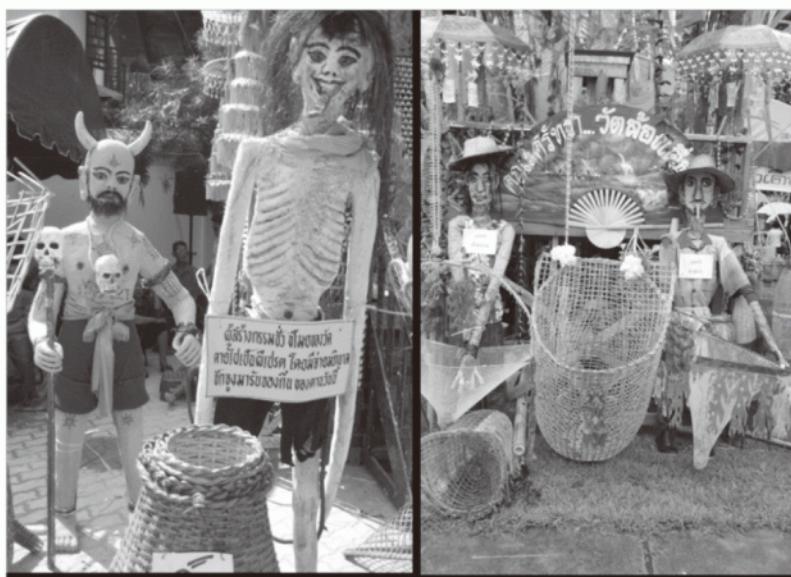
### Base of the SLYT



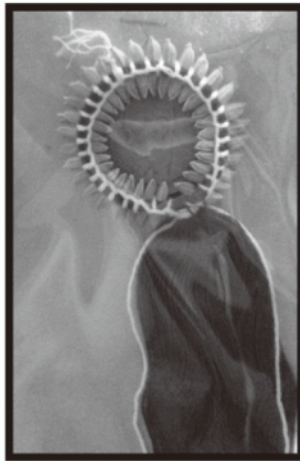


## 2. Participants' Presentations

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## Precious Metals and Money

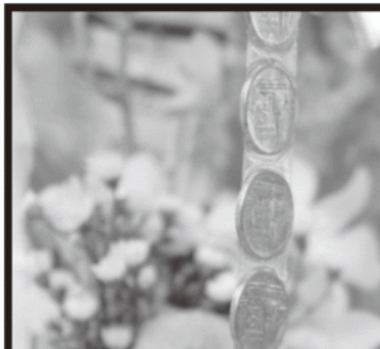




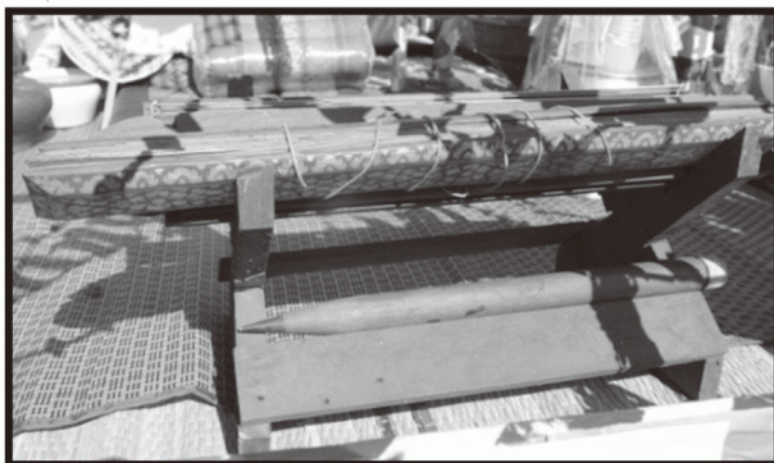




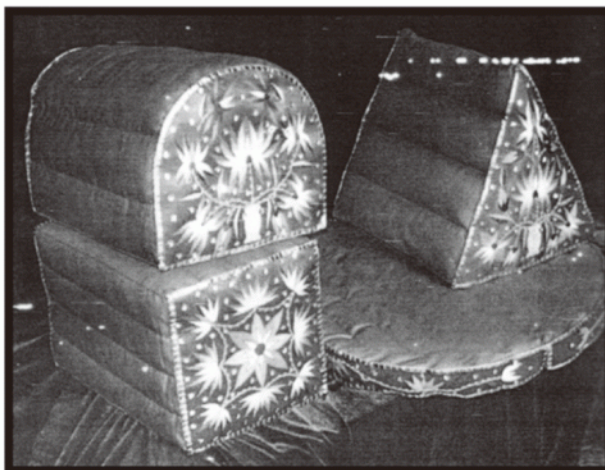
## Modern Precious Metals and Money



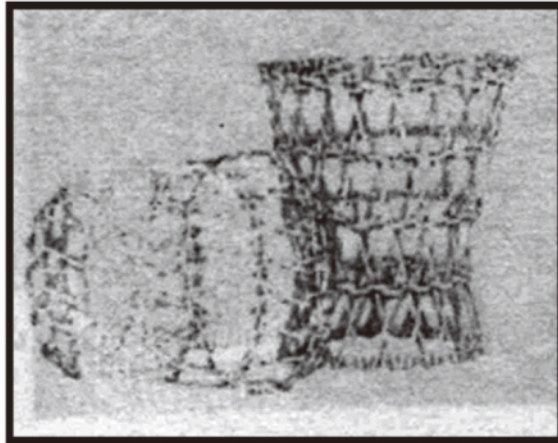
### Objects for Monks' Use



### Lay person's daily objects



## Different types of baskets

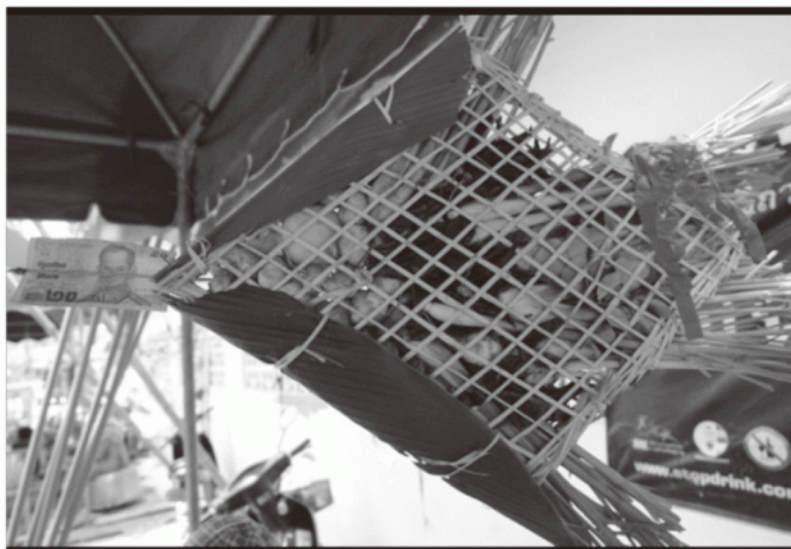




### Modern baskets

















- “Lately, a lot of milk bottles have been donated to the temples. Monks were puzzled as to why anyone would think that they should be offered to us. After an investigation, it was found that they were donated by the people who had an abortion and wanted to give them to the dead babies.”



## Social Cohesion

- Shift from women's houses to temples
- Collaboration = unity
- Social value for seniors through enhanced self-esteem
- Strengthened relationship between the temple and lay community





## Social value

- Diminishing or increasing?
  - Less time spent on making the handicrafts
  - More people are able to join
  - Family reunion



## Kalong



## Assembly Stage (Wan Taeng Da)

- Attached Lao Hiao to the bamboo pole
- Transported to the temple by men





### Assembly Stage (Wan Taeng Da)





## 2. Participants' Presentations

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### **Celebration Stage (Wan Kin Salak)**











**สลากภัตต์บัตร์อุทิศให้ผู้ตาย**

อรรถ ไข หกขินา หินนา สรณมูติ สุปติฏฐิตาติ ฯ

ข้าพเจ้า.....ขออ้อมถวายกุบัจจัยไทยธรรม  
 สำหรับแด่พระสงฆ์สามเณรผู้เป็นเนื้อนาบุญของโลก เพื่ออุทิศถวายเป็นผลอันเกิดจากการ  
 ทำบุญสลากภัตต์ครั้งนี้ไปให้.....  
 ผู้ล่วงลับไปแล้วนั้น ขอให้กุศลผลบุญที่ข้าพเจ้ากระทำนี้ จงสถบันกาลให้ดวงวิญญาณ  
 ของผู้ล่วงลับไปแล้วนั้น ขอจงได้รับทราบและอนุโมทนาให้สำเร็จเป็นปัตตานโมทนาภัย  
 เพื่อเสวยกุศลผลบุญในครั้งนี้ และให้ได้ความสุขในสัมปรายภพด้วยเทอญ

ศรัทธา วัลประตุปัว หมวดที่.....บ้าน.....  
 นั้งที่.....  
 เจ้าของสลากภัตต์ เบอร์โทระศัพท์มือถือ.....  
 หมายเลข สลากเล่มนี้เป็นสลาก.....(ข้าวของ, ใจ, สำหรับ, ย้อม)



## 2. Participants' Presentations

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**THE CHANGES AND  
AUTHENTICITY  
OF THE SALAK YOM FESTIVAL**

OF THE SALAK YOM FESTIVAL  
AUTHENTICITY

### **Location and Setting**

- **Hosting Place**
  - Location authenticity
  - Cultural diversity
  - Proximity

### **Location and Setting**

- **Preparation place**
  - Temples instead of women's houses
  - Increased social value
  - Exchange knowledge and ideas
  - Socialization
  - Productivity
  - Increased spiritual value

### **Location and Setting**

- **Time**
  - Same = starting from the twelfth Northern month and ending one month afterwards
  - First hosting priority to Wat Phrathat Hariphunchai starting from the twelfth Northern month and ending one month afterwards

### **Form and Material**

- **Categories of the Offered Objects**
  - must have all 3 types
  - Symbolic items
- **Synthetic versus Natural Materials**
  - acceptance
    - practicality , durability, and convenience of objects
    - Emergent authenticity = colorfulness and height of SLYT
  - Rejection/caution
    - Diminishing traditional knowledge
    - Hazard on the natural environment

### **Form and Material**

- **Decline in Functional Attributes**
  - low-cost merchandises, mostly snack foods, bottled beverages, and plastic toys, instead of quality foods and functional objects
- **Grandiose Form of the Salak Yom Tree**
  - Based on the SLYT contest
  - Promotes creativity but may lead to a loss of the core values
  - Focus on funding than spirituality

### **Meaning and Purpose**

- **Recipients of the Merits**
- **Revival of Local Traditions**
- **Promotion for Tourism**
- **Spirituality**

### **Process**

- Craftsmanship
- Use of technology
- Kalong

### **People**

- Owner
  - Group vs female individual
- Manager
  - Temple's role and strategy
- Facilitator
  - Local governments
- Maker
  - Villagers / non-Yong villagers



## **Recommendations for the SG of the SLYF**

### **Identification**

- Expand the current base of resource persons to include more people, especially the living human treasures.



### **Identification**

- The information related to the present day's SLYF should be collected to reflect the festival's continuity from the past to the present.

### **Documentation**

- To further enhance the existing documentation method, it is suggested that the local people be encouraged to be the active creator of the photographs and documentary films.

## **Documentation**

- *Kalongs* and manuscripts should be gathered, documented, inventoried, revitalized, and preserved before their physical conditions deteriorate any further.



## **Inventorying**

- The scattered sources shall be gathered and listed to reflect the comprehensive collection of heritages related to the SLYF.

### **Inventorying**

- The intangible knowledge, and the objects and equipment produced or used in the making of the SLYF, both in the past and present, shall be listed with the descriptions detailing their making process, meaning and function, and materials and ingredients, etc.

### **Exchange**

- A public space should be established to encourage the communication between the stakeholders of the SLYF.

### **Exchange**

- Participants need to be given a space to freely talk their mind without worrying about conformation, perhaps through a separate forum, individual interview, etc. Possibly an outsider can act as a mediator in these situations.

### **Exchange**

- Besides the establishment of a community learning center, there should also be an across-community learning network.



### **Protection**

- Raise the public awareness to learn about the different factors and their impacts on the SLYF's significance through the public space or other two-way communication channels.
- Allow and encourage the participants, namely the villagers, managers, and facilitators, to propose their ideas for the attribute protection plan.

### **Protection**

- The identified, documented, and inventoried data from the previous steps may be developed into interpretive media with the sponsorship of the local governments.
- An on-site and off-site interpretive system shall be developed to help the visitors and local participants gain a better comprehension of the different background of each type of SLYT.

### **Revitalization**

- The qualitative and quantitative studies about the impacts of the festival on its cultural significance both in the short-term and long-term should be conducted on a continuous basis.

### **Revitalization**

- Judges and contest committee should use their power and position to recreate the criteria that will help protect the core values and enhance the quality of the offerings.
- The villagers should be invited to share their ideas on the contest style and criteria through a forum arranged by management.

### **Revitalization**

- The management shall encourage the villagers to come up with some creative ways to incorporate more natural, recyclable materials for cost saving as well as protection for the environment.
- A waste management should be implemented by the local governments to manage the trash.

### **Revitalization**

- The headmen, sub-district officers, PAO representatives, *chao khana tambon*, abbots, external developers, researchers, the lay community and other related stakeholders should consult with one another to agree on the format and types of entertainment activities in the SLYF.

### **Revitalization**

- To best ensure the long term continuity of the SLYF, the communities should try to readjust the cost and format of the festival and SLYTs to be within their natural and affordable means.

### **Development**

- Lamphun Provincial Office of Tourism and Sports, Lamphun PAO, Lamphun Tourism Association Thailand, and other related stakeholders shall meet to discuss any found issues related to the tourism so that a management plan can be developed to safeguard the heritage's integrity.

### **Development**

- To promote the motivation of the communities as well as to support their financial cost in the organization of the SLYF, the commercial benefits can be effective incentives for the safeguarding of the festival.

### **Transmission**

- The living human treasures need to be recognized and supported as explained before.



### **Transmission**

- The local governments may also sponsor an establishment of a learning center or a set of activities to promote the younger generations to acquire and preserve the endangered knowledge from the seniors.

### **Transmission**

- The school or other local organizations should promote the study of the traditional knowledge such as craftsmanship, history and origin, and meaning and values to the students to support the knowledge transmission process through curricular or extracurricular activities.

## **Dissemination**

- There should be a website that acts as the center of all these websites. Instead of having to search for information from various independent sources, all the information may be gathered and displayed at one place by assigning a board of committee to appoint the responsibilities to various stakeholders as the website administrators and content contributors.



Meaningful  
vs  
Meaningful

Imagination + reason  
= authenticity

## **Ideas for Further Study**

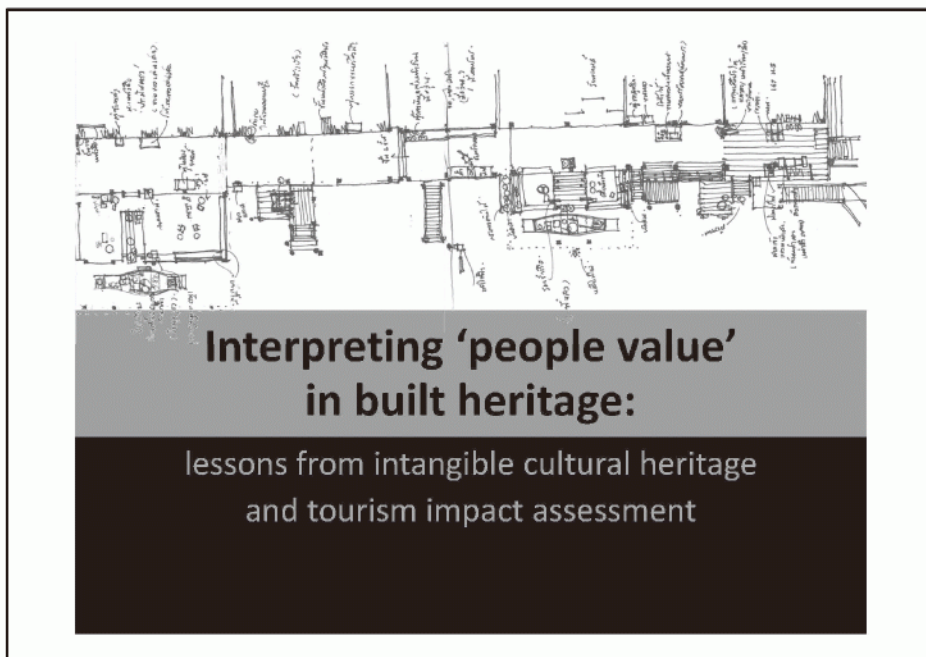
- **4.1** A further investigation in the other original sub-districts of the SLYF may reveal more historical, cultural and social information.
- **4.2** A comparative study between the different forms of Salak Kapat Festival practiced in different provinces, regions, or even countries can be conducted to gain a deeper understanding and see a wider picture of the culture's development in time and across the places by diverse groups of people.
- **4.3** The other types of revived intangible cultural heritage may be studied in terms of the authenticity and the community's role in the safeguarding practices.
- **4.4** Lamphun PAO, in the meeting with the researcher in March 2011, acknowledged some of the issues raised by the researcher and agreed that some actions are needed to restore the balance between the core and secondary values. The deputy governor planned to bring these issues up in the meeting with the local temples for the next SLYF. Therefore, a further study to examine the management's actions can also be pursued.

## 2.6. Interpreting 'People Value' in Built Heritage: Lessons from Intangible Cultural Heritage and Tourism Impact Assessment

**By Jaturong Pokharatsiri**

Lecturer, Faculty of Architecture and Planning,  
Thammasat University, Thailand

Presentation Date: 8 August, 2012



**Culture/Tradition/Heritage/Museum/(Copy)Right**



[http://www.matichon.co.th/news\\_detail.php?newsid=1308894834&groid=01&catid=8&subcatid](http://www.matichon.co.th/news_detail.php?newsid=1308894834&groid=01&catid=8&subcatid)



**The Power of Phra Rod:**  
Icon, Art and Magic of Amulets  
Final Presentation AAHM +SAC 2009  
Group 3: Hariphunichai National Museum

(re)production

consecration

Spirit of Place?

musealisation

Sense of Place?

identification

authentication

[http://watpratupa.blogspot.com/2008/0/blog-post\\_1457.html](http://watpratupa.blogspot.com/2008/0/blog-post_1457.html)

emic






**ASSESSING SOCIAL VALUE IN CULTURAL HERITAGE PLACES:  
A CASE STUDY OF TOURISM GENTRIFICATION IN  
THAILAND IN ITS REGIONAL CONTEXT**



**Intangible Cultural Heritage: the matter of space-time**

Jongmyo Jerye (2001)

Kun Qu (2001)

Mask Dance of the Drums (2005)

Jemaa el-Fna Square (2001)

Kutiyattam (2001)

Sandroing (2003)

<http://www.unesco.org/culture/ich/>



### Authenticity: outstanding endangered or everyday



**Shinto Shrine, Japan – the dead monument or the living heritage**

<http://www015uppso-netnejpcalligraphy.blogspot.com/2009/10/dedication-tree-to-god.html>

<http://int.kateigaho.com/aut04/kyoto-shinto-shrine.html>

#### How to pay reverence at a Shinto shrine

At the entrance of the shrine is a torii, or gateway, marking the sacred space where divinities dwell. Though not obligatory to pass under the torii, it is appropriate. It is polite to bow first. The stone walk from the torii to the shrine (sancho) is called sandō. As you walk, keep to the left and humbly remember you're approaching the inner shrine. Return by the same route. Except for night ceremonies or festivals, it's best to visit during the day.



1. Do to the chozuya (lavatory) for ritual-cleaning of hands and mouth. Dip water using right hand and pour it over left then reverse.

2. After washing, lift dipper to right hand, pour water into left palm, rinse mouth, and using right hand and pour it over left then reverse.

3. Hold dipper handle upright in both hands, read 1 with remaining water to purify it. Return dipper to its original position.

4. Stop in front of the sanctuary, bow lightly, then approach. As on the stone walk, avoid the center of the path to show modesty.

5. Being aware that you are now standing close to the deity, ring the bell. It's like a doorknob to call the deity's attention.



6. Gently toss any amount of money you wish into the offering box. The amount does not matter if offered in sincere gratitude.

7. Bow twice, deep hands twice, and bow once. The first bow is deep and formal (90 degrees), showing respect toward the deity.

8. Join palms in front of chest. Shift right hand down and clap to attract the deity and purify with divine light present in sound.

9. Return the right hand to original position and join palms together in prayer. If you want to make a wish, do so in silence.

10. Make one 90-degree bow. Bow twice three times. Make a light bow, and withdraw. Do not show your backside to the deity.

**Nara Document on Authenticity (ICOMOS, 1994)**

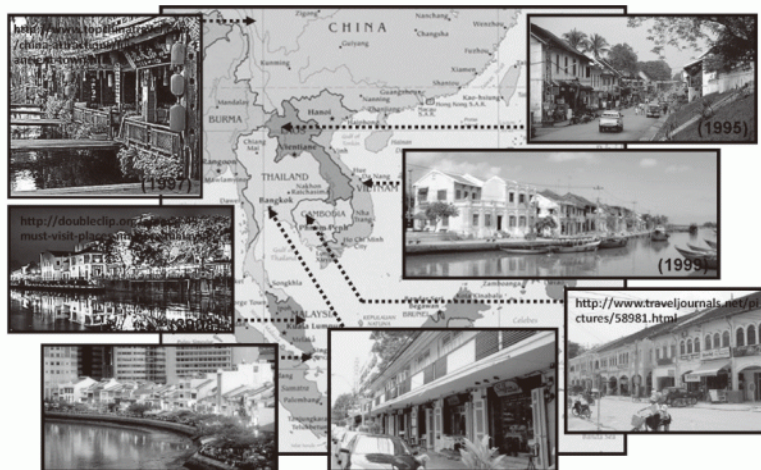
### Tourism: commodity diversity proximity identity



[http://lifestylewiki.com/Clarke\\_Quay\\_Flea\\_Market](http://lifestylewiki.com/Clarke_Quay_Flea_Market)

<http://aiucartoon.blogspot.com/2009/02/tokyo-disneyland-special-report-part.html>

### Tourism gentrification of Indochina



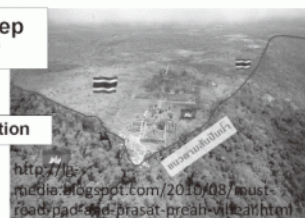
### Dissonant heritage & the host community

The inclusion and participation of the local people in heritage place management – the question of people value

Heritage represents the thing we want to keep  
– but who are 'we' and whose heritage is it?



The grand tradition



UNESCO-ization ?



### Assessing the values of cultural heritage

Table 1 Summary of heritage value typologies devised by various scholars and organizations  
(Reigl 1902; Lipe 1984; for the Burra Charter, Australia ICOMOS 1996; Frey 1997; English Heritage 1997).

Reigl (1902)	Lipe (1984)	Burra Charter (1996)	Frey (1997)	English Heritage (1997)
Age	Economic	Aesthetic	Monetary	Cultural
Historical	Aesthetic	Historic	Option	Educational and academic
Commemorative	Associative-symbolic	Scientific	Existence	Economic
Use	Informational	Social (including spiritual, political, national, other cultural)	Bequest	Resource
Newness			Prestige	Recreational
			Educational	Aesthetic

[http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/assessing.pdf](http://www.getty.edu/conservation/publications_resources/pdf_publications/assessing.pdf)

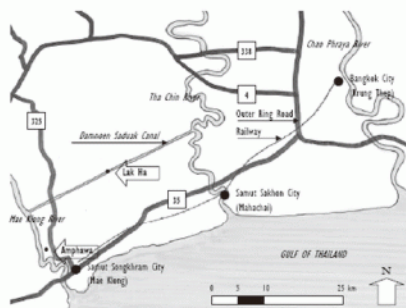
Table 2 Provisional typology of heritage values.

Sociocultural Values	Economic Values
Historical	Use (market) value
Cultural/symbolic	Nomuse (nonmarket) values
Social	Existence
Spiritual/religious	Option
Aesthetic	Bequest

The social value from the perspective of the hosts

Research methodology and qualitative methods

Conceptualisation/ Operationalisation of variables



Step one: 'architectural data' with environment-behavioural surveys

Step two: 'ethnographic data' with socioeconomic and sociocultural surveys

Step three: 'psychological data' with environment-psychological surveys

#### Interview Questions

Interviewees are asked for basic information on age, family status, education and occupations before starting with the following questions:

##### Section 1: place and identity processes

- Are you (a person) of this place? Which place do you think you belong to – why?
- Do you consider yourself as a local of this place – why?
- How do you call this place you are living in now – why?
- Are there any visible or tangible things in this place that you feel particularly attached to – why?
- Are there any non-visible or intangible things in this place that you feel particularly attached to – why?

##### Section 2: socio-economic activities in public space producing, exchanging and consuming

- In which particular area do you usually buy things or get everyday products to consume? Has it always been like this, or, recently changed – how?
- How much do you know about the local producers or sellers of everyday products that you consume? Can you explain your relationships with them?
- What kind of work do you do now? Does it make you meet or interact with other people in which particular area? Has it always been like this, or, recently changed – how?

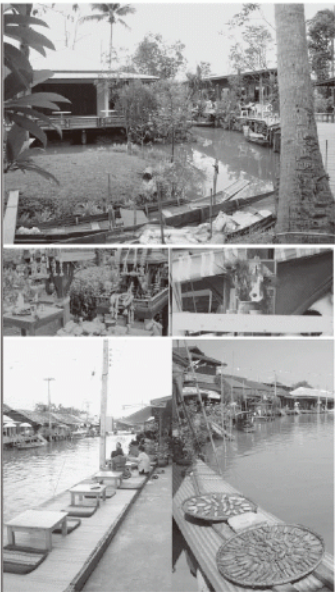
##### Section 3: socio-cultural activities in public space: behaviours, beliefs and changes

- In which particular area do you usually spend time for working, socialising and setting? Has it always been or recently changed – how?
- Are there any particular areas in this place you usually perform rituals according to your beliefs, such as religious ceremonies or festivals?
- Are there any inappropriate behaviours or activities towards any particular area and/or time, thus against the norms or beliefs of yourself, such as sacredness, hierarchy and privacy? Has it always been like this, or, recently changed – how?

##### Section 4: place and identity processes (continued)

- Have you ever wanted to move out of this place – why?
- Do you think that you are able to do things as well as most other people in this place? In which way that you think you are able / unable to?
- Are there any things in this place, and in which particular area, disapprove to your everyday life examples are corruption, pollution, congestion, poverty or fear? Has it always been or recently changed – how?



-distinctiveness ---settlement identification	identify oneself as	a person of a village, town, city (name)	Are you (a person) of this place? Which place do you think you belong to? Why?	
---local identification	consider oneself as	-local -not local	Do you consider yourself as a local of this place? Why?	
---place identification	name given to the place	-boundary -origin -story, etc.	How do you call the place you are living in now? Why? (compared to some other names other people may call)	
-continuity ---place referent	feel attach with the tangibles	a specific place/object (even gone)	Do you feel attach with any specific building/bridge/tree/ river/shrine/location/etc.? Why?	
---place congruent /incongruent	feel attach with the intangibles	a specific issue feeling good/bad of	Are you feeling good or bad towards the place you are living now? Why?	
---discontinuity	desire to continue identity in the place	related to -tourism gentrification -decline, etc.	Have you ever wanted to move out of this place? Why?	
-self-esteem	worldview	-inside looking out  -outside looking in	What do you think of your neighbourhood, compared to outside? Do you like it? Why? What do you think of the visitors' expectation of this place? Do you like it? Why?	
-self efficacy	impacts on living efficiently	-circulation -pollution -privacy -fear, etc.	Are you living with any disruption in your life, according to surrounded changed/ unchanged environment?	

### Social value: Space+Time+Activities+Memories

**Variables I:** the organization of space, meaning, communication and time;

**Variables II:** diversity and proximity-priority of social/economic activities;

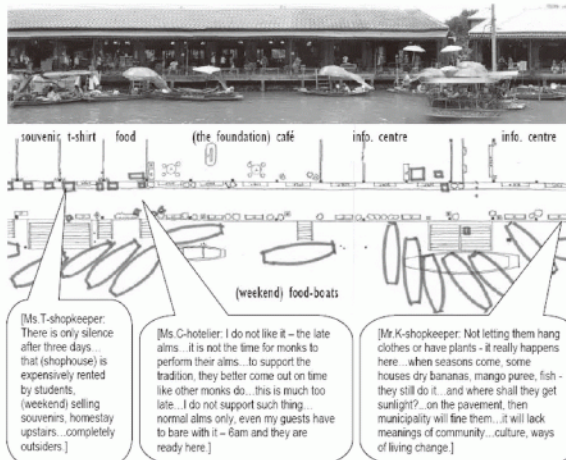
**Variables III:** place and (threatened) identity, i.e. distinctiveness (self-identification), continuity and quality of life (e.g. self-esteem and -efficacy)







### Traditional waterfront marketplace (2009)



**NEW**

## Support your Tummy while abroad!

When traveling abroad, the local food, drink and climate can all have an effect on the balance of bacteria in your digestive system.

Bimuno TRAVELAID is a unique and convenient oral formulation that has been specially developed for business and holiday travellers, to be taken in preparation for and during your time abroad.

Published scientific studies\* have shown that some probiotic bacteria supplements, such as provided by Bimuno TRAVELAID, can help encourage and sustain a healthy level of your 'good' gut bacteria, helping to keep your tummy happy on its travels.

Next time you're going away try Bimuno TRAVELAID with chunky portions to experience the benefits for yourself!

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\*Studies on the Bimuno TRAVELAID trial, and on a group of related probiotic research with the Bimuno TRAVELAID brand, have shown that Bimuno TRAVELAID is a safe and effective way to support your digestive health. The Bimuno TRAVELAID trial, and on a group of related probiotic research with the Bimuno TRAVELAID brand, have shown that Bimuno TRAVELAID is a safe and effective way to support your digestive health.

## **2.7. Ties that Bind: Identity and Community in the Kharphu Festival of Tsamang**

**By Karma Rigzin**

Institute of Language and Cultural Studies,  
Royal University of Bhutan, Bhutan

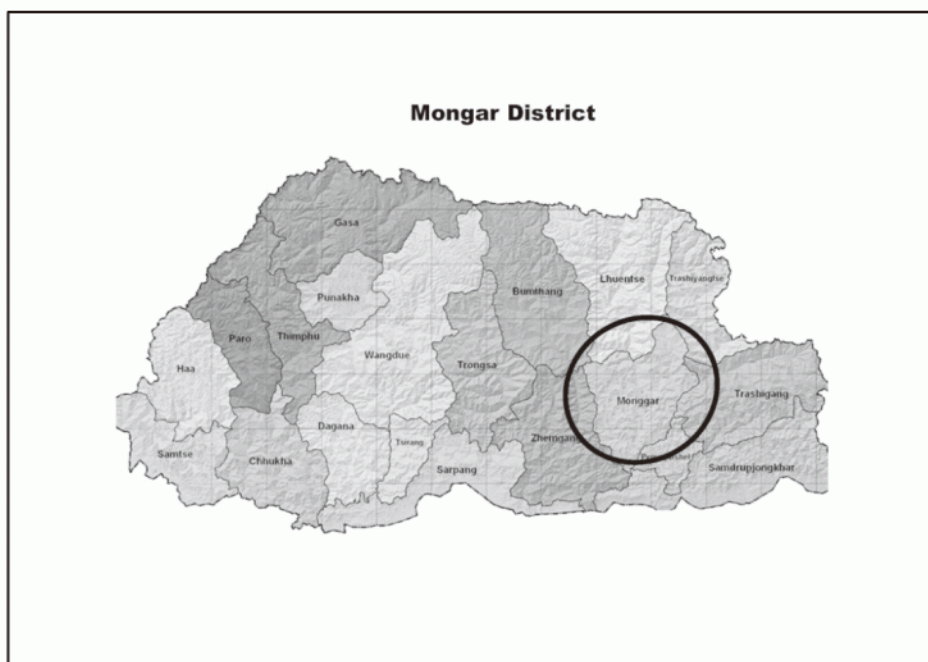
Presentation Date: 7 August, 2012

### **Ties that Bind: Identity and Community in the Kharphu Festival of Tsamang**



Karma Rigzin

Lecturer, Institute of Language and Culture Studies

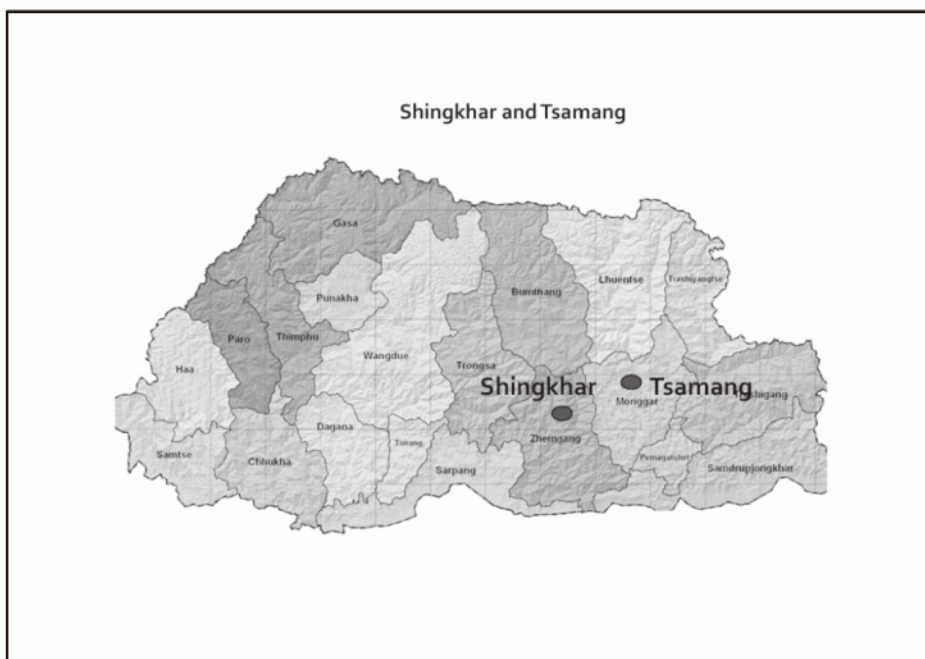
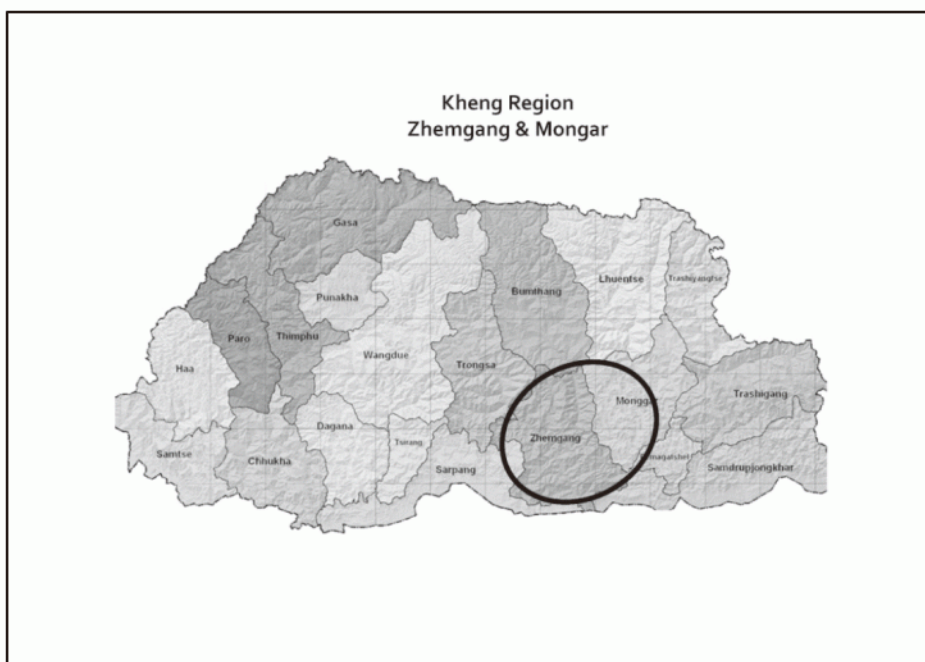


**Tsamang (ཅམ་མང་) villagers with Kharphu (མཁར་ཕུ་) offerings**



## 2. Participants' Presentations

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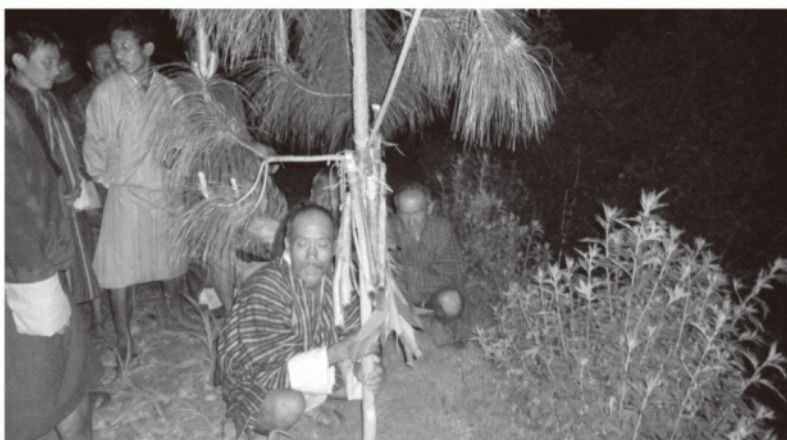




**Locals surrounded by singers**



**Eve of Kharphu: Preparing the *lha shing***





**Eve of Kharphu: Carrying tree to village for  
phallus distribution**



**8 Main Households: Offering tray**



**8 Main Households: *Torma* for Chen Iha karmo**



**8 Main Households: Procession of offerings**



**Recitation of Gamchendo (Song of the Bat)**



One of three song leaders



Three song leaders performing Gamchendo to invite the deity Guruzhel

**Men and women join the all night singing**



**Performers in local house for nighttime programme:  
*Jinshu, chila, nangla, marnanma,  
drunanenga, and tashi***



### **Changes in society during Kharphu**

- **No meat or alcohol during the first three days**
- **No agricultural activity**
- **No daily Buddhist rituals**
- **No sacrifices**



**Tree Shrine (Mass offering)**



**Second day: Mass offering at *Iha long***





**Second day: Oil divination at *Iha long***



**Programme for Days 3-6**

- Sangrab Churab བསའ་རབས་ཚུ་རབས། Immediate relief from illness during the festival.
- Dabro དར་ཐོ། Achieve glory
- Chila ཕྱི་ལ། External obstacles
- Nangla རང་ལ། Internal obstacles
- Bruna Nenga འབྱ་རྒྱ་མེ་ལ། Abundance of crops

### Concluding day: Dance of Indra's Children



Local girl in the male traditional *gho*



Boy being dressed in female *kira*

### Dance of Indra's Children



## Conclusion



## **2.8. ICH for Urban Community, Bangkok Chinatown**

**By Aphantri Settheetham**

Analyst, Service Research and Innovation  
program, National Science and Technology  
Development Agency, Thailand

Presentation Date: 8 August, 2012

# **ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN**

2012 INTERNATIONAL FIELD SCHOOL  
ALUMNI SEMINAR

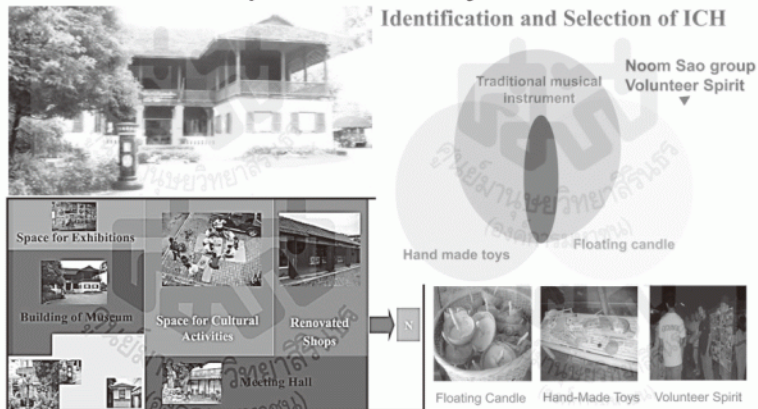
ON SAFEGUARDING INTANGIBLE  
CULTURAL HERITAGE

IN THE ASIA-PACIFIC.

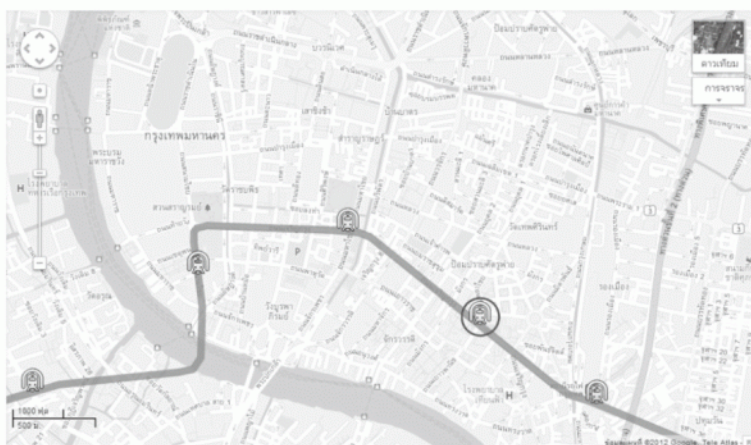
*(BY APHANTRI SETTHEETHAM)*

ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN  
2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR

The Urban Lamphun Community Museum





ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN  
2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR





### ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN 2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR

ICH	Domain
1. Feng Shui: The special waving shape of Yaowarach road which look like dragon body, the scared creature of Chinese belief "Dragon".	Knowledge and practices concerning nature and the universe 
2. Ancient facial hair removal, the hands with sharpened sting cotton move over the face to clear up facial hair and cut the eyebrows as design	Traditional craftsmanship 

### ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN 2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR

ICH	Domain
3. Receipt of herbal treatment from bamboo can, a practice from belief in god and combine with knowledge of herbal treatment.	Knowledge and practices concerning nature and the universe 
4. Traditional Chinese marriage appliance set: the vendors also be a ceremony advisor, they are able to provide the related recommendations which belong to the Chinese beliefs at marriage ceremony	Social practices, Traditional craftsmanship 

**ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN**  
**2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR**

**ICH**

**Domain**

5. Sweet menu set for the ritual ceremony: the vendors are a special component of the service, they know where to find and select the good quality ingredient and how to make a beautiful decoration with good meaning for the ceremony.



**ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN**  
**2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR**

- Main Stream from in & out
  - Local community (passive and active)
  - Academic and professional institutes
  - Governor and medias
  - The outsider: private company, tourist, visitor



**ICH FOR URBAN COMMUNITY, BANGKOK CHINA TOWN**  
**2012 INTERNATIONAL FIELD SCHOOL ALUMNI SEMINAR**

- **Applying field school practice to the study**
  - 5 domains of ICH
  - Stakeholder
  - Field study
  - External factor with high impact
  - Direction of recommendation on safeguarding intangible cultural heritage.
  - Etc.

**2.9. Traditional Salt Making Techniques and  
Virtual Museum: Case Study Ban Marum,  
Non Sung District, Nakhonratchasima  
Province, Thailand**

**By Montri Thanaphatarapornchai**

The 12<sup>th</sup> Regional Office, Fine Arts Department,  
Nakhon Ratchasima province, Ministry of Culture,  
Thailand

Presentation Date: 8 August, 2012



TRADITIONAL SALT MAKING TECHNIQUES  
AND VIRTUAL MUSEUM:  
CASE STUDY BAN MARUM, NON SUNG  
DISTRICT, NAKHONRATCHASIMA PROVINCE,  
THAILAND  
Montri Thanaphattarapornchai

### CONTENT

- Introduction
- Research objectives
- Study area
- Procedure
- Result and discussion
- Recommendation
- Conclusion

### INTRODUCTION

- Background problem
- The traditional salt making techniques in the Northeast Thailand correlated highly to the origin of ancient salt making mounds at least the beginning of history (Nitta, 1997). Salt product was used for local food preservation, especially the Pla Ra (ปลาร้า). The ancient salt making techniques and structures used in the salt making process is similar to those used today.



## INTRODUCTION (CONT.)

- Most of the ancient salt making sites is destroyed by land use change. Probably, They don't know about relationship between the intangible cultural heritage and the tangible cultural heritage.
- Because of soil salinization problem and lack of public land, the conflict between local farmers and salt makers in local communities is increasing.

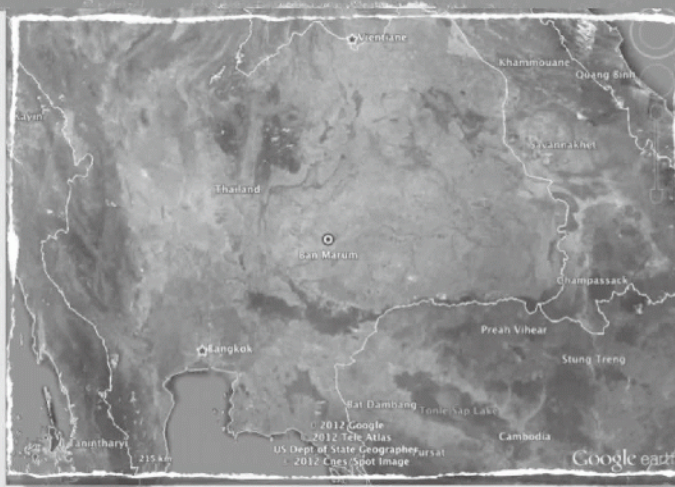
## INTRODUCTION (CONT.)

- The transmission of these techniques is drop because;
  - Local people do not realize the value of the traditional salt making techniques.
  - These techniques are transmitted through the oral instruction and the personal demonstration.
  - Lack of the support from the government obstructs the construction of the thematic museum or the exhibition room in this time.

### INTRODUCTION (CONT.)

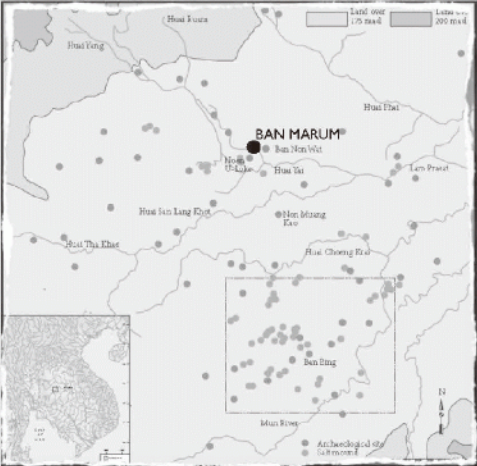
- The transmission of these techniques is necessary for the conservation of ancient salt making mound sites.
- The communities' participation of the salt making process stakeholders could solve these problems.

### ANCIENT SALT MAKING MOUND SITES





## ANCIENT SALT MAKING MOUND SITES



## ANCIENT SALT MAKING MOUND SITES



## ANCIENT SALT MAKING MOUND SITES



## INTRODUCTION (CONT.)

- Definition of terms
- **A virtual museum is a museum that exists only online.** As with a traditional museum, a virtual museum can be designed around the specific objects, or can consist of the new exhibitions created from scratch. Moreover, a virtual museum can refer to the mobile or World Wide Web offerings of the traditional museums (e.g., displaying the digital representations of its collections or exhibits); or can be born the digital content such as Net art, Virtual Reality and Digital art.



## INTRODUCTION (CONT.)

- **Social media is a group of Internet-based applications, and that allow the creation and the exchange of user-generated content. In this study, the social networking sites** (e.g., Facebook), one of six different types of social media, was preferred for several reasons.
- First, **Reach** - it can reach multi-scale audiences.
- Second, **Accessibility** - social media tools are generally available to the public at little or no cost.

## INTRODUCTION (CONT.)

- Third, **Usability** - most social media production does not require specialized skills and training.
- Forth, **Immediacy** - the time lag between the communications produced a social media can be short.
- And finally, **Permanence** - social media can be adjusted almost instantaneously by comments or editing.

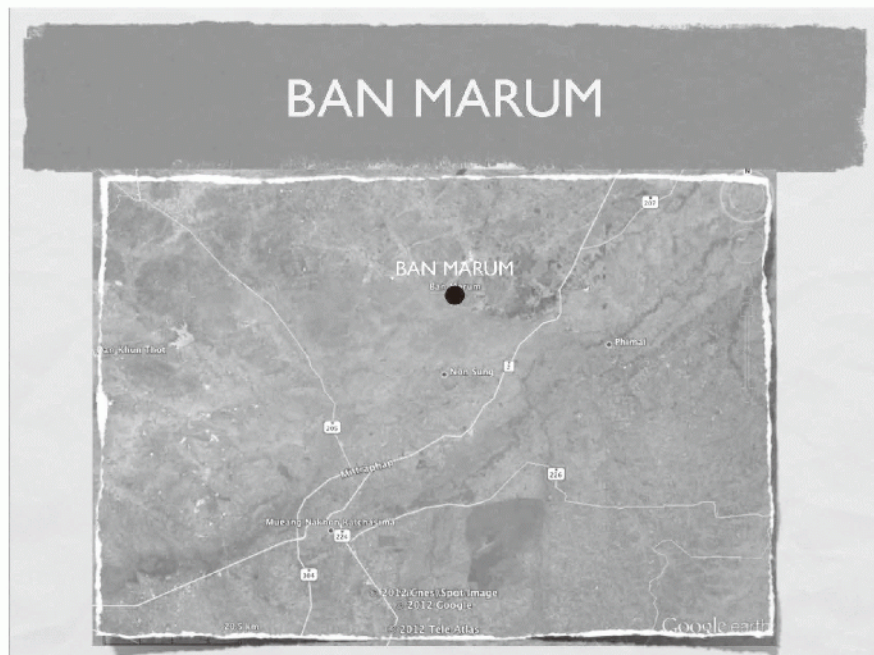


### RESEARCH OBJECTIVES

- Use social media technologies for virtual museum generating.

### STUDY AREA

- **Ban Marum village, the village of Moringa tree**, is situated at Tambon Phon Songkhram, Non Sung District, Nakhon Ratchasima Province, Thailand. It is a mound surrounded by the rice paddle fields.
- This community consists of the local people include people from different places in the vicinity for example, Ban Non Wat, Ban Makha.



## STUDY AREA (CONT.)

- Ban Marum was selected as a study area for several reasons. First, this village is **the epitome site of the salt crust scraping technique.**
- And finally, **the salt makers of Ban Marum inherited traditional salt-making techniques continuously at least three generations with the effective social mechanism for conflict management between the salt makers and farmers more than the nearby communities.**

## PROCEDURE

- Data collecting
- Brainstorming for web content and activities design
- The virtual museum establishing
- The betterment of web content

## DATA COLLECTING

- During February to July, 2012
- Using anthropological research methods integrated with geospatial technology as follows:
  - The environment and community survey.
  - The family tree diagrams of local salt makers.



## DATA COLLECTING (CONT.)

- The participant observation.
- The key informants interview.
- The cross-cultural comparison and the historical analysis.
- The cultural mapping.

## BRAINSTORMING FOR WEB CONTENT AND ACTIVITIES DESIGN

- The salt makers of Ban Marum, a local secondary school's teacher, the civil leaders and FAD12's archaeologist (work as a web design volunteer) have participated actively in the design of social networking service and a web site.
- The focus group of traditional salt making stakeholder was set up for brainstorming before the formal online publicity.

- The focus group of traditional salt making stakeholder



### THE VIRTUAL MUSEUM ESTABLISHING

- **"Virtual Museum of Ban Marum"** is a forum where local villagers will present their own stories and link to the outsiders.
- Most of the web content passed the brainstorming and the design sharing of stakeholders in the production of salt
- **Using various type of medias for visitors** such as the articles, the interviews, the video clips, 3D environment, etc.. That is flexible to change according to the needs of local people.



## THE VIRTUAL MUSEUM ESTABLISHING (CONT.)

- **Facebook is a social networking service for this virtual museum.**
- As of May 2012, Facebook has **over 900 million active users**, more than half of them using Facebook on a mobile device.
- **Facebook allows users to continuously stay in touch with friends, relatives and other acquaintances wherever they are in the world, as long as there is access to the Internet.**

## THE VIRTUAL MUSEUM ESTABLISHING (CONT.)

- **It can also unite peoples with common interests through the groups and the other pages, especially intangible cultural management.**

## THE VIRTUAL MUSEUM ESTABLISHING (CONT.)

- **Searching and testing the freeware or trial version with limitations.**
- **Using Blender, Photosynth, and Ambiera's Coppercube** as a tool to design the virtual exhibitions and walkthroughs and to define tours of virtual exhibition.

## THE VIRTUAL MUSEUM ESTABLISHING (CONT.)

- **We embedded gradually the various formats of information in Facebook.**
- **Mozilla Firefox or the other web browser with flash player plug-in** allows visitors to access virtual exhibitions.



## THE BETTERMENT OF WEB CONTENT

- Some elements were improved by stakeholder views.
- They need to **add their contact information** for their business and **activities timetable of salt makers** to help visitors plan to visit them during the dry season.
- They want to promote the element among younger generation.

## The first demo of Facebook Fan page

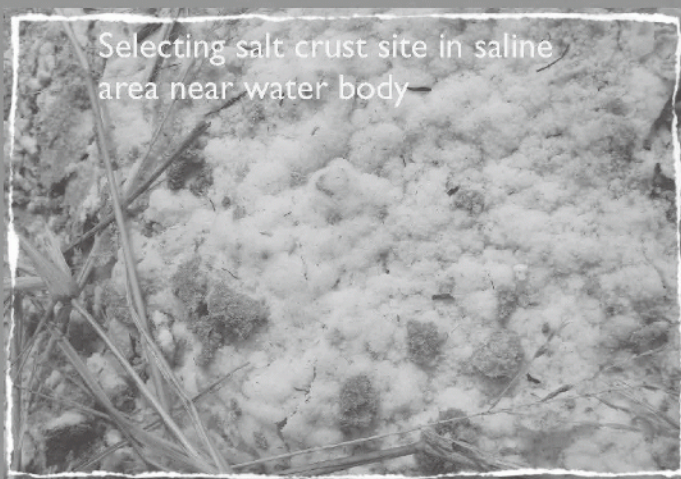




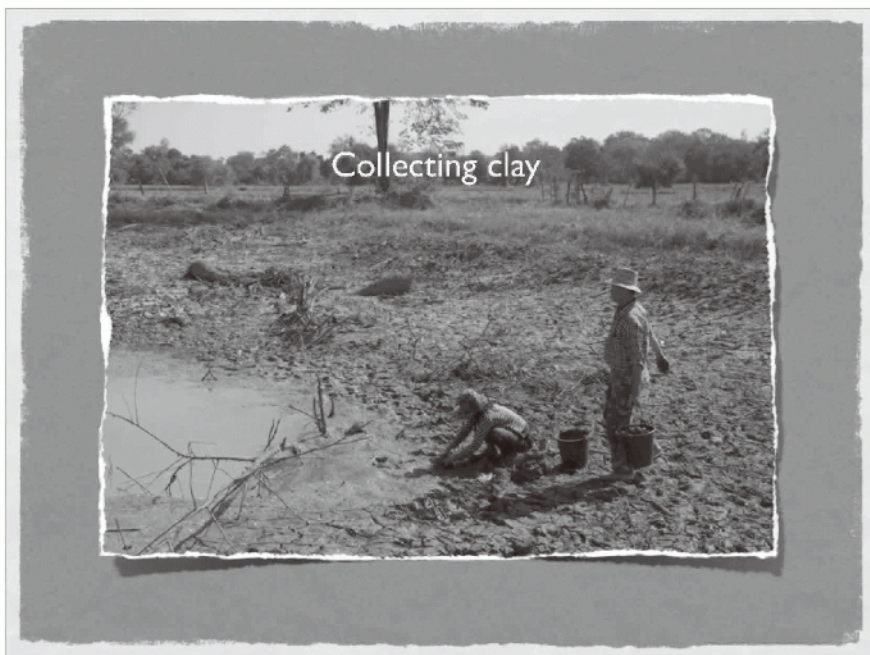
### Result and discussion

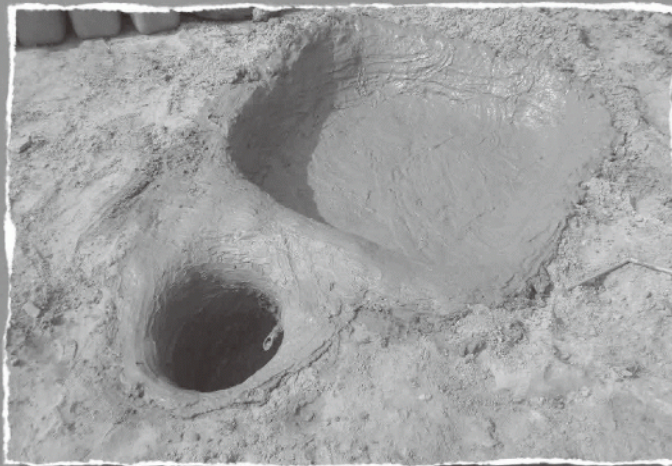
- Traditional salt-making techniques and the role of salt at Ban Marum
- The development of modern salt manufacturing and the conflict management at Ban Marum
- The future of traditional salt making in a salt maker's view













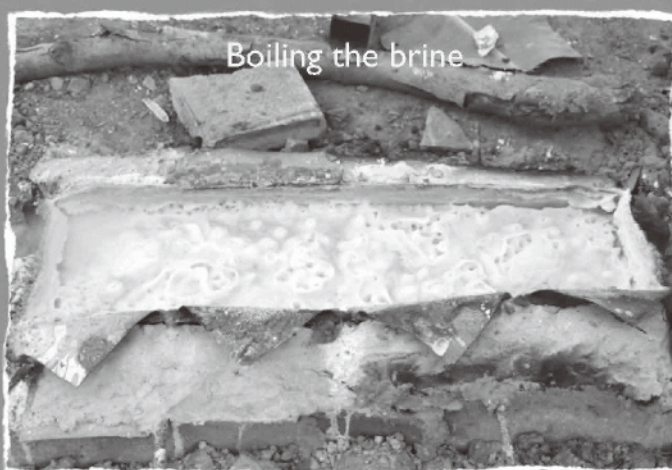


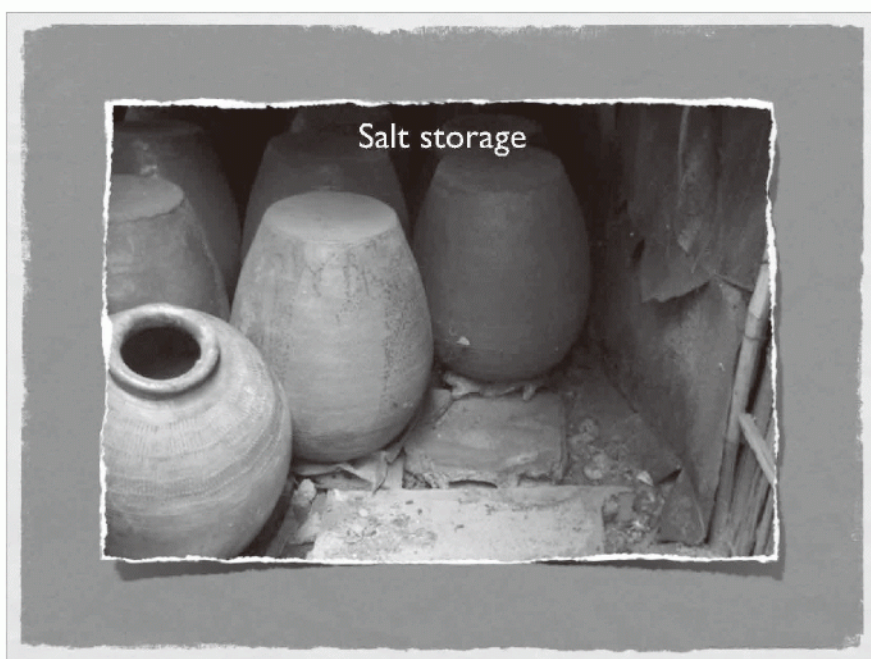
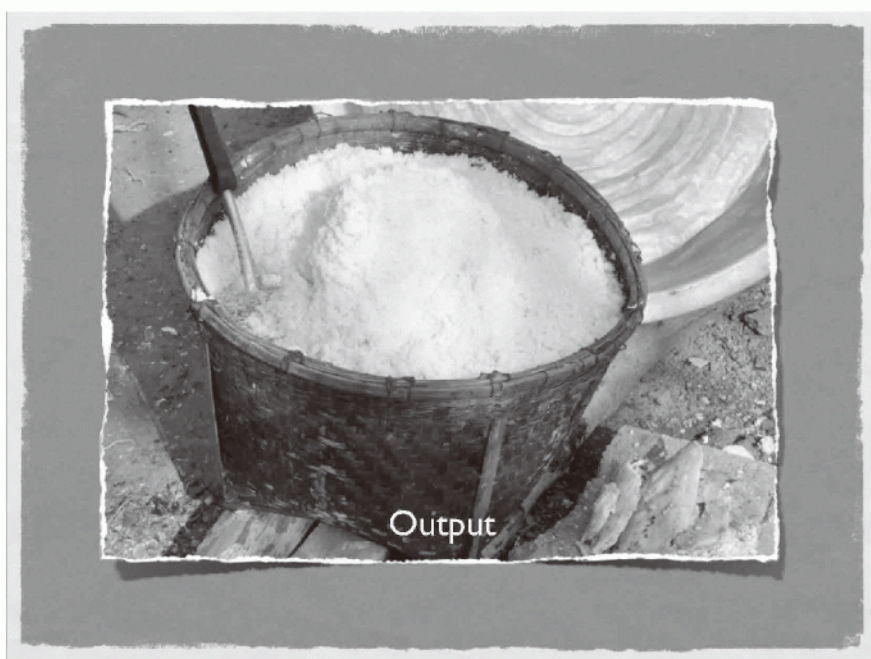










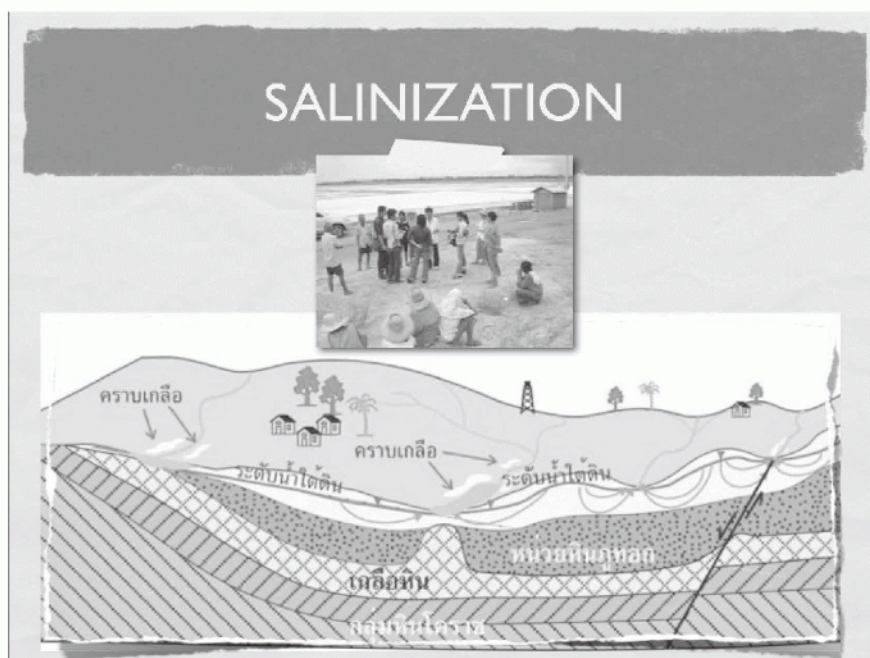




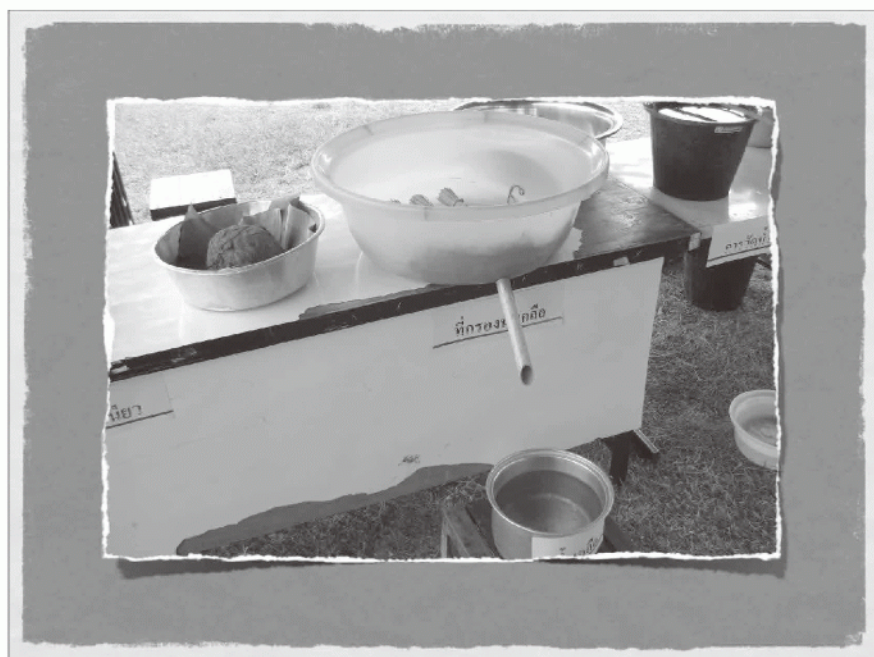


## Result and discussion

- Traditional salt-making techniques and the role of salt at Ban Marum
- The development of modern salt manufacturing and the conflict management at Ban Marum
- The future of traditional salt making in a salt maker's view













## Recommendation

- Hard to describe the image of the virtual museum for elder people because, the virtual museum is non-existent in the real world.
- The villagers are afraid to comment fully to government officer. Then I visited them several time, so they feel familiar with me.
- Data-collecting replication is more difficult because some information can be sought only in the dry season, especially the salt making process in place.

### CONCLUSION

- We found that social media technologies are the effective tools for virtual museum generating. "Virtual Museum of Ban Marum" focuses only on a social media channel, Facebook, and uses this selected tool creatively.
- Our Facebook Page is the main tool features information about exhibits, hours and how to get there. It's used to present the various formats of information to the public and to answer questions of the visitors.
- We integrated the digital recording technologies in anthropological fieldwork combined with cultural mapping initiative to preserve the local intangible and tangible assets are the alternative methods for transmission of the traditional salt making techniques



**2.10. Safeguarding Tangible and Intangible Cultural Heritage: A Case Study of Nuodeng Family**

**By Qiu Wei**

Yunnan Provincial Museum, China

Presentation Date: 8 August, 2012



*Safeguarding  
Tangible and Intangible  
Cultural Heritage*

*A Case Study of Nuodeng Family  
Ecomuseum, Yunnan, China*

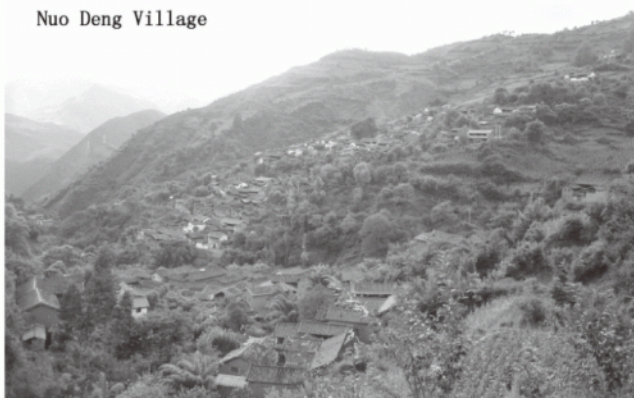
Qiu Wei

Yunnan Provincial Museum, Kunming, China

August 7<sup>th</sup>, 2012

诺邓全景

Nuo Deng Village



万历《云南通志》载：“汉代云南有二井：安宁井、云龙井。”又据《新纂云南通志》考证，今之诺邓井即汉之云龙井。

“九州之贡盐为首”。西汉元封二年（公元前109年），汉武帝在今云龙诺邓地区专置比苏县。

唐人樊绰《蛮书》（公元863年）记载：剑川有细诺邓井。诺邓载于史籍已有1141年之久。



洪武十六年（1384年），五井盐课提举司设诸邓，下辖诸邓盐课司、设大使一人。并辖大井、山井、师井、顺荡井等盐课司。明朝后期五井提举司每年年上缴中央政府的盐课银即达38000多两。

民国二年（1913年），各井设盐局司事，有缉私兵队，查灶缉卤司事。灶户走私拟定专章，卖私百斤以下者，灶户卤丁充公，百斤以上充公外按律处置。

万驮盐巴千担米，百货流通十土奇；  
行商坐贾交流密，铎铃时鸣驿道里。



Abandoned Salt  
Well

盐井





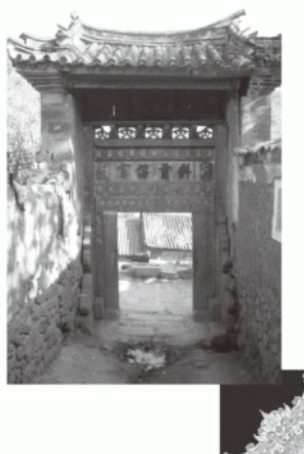
Salt Bureau  
盐局



Salt 形盐



Arch way





Roads 村道



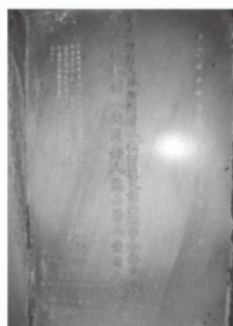


Houses 村落

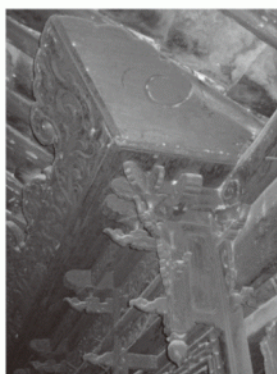


Qing Dynasty Tombs

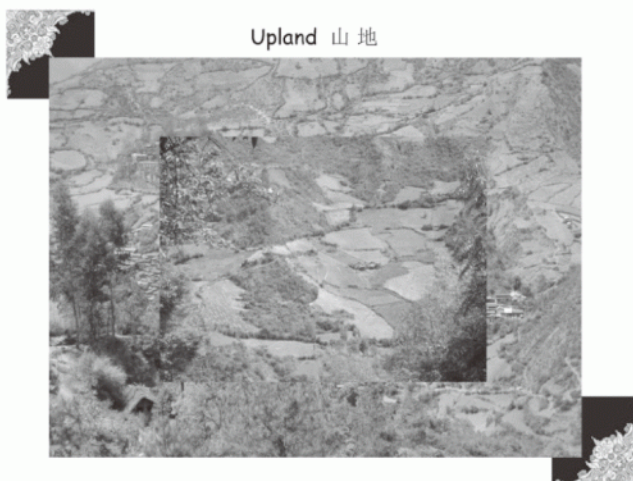
墓碑



Woodcarvings 木雕



Upland 山地





## 2. Participants' Presentations

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Chest made of Steles  
制成箱子的匾额

被丢弃的匾  
Abandoned Stele



Chinese Central Government award:

- Chinese Landscape Village
- Chinese Historical and Cultural Village
- Ancient Village Worth Travelling to



Case study :

Nuodeng Family Ecomuseum

1. Introduction of

Nuodeng Family Ecomuseum

## 2. Participants' Presentations

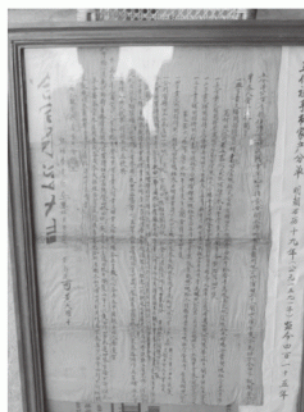


Sign of Family Ecomuseum  
in the village road

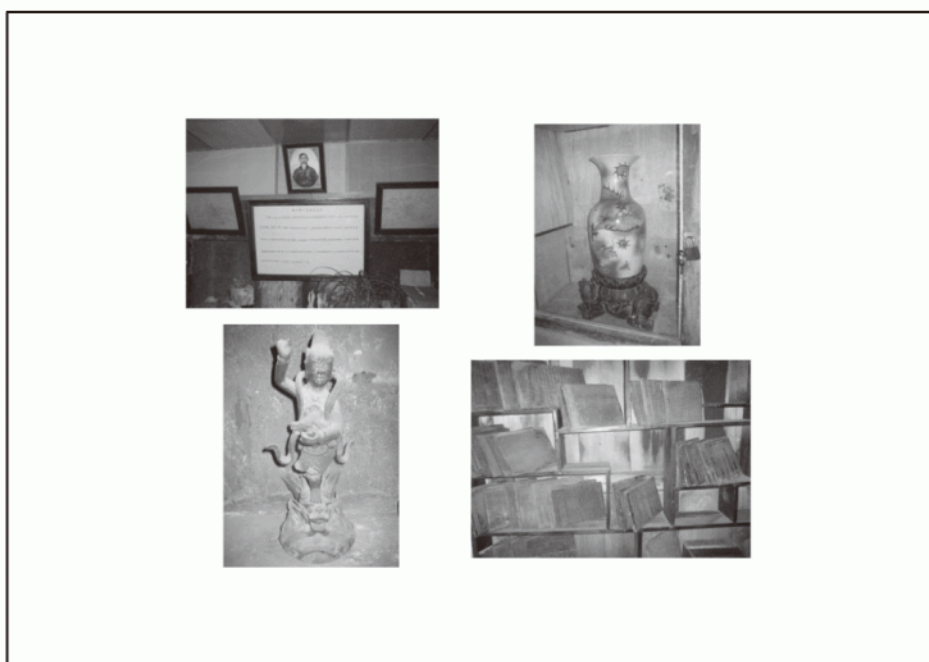
The Early Antique Display  
Before Ecomuseum was  
Established



Contracts and certificates of salt  
well worker in family ecomuseum



List of family property



## 2. Principles of Nuodeng Family Ecomuseum

1. Showing people's working tools, house structure and decorations, people and their daily life
2. Double ownership
3. Giving respect to house owner
4. Special meanings
5. Future plan

3. The First Stage of  
Nuodeng Family Ecomuseum  
(2007.6 - 2008.12)





Scholars help to design family ecomuseum



Exhibition room in villager's house

Exhibition Cupboard



Villager writing calligraphy  
of family ecomuseum



Scholars listening to  
local elite



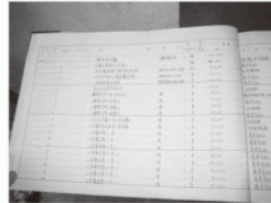
Scholars talking with owner of  
family ecomuseum



Opening ceremony



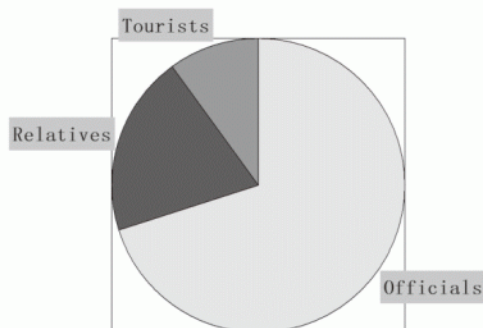
Newspaper report  
"The First Family Ecomuseum  
in China"



List of collections

### Dilemmas:

1. Difficulties in charging the ticket
2. Little income from tourists



#### 4. The second stage of Nuodeng Family Ecomuseum:

(2009- NOW)

Turning to independent operation  
From ordinary villager to cultural elite



Trying to Offer a Modern Toilet



Building A New Toilet



Building A New Courtyard  
for Tourist



A New Tea House

## 5. Identity of Nuodeng Family Ecomuseum



"This is my home, and my home is a museum"

Tourist gains a special experience

Taking initiative to learn history

Villagers gain cultural confidence

6. Cultivation of local cultural elites

based on family ecomuseum

- Good idea in tourism management
- Learning about antiques, family and Nuodeng history
- Collect and evaluate antiques
- Honor certificate of Antique Collector of Dali Prefecture

## 7. Positive Changes

Communication with people from different places

Children have become aware of antiques

## 2. Participants' Presentations

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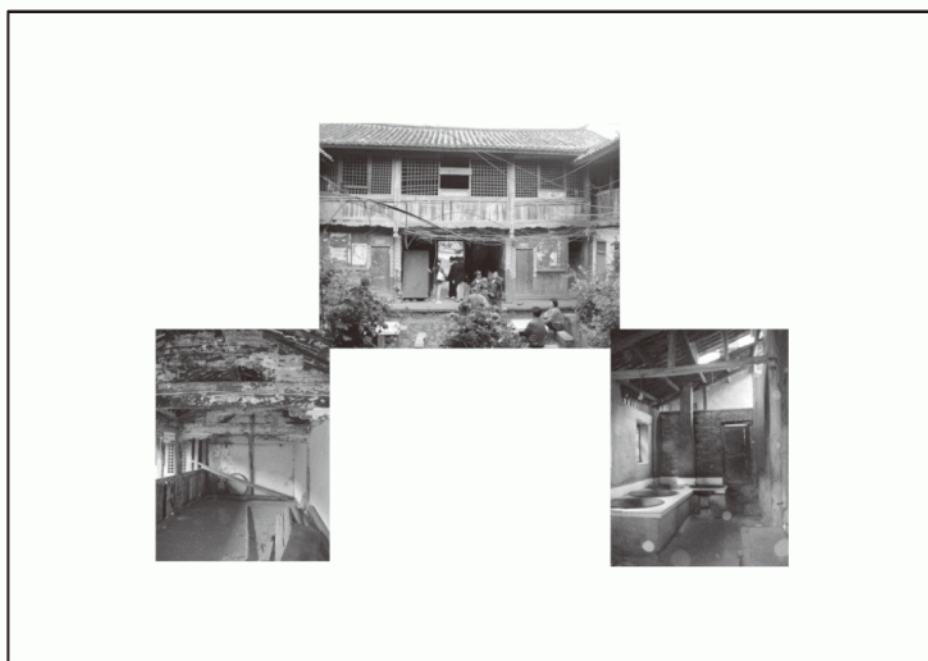
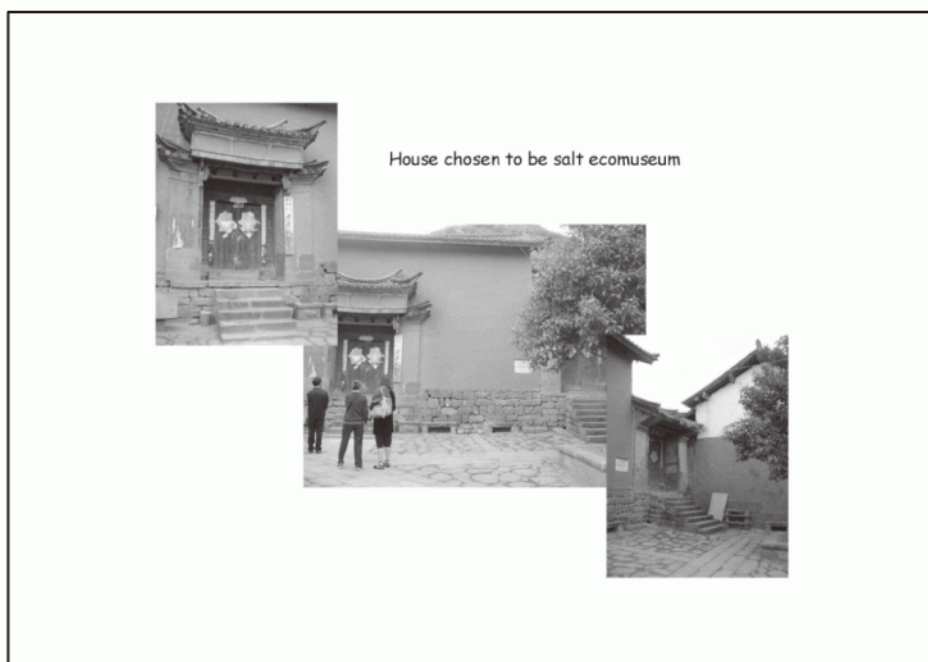
Rebuilding according to  
historical memory



Old salt well

Rebuilding





Working with ecomuseum in  
southwest China

1. Museum and community identity



Establishing the identity of ecomuseum

Combining family ecomuseum ownership with  
pursuit of profit

2. Cultivation of the local elites:

Local elites play an irreplaceable role in ecomuseum

Lack of local elite make enterprises too weak  
without the support by government

Ecomuseum offers new perspective to recover  
strength of community

3. Villager's understanding of cultural  
relics based on cultural consciousness

4. New pattern:  
from individual to community

5. Experiences of family ecomuseum

**2.11. Cultural Adaption and Belief Practice: A  
Case Study of the Mawlid of Hui Muslim at  
Weishan of China**

**By Zhang Xiaoyan**

Anthropology Museum, Institute of Ethnic Research,  
Yunnan University, China

Presentation Date: 8 August, 2012

**Cultural Adaption and Belief Practice**

——A case study of the Mawlid of Hui  
Muslim at Weishan of China

Zhang Xiaoyan  
Anthropology Museum of Yunnan University

### This talk

- Brief introduction to my own work
- Representing the Mawlid Festival
- Discussion
- Challenges
- Our museum
- Re-thinking

### My research interests and expertise

#### ◆ Introduction to the Mawlid Festival

The Mawlid is the birthday anniversary of the Islamic Prophet Muhammad.

It is one of the three major traditional festivals celebrated by Yunnan Hui Muslim.



## What is the Hui?

- ◆ Huizu (回族 huí zú) is the name of their group
- ◆ One of the fifty-five ethnic groups
- ◆ They are descended from Central Asian, Arab, and Persian Muslim immigrants who intermarried with the Han Chinese
- ◆ The Hui people believe the religion of Islam

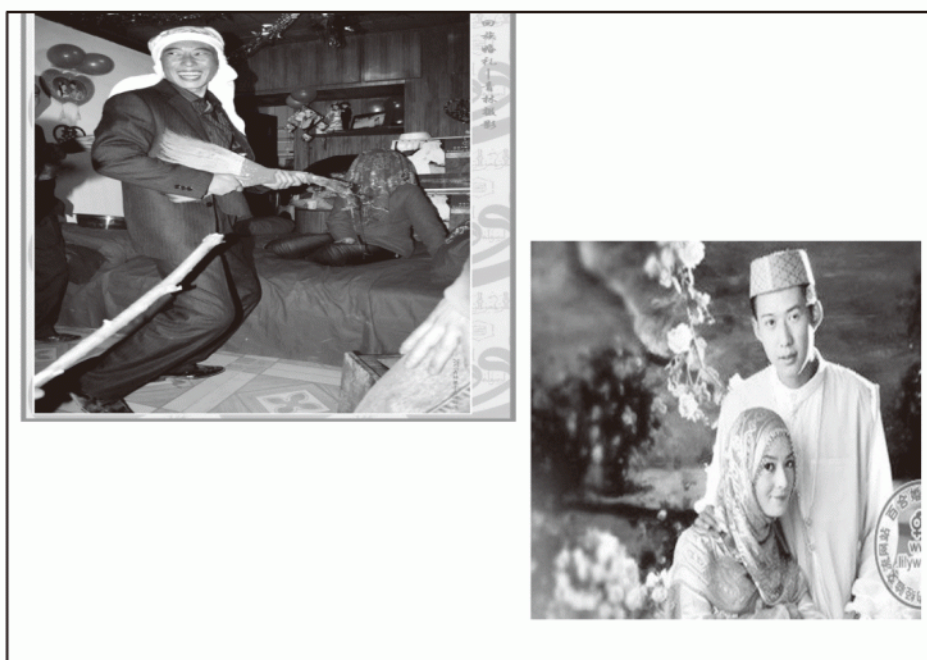




## 2. Participants' Presentations

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### Study Site







### The Mawlid: Past versa Present

*“The Mawlid of Islam is held in different time in different regions, so that the Muslims from different regions could visit each other and congratulate the Mawlid. During the festival, they could invite each other, visit relatives and friends, and communicate with each other. During the festival of each year, a large number of Muslims from different regions could be seen on their way to pay a visit or go home. The session of this festival could last for several months”.  
(Ma Jing, 2001)*

## Key points

Different stage: 1949

1966-1976

1978

At the beginning of 1990

Prayer Times	Prayer Names	Feb.2011
Between the very beginning of dawn and sunrise	Morning prayer	6:40
Between the declining of the sun & (when the shadow of something is twice its own length)	Noon prayer	13:40
Immediately after the last time limit of the late afternoon prayer until (just before) the sunset	Late afternoon prayer	17:35
Soon after the sunset until the disappearance of the twilight	Evening prayer	19:20
After the disappearance of the twilight until midnight.	Night prayer	20:25

**Non-governmental Organization:**

the Yunnan Provincial Islamic Association



the Dali Prefecture Islamic Association



the Weishan Islamic Association



Communities' Mosque Management Department

**Main activities of the Mawlid**

Recite the Quran together

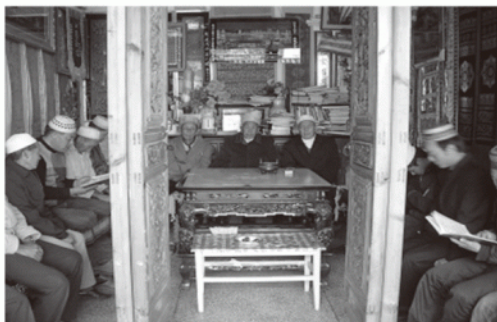
Glorify Mohammad

Worship in specific time

Step 1: To glorify the Prophet before the Mawlid

→The hosts greet guests and entertain them with rice noodle

Twenty Ahungs and Khalifa sit in the scripture hall to glorify the Prophet



Greet guests at the entrance to the village



The elders waiting there lined up, shook hands with guests one by one, and said "As-Salāmu `Alaykum(Salaam)" to each other. This is a traditional custom of Weishan Hui Muslim---Na Shou( shake hand in lines).





## 2. Participants' Presentations

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Once the guests arrived, they would be guided to have rice noodle in designated family.



Step 2: Guests enter worship hall and start sermon



Step 3: Guests visit relatives and friends



Step 4: Guests enter worship hall, accomplish sermon and glorify the Prophet



Step 5: The host gives welcoming speech and leaders give speeches respectively

- Holding the Walez preach
- Reviewing the life of Prophet Muhammad and the development history of the Islam, and highlighting the importance of the Mawlid
- The problems existing in the mosque management

### Speech on **drug control**

- To help the government solve the drug problems with their effective power of religion



## “Cup of Prophet’s Birthday” basketball match





*Quran* recitation





Step 6: Noon prayer

Step 7: Entertain guests



## Cultural Adaption: A Mean to Be Sustainable Development for Hui Muslim

The changes of the Mawlid in contemporary age is the cultural adaption and adjustment of Weishan Hui Muslim based on objective environment and realistic requirements

## Discussion

- ◆ The modern Mawlid inherits the important traditions and festival characteristics from the traditional one
- ◆ The activities and social influence of the modern Mawlid exceed the traditional one

◆ The Mawlid, as a kind of cultural medium, provides a platform of communication and interaction to Weishan communities and opens a window to display their national cultures to the outside world

◆ It is also a cultural method applied by Weishan Hui Muslim to achieve ethnic self-identification and development

## Challenges

The elders are not able to bear long time interview, and some hear badly.

Because of their prayer schedule, most of interviews are appointed after the Morning prayer and Evening prayer, it means our work time expands, we need keep sober when we have the evening interview day by day.

Patience, and interruption

Expert?

Gender

Share with you:

Anthropology Museum of Yunnan University :

- ◆ An exhibition hall was established special for the project of "ECOLOGICAL MUSEUM"
- ◆ The use of virtual ways to make digitized recording of all forms of intangible cultural heritage

Challenges :

1. For the project of ecomuseums

- Denying social change to some communities and 'freezing' them into 'authentic tradition'
- Lack of involvement of 'indigenous' people

2. For the museum itself:

- NOT doing new things
- The representation of the living culture in the museum.
- Role of museum staff:  
researcher or manager?

Re-thinking :

- The tangible and intangible are closely connected.  
How does the museum display both well?
- Many terms that are related to safeguarding, like  
conservation, preservation, promotion,  
documentation, identification, protection,  
revitalization, sustainability and transmission.  
Do I use them appropriately ?





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## **ANNEXES**

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## ANNEX I: ICH and Museums Field School Alumni Seminar Description

In 2003, UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage* (ICH), which calls upon governments, cultural organizations, and local communities to collaborate in the protection of the oral histories, performing arts, social practices, and local knowledge and skills that constitute a vital source of the world's cultural diversity. This expansion of heritage management to include *intangible culture* created an unprecedented demand for analytical expertise and methodological approaches drawn from the discipline of cultural anthropology. This is particularly true in the Asia-Pacific region, where heritage programs have not kept pace with the demand for expertise in intangible heritage management.

In response to this need, and as part of its commitment to the expansion of anthropological research and knowledge in Thailand and the region, in 2009, the Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization) launched the Intangible Cultural Heritage and Museums Field School program—a two-week, intensive training program open to recent university graduates, museum practitioners, mid-career professionals, educators, and others involved in the heritage field. Developed in partnership with UNESCO Bangkok and the Asian Academy for Heritage Management (AAHM), the Intangible Cultural Heritage and Museums Field School program aims to equip participants with both the conceptual and practical tools to actively engage with intangible heritage issues in the Asia-Pacific region.

For three consecutive years since 2009, the SAC's Intangible Cultural Heritage and Museums Field School program has offered anthropological frameworks for researching, documenting, and working collaboratively with communities to safeguard their intangible heritage. Through a field practicum with four communities in Lamphun province, participants gained hands-on experience in applying anthropological tools and frameworks to research intangible culture. To date, a total of 55 alumni from across the Asia-Pacific have participated in the Field School.

This year, the SAC was pleased to host the “2012 International Field School Alumni Seminar on Safeguarding Intangible Cultural Heritage in the Asia-Pacific”. Organized in cooperation with the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific (IRCI) and hosted in Lamphun Province, Thailand, the Field School Alumni Seminar brought together alumni and resource persons to share their experiences on safeguarding intangible cultural heritage (ICH) via home institutions, as well as the impacts of lessons from previous Field Schools on these efforts. Engaging in research presentations, lively discussions, and site visits, participants grappled with issues that are at the core of safeguarding debates, and collaborated on illuminating and understanding the complexities of ICH management.

Dr. Christina Kreps, a resource person from the University of Denver, compared the Field School to a stone thrown into the water, stating that the projects and ideas introduced by alumni are like the ripples radiating out from the stone, diverging,

flowing into one another, and reaching new shores. The presentations covered a wide range of topics, from an ethnography of Mawlid, a religious festival celebrated by Hui Muslims in China, to an analysis of the appropriation of the Northern Thai *yok dok* floral motif by the luxury goods manufacturer Bulgari. Despite this vast scope, common themes and questions united distinct topics and created space for comparison and exchange.

The opening presentation was given by Tim Curtis, the Head of the Culture Unit at UNESCO-Bangkok, who detailed UNESCO's capacity-building efforts with regard to the 2003 Convention for the Safeguarding of Intangible Cultural Heritage. Curtis emphasized UNESCO's desire to minimize many entities' singular focus on listing in favor of promoting a deeper understanding of ICH and the purposes of the Convention. This approach provided an appropriate foundation for the rest of the seminar, as participants shared case studies that were full of rich ethnographic detail and avoided the totalizing categorizations that ICH inventory lists can unintentionally engender.

Many alumni presented projects that took place in or were facilitated by local museums. Qiu Wei, from the Yunnan Provincial Museum in Yunnan, China, shared the case of the Nuodeng Family Ecomuseum in Dali Prefecture, where one family has preserved a collection of artifacts typifying Nuodeng Village's historic importance as a center for salt-making. Ms. Wei described the museum's growth process and the challenges the community faced in combining family museum ownership with pursuit of profit. While the local community that surrounds the Nuodeng Family Ecomuseum appears to be involved and engaged in museum activities, a community of Cho-ro people in Southeast Vietnam feels alienated by the local museum that seeks to display their culture. Dr. Nhan Lam, from the Faculty of Viet Nam Minorities Ethnic Culture, has been working with this Cho-ro community for about five years, and expressed his concerns about the museum's failure to successfully include community members, stating that there are frequent misunderstandings due to language barriers. These two cases highlighted the essentiality of community participation and acknowledgement of ownership in establishing thriving museums and safeguarding projects. Qiu asserted, "At the Field School in 2011, one of the most important things I learned was about respecting local people and discussing with them when important decisions needed to be made. I realized that local people play the key role in community development."

Resource person Dr. Peter Davis, from Newcastle University, elaborated on the importance of participatory methodology in museum development through the example of the Flodden Ecomuseum. This ecomuseum serves to commemorate and interpret the Battle of Flodden Field, which was fought in 1513 between the Kingdom of England and the Kingdom of Scotland and is still vividly remembered for its brutality. Cross-border collaboration was necessary in planning and implementing the Flodden Ecomuseum, and the sites have become powerful forces in fostering community pride and awareness of local tangible and intangible cultural heritage. What can heritage practitioners do to promote ICH knowledge, however, if creating a physical museum



isn't possible? Field School alumnus and archaeologist Montri Thanaphatarapornchai turned to the Internet, working with villagers from Ban Marum in Northeast Thailand to launch a virtual museum and social media platforms on traditional salt-making techniques and local knowledge and stories. Mr. Thanaphatarapornchai hopes to enlist the help of interested local students in maintaining these digital resources, yet the question of access for older community members who contributed to the project but lack computers remains unsolved. As the director of a local museum in Mahasarakham, Thailand, Santhipharp Khamsa-ard recognizes the rich cultural heritage of his region, and like Mr. Thanaphatarapornchai, he struggles to make resources from small temple- and school-based museums more accessible. Mr. Khamsa-ard presented on his efforts at developing management strategies for these museums and also featured case studies of flourishing museums, such as Wat Chaisri in Khon Kaen. Throughout the presentations, resource persons and alumni discussed the significance of recognizing context, which entails an appreciation for the diverse circumstances that surround and influence each case study. Participants agreed that these circumstances render a standardized method of safeguarding useless, and even dangerous.

Other Field School alumni explored aspects of ICH that are expressed through festivals and traditions. Linina Phuttitarn investigated the transmission and changing meanings of the Salak Yorn festival, which is celebrated by the Yong ethnic minority group in Lamphun, Thailand. Though historically the festival commemorated a young woman's coming of age and marriageability, in modern times it has become a means for families and communities to come together and make merit. This shift is partly due to the repression of Salak Yorn during Phibun's "civilizing" campaign. Mawlid, a festival marking the birthday of Islamic prophet Muhammad that is observed by Hui Muslims in China, also underwent revitalization after a period of prohibition during the Cultural Revolution. Zhang Xiaoyan from the Anthropology Museum of Yunnan University has been working with the Hui community to document Mawlid and to analyze contemporary changes to the celebration. Both Salak Yorn and Mawlid are still robust, lived practices that have been shaped by larger histories and preserved by local communities.

If cultural traditions continue to thrive, what should be the role of the heritage practitioner? Through his beautiful ethnography of the Kharphu festival, Karma Rigzin, from the Institute of Language and Cultural Studies in Bhutan, demonstrated that while documentation is a valuable, evocative tool, further intervention is not always necessary. The biennial Kharphu festival serves to thank the deities that watch over villages and the local environment. People from Tsamang in Bhutan feel connected to and by this tradition, and thus Kharphu should continue to be practiced organically with minimal interference from outside. Ngawang, also from the Institute of Language and Cultural Studies, shared another case from Bhutan, describing his efforts at assessing the status of ICH in the Yangthang community. Ngawang found that the number of participants in harvest rituals was declining due to economic migration, and he hopes to continue his

documentation of ICH there so that audio-visual materials and school curricula can be developed as safeguarding mechanisms.

Some presentations raised challenging questions about the nature of authenticity and ownership in the context of museum exhibitions, tourism, and music returns. Dr. Shota Fukuoka, a resource person from Minpaku, has worked for years on safeguarding various performing arts of Southeast Asia, including *sbaek thomm* puppetry in Cambodia and *wayang kulit* puppetry in Java. When Dr. Fukuoka wanted to make a video of one scene from a *wayang kulit* performance to display at Minpaku, the performers refused, stating that the scene would be decontextualized and disconnected from the larger story. This desire for “true” or “real” culture is held by practitioners, tourists, and culture bearers alike, but moments in which these lived realities are manifested are slippery and oftentimes unexpected. A keen interest in the relevance of “space” and “time” to such “authentic” displays of ICH was conveyed by alumnus Dr. Jaturong Pokharatsiri, from the Faculty of Architecture and Planning at Thammasat University. Dr. Pokharatsiri touched on issues of tourism gentrification at two markets in Thailand, Amphawa and Damnoen Saduak. Many local inhabitants at these markets feel disempowered and excluded, and Dr. Pokharatsiri seeks to prevent this from happening at other heritage sites by developing a framework of variables that focuses on local social values. Navigating similar situations in her work at Smithsonian Folkways, Resource person Dr. Sita Reddy confronts notions of ownership and access rights as she engages with musicians and communities in order to achieve restitution for musicians. In addition to responding to artists’ individual claims, Folkways is committed to actively working towards redistributive justice and indigenous self-determination via a unified policy for ICH returns.

When ICH becomes threatened, how can practitioners get involved? Several alumni tackled this question by using techniques from past Field Schools. Aphantri Seetheetham collaborated with community members from Bangkok’s Chinatown to identify ICH elements that are endangered by the construction of the Blue Line Underground Train. Vu Phuong Nga from the Vietnam Museum of Ethnology summarized her museum’s audio-visual ICH safeguarding projects and emphasized her goal of bringing these materials back to the featured communities. Resource persons also presented their safeguarding endeavors; Dr. Michelle Stefano of Maryland Traditions stressed the role of public folklorists in preserving, celebrating, and promoting living traditions, such as those of the Singing and Praying Bands of Maryland. Seminar participants learned about a more top-down safeguarding approach from Shigeyuki Miyata, who explained the National Research Institute for Cultural Properties’ safeguarding system, which provides government subsidies to preservation groups as well as individual culture holders so that they can continue to practice and transmit their ICH.

On the last day of the seminar, alumni had the chance to revisit the four communities that they worked with during previous Field Schools. At Wat Ton Kaew,

the abbot was concerned about the decrease in capable weavers, but reported that the brochure from the 2010 Field School has helped spread awareness of the weaving community. Pratupa community members were glad to have the participatory video, as it has become a tool for transmitting Yong culture and getting students excited about Yong language and Yong identity. The abbot from Pratupa has even set up a website to document his community's ICH. The culture of respect and devotion for Khru Ba Srivichai still flourishes at Wat Chamatevi, and community members told alumni that they recently constructed a huge monument in his honor. At Ban Luk, inhabitants are considering a new safeguarding project, and have asked SAC for more copies of the brochure. These field visits were essential in assessing not only the long-term impacts of Field School projects but also the suitability of different kinds of media in each community.

Participants in the 2012 Field School Alumni Seminar agreed that the Field Schools have been crucial in shaping their interests, methodologies, and goals. Linina Phuttitarn captured these shared sentiments with her statement, "The Field School is a really good international foundation for people to come and exchange knowledge – the network expands our knowledge as well as improves our methods of safeguarding our own cultures by learning from other cultures." As alumni contribute vital case studies that are some of the first to demonstrate how the 2003 UNESCO Convention has been implemented, these individuals also exemplify the passion, sensitivity, and connectedness that are necessary to foster community empowerment and facilitate successful safeguarding of ICH.

## **ANNEX II: Introduction to the International Field School Seminar**

### **“Safeguarding Intangible Cultural Heritage in the Asia Pacific”**

**By Dr. Alexandra Denes, ICH and Museums Project Director**

Esteemed colleagues and Field School alumni,

When the Sirindhorn Anthropology Center launched the ICH and Museums Field School in collaboration with UNESCO Bangkok and the AAHM back in 2009, we did so with a number of key objectives. The first of our aims was to offer an intensive, hands-on program that would provide participants with a critical understanding of the ICH Convention, and an appreciation of the complexities of safeguarding intangible culture. As the last three FS programs here in Lamphun have amply demonstrated, despite the fact that we have a Convention and Operational Directives providing us with an international framework, there is no easy template or simple formula for working with communities to safeguard their intangible culture. As we learned through our engagement with Pratupa monastery, Camadevi monastery, Ton Kaew monastery, Urban Lamphun Museum and Luk village, in each community, at each field site, the social, historical, economic and cultural circumstances are unique, particular, and distinctive. We learned that one of the biggest challenges facing heritage and museum practitioners is not only how to make sense of the present meanings of living culture, but also how to understand the broader context of changing social, political and economic forces that affect the future viability of intangible cultural heritage at the local level. Furthermore, we learned that safeguarding intangible heritage is not about resisting or rejecting these larger contextual changes, but rather about confronting them to discover appropriate contemporary approaches and methods for revitalizing ICH.

A core principle of the Field School program has been, and continues to be the focus on a community-based, participatory approach to heritage management. Herein, in the Field School lectures and practicum, the emphasis has always been on ensuring community participation and consent at every stage of the safeguarding process, from identification to documentation. However, as we know, defining the “community” is also a complex proposition. Communities rarely speak in a single voice, and there is often dissent, and frequently there are differences of opinion about the meanings of heritage, its value, and how it should be revitalized and transmitted. Our Field School maintains that recognition of these complexities must be part of the safeguarding process, and that differences of opinion about meanings and approaches to transmission should be represented in safeguarding efforts.

This is where the anthropological approach to ICH comes in to the picture. Tools and frameworks from anthropology help us to develop a holistic, multi-dimensional understanding of cultural practices, and how such practices change over time in relation to larger economic and political forces. For instance, through in-depth, open-ended interviews with informants from different age groups—we can learn what practices mean to different individuals and stakeholder groups. Through cultural mapping and participant observation,

we can learn how intangible heritage is embedded in places and landscapes, and transmitted intergenerationally through embodied practices. Anthropology's principle of "reflexivity" also gives us pause at every stage to stop and consider that what we value as researchers may not be the same as what communities value, and thus we must always be wary of imposing our views and values on culture bearers.

Since our launch in 2009, a total of 55 alumni from across the Asia-Pacific have participated in the Field School. In order to further strengthen this Field School alumni network, this year, the SAC—together with the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific (IRCI)—decided to organize this seminar, to invite Field School participants to share their experiences of safeguarding intangible culture via their home institutions, including museums, heritage and academic institutions. Alumni were invited to submit papers featuring case studies and examples of how they have applied the Field School experience to inform their work in their home countries. In developing their papers, alumni were asked to reflect upon one or more aspects of the complex, field-based process of identifying, researching and documenting, promoting, protecting and revitalizing intangible culture. What fieldwork methods have alumni used in researching ICH in their own countries? How have alumni sought to involve communities actively in the safeguarding process? What kinds of challenges and obstacles have they encountered?

We encouraged alumni to share their case studies of co-curation, community collaboration, and sharing authority and decision-making about museum activities and representations. We also invited alumni to openly discuss the implicit contradictions of safeguarding living cultures via the museum and/or heritage institutions, and how to prevent cultural practices from becoming "fossilized" in the process of safeguarding.

I'm sure you will agree that we have a very exciting program of presentations ahead of us over the course of the next three days, with case studies from Japan, Bhutan, Vietnam, China, and Thailand, as well as some comparative examples of safeguarding from beyond the Asia-Pacific region, including the UK and the United States.

All of the presenters will have thirty minutes for their presentations, followed by fifteen minutes for questions and comments. In addition to the verbal comments, alumni participants will be receiving more detailed written comments from resource persons on their written papers, which they will take with them as guidelines for revision of the next paper draft. As stated in the Call for Proposals, one of our aims for this seminar is to publish the papers in Seminar Proceedings, so as to share the important lessons from this Field School ICH network with heritage practitioners in the region and the world. We will have a chance on Thursday morning to discuss the revision timeline and publication process in greater detail.

I would like to wrap up my introduction this morning by saying a few words about our Field School alumni network and the ICH and Museums Learning Resources. Over the past two years, a team at SAC has been working hard to make the lectures, reading lists and case study videos from the Field School available to a wider network of heritage practitioners. This year, we will be launching a Thai version of the ICH LR website, just in advance of the



ratification of the convention in Thailand. One of our aims for this portal is to make it an active platform for discussion and debate among ICH practitioners in the Asia Pacific and beyond, and towards this end, we will be launching a blog following this seminar. We welcome you to sign up as members, which will enable you to post comments and blogs of your own. Please help us to make this portal a vital space of discussion and exchange! We are also taking the opportunity this year to produce a short video about the Field School, featuring interviews with all of you, the FS alumni—also for the website. So if you have not yet made your interview appointment, please speak with Mr. Chewasit or Ms. Arunswasdi at the break.

I conclude my introduction by expressing my own thanks to the IRCI, our colleagues Mr. Shigeyuki Miyata, the Director of the Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties and Prof. Shota Fukuoka from the Minpaku Museum for joining us this year and bringing important lessons from Japan to share with us. I also wish to acknowledge Mr. Tim Curtis from UNESCO, our resource persons Ajaan Suvanna Kriengkraipetch, Prof. Peter Davis, Dr. Michelle Stefano, Dr. Paritta Chalernpow Koanatakool, and Dr. Christina Kreps, for all their contributions to the Field School program over these past years, and I'd like to acknowledge two resource persons who couldn't join us this year for personal and professional reasons, but who are with us in spirit—Dr. Kate Hennessy and Dr. Marilena Alivizatou. I also want to acknowledge the alumni, whose compelling case studies have brought us together for this important and exciting event. I look forward to our next three days together!

### **ANNEX III: Opening Remarks**

#### **a. Misako Ohnuki, Deputy Director of IRCI (Delivered by Alexandra Denes)**

Ms. Suvanna Kriengkraipetch,  
Director of Princess Maha Chakri Sirindhorn Anthropology Centre (SAC),

Mr. Tim Curtis,  
Head of Culture Unit, UNESCO Bangkok,

Distinguished Participants,  
Ladies and Gentlemen,

It is an honour for me to make a welcome statement as a coorganizer, in the opening of the 2012 International Field School Seminar on Safeguarding Intangible Cultural Heritage in the Asia Pacific in this beautiful place of Lamphun from 6 to 10 August.

First of all, I would like to thank Ms. Suvanna Kriengkraipetch, the Director of The Princess Maha Chakri Sirindhorn Anthropology Centre, for their great efforts to plan and prepare for this seminar. I would like to thank all the participants from Thailand, Vietnam, China, and Bhutan, coming all the way to attend this Seminar. I should also like to express my appreciation to the resource persons from USA, UK, Thailand and Japan for their cooperation to attend as resource persons. Please allow me that I was unable to join this memorable moment due to the unexpected meetings.

Many of you might have heard the name of our institution, IRCI, for the first time so let me introduce our organization very briefly to you. IRCI is UNESCO Category II Centre for Intangible Cultural Heritage established in Japan last October 2011 on the basis of an agreement between UNESCO and the Japanese government. The IRCI's objectives are to facilitate research activities in order to promote the 2003 Convention and its implementation in the Asia-Pacific Region in order to enhance safeguarding of the intangible cultural heritage. So the centre aims to develop and mobilize research activities as a tool for safeguarding the intangible cultural heritage and to foster, coordinate and develop scientific, technical and artistic studies, as well as research methodologies.

This researchers' seminar is held as one of our medium-term programmes whose strategies are approved by our board members, focusing on the following themes: (a) the current status of intangible cultural heritage, in particular, research and studies on intangible cultural heritage in urgent need of safeguarding, (b) impact of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, (c) promoting the Convention for the Safeguarding of Intangible Cultural Heritage, (d) various methodologies of documentation of intangible cultural heritage and their utilization, and (e) good practices of safeguarding intangible cultural heritage.

In order to achieve these mandates in the Asia and the Pacific regions, IRCI is now working to establish close ties with researchers and with museums and institutions in the region. As one of the first steps forward, IRCI signed an MOU with SAC to facilitate those activities.

The Convention for the Safeguarding of Intangible Cultural Heritage will celebrate its 10th anniversary in 2013. But we must keep in mind that culture does not exist in the abstract but in real time and space. So, we need to acknowledge the importance of spaces that allow the transmission of culture. By cultural spaces, UNESCO is referring to much wider space than geographic space. This includes virtual and intellectual cyber space, as well as ritual spaces and so on, in which intangible cultural heritage is transmitted. Through resources such as knowledge about cultural spaces, we can then undertake a cultural mapping or mind mapping, which is to say we can produce knowledge maps, and they provide us with the contemporary reality of culture, thus giving us an ultimate understanding of the link between the physical heritage and intangible cultural heritage, between the contemporary and traditional.

In conclusion, I should like to convey my heartfelt gratitude again to all the experts of SAC and resource persons, and the participants. I wish you success, while hoping you have a pleasant stay in Lamphun.

Thank you very much.

**b. Suvanna Kriengkraipetch, Director of SAC**

Let me begin by extending a very warm welcome to all the participants and resource persons. It is a pleasure to see both old and new faces here in Lamphun again—the charming province which has been the home of our ICH and Museums Field School for the past four years. I would like to extend a special welcome to three special guests and resource persons who are joining us for the first time this year. From Japan, we have Mr. Miyata Shigeyuki, the Director of the Department of Intangible Cultural Heritage National Research Institute for Cultural Properties and Prof. Shota Fukuoka from the Minpaku Museum. They are here with us to share their knowledge and experience regarding safeguarding ICH in Japan thanks to the generous support of the IRCI, which is also the co-host of this seminar. Also joining us for the first time is Dr. Sita Reddy, from the Smithsonian Institution. It is an honor to have these esteemed guests with us to share their insights and case studies with us.

This International Field School alumni seminar is a special and important event in many ways. First of all, it represents a culmination of all of our efforts over the past three years of the Field School, since its launch in 2009. Over the next three days, we will have the opportunity to hear about all of your initiatives to safeguard intangible culture in your home countries, and how the tools and methods from the Field School have aided these efforts. Secondly, with the feedback and support of our team of resource persons, we hope to make your case studies available and accessible to a wider audience of heritage practitioners—whether through publication or posting on the ICH Learning Resources website. This sharing of knowledge and field-based experience is vital to develop a professional network of intangible heritage practitioners in the Asia Pacific. Finally, this alumni seminar is an affirmation of the importance of cultivating friendship and collaboration across national boundaries, and the value of working together towards our common goals of safeguarding cultural diversity.

So once again, it is wonderful to be here with you for this Alumni Seminar, and I am looking forward to all of your presentations and the discussions that will take place over the coming days.

## **ANNEX IV: Participants List**

### **Resource Persons (10)**

**Dr. Tim Curtis**

Chief of the Culture Unit  
UNESCO Bangkok,  
Asia and Pacific Regional Bureau for Education, Thailand

**Dr. Peter Davis**

Emeritus Professor  
International Centre for Cultural and Heritage Studies, and  
Newcastle University, UK

**Dr. Shota Fukuoka**

Associate Professor  
National Museum of Ethnology, and  
The Graduate University for Advanced Studies, Japan

**Dr. Christina Kreps**

Director  
DU Museum of Anthropology,  
Faculty of Arts, Humanities & Social Sciences,  
University of Denver, USA

**Mr. Shigeyuki Miyata**

Director  
Department of Intangible Cultural Heritage,  
National Research Institute for Cultural Properties Tokyo, Japan

**Dr. Sita Reddy**

Research Associate  
Center for Folklife and Cultural Heritage,  
Smithsonian Institution, USA

**Dr. Michelle Stefano**

Program Coordinator  
Maryland State Arts Council, USA  
Folklorist-in-Residence  
University of Maryland Baltimore County (UMBC), USA



**Dr. Alexandra Denes**

Associate Researcher

Princess Maha Chakri Sirindhorn Anthropology Centre, Thailand

**Dr. Paritta Chalernpow Koanantakool**

Advisor

Princess Maha Chakri Sirindhorn Anthropology Centre, Thailand

**Dr. Suvanna Kriengkraipetch**

Director

Princess Maha Chakri Sirindhorn Anthropology Centre, Thailand

**Participants (11)****-BHUTAN-****Mr. Ngawang**Institute of Language and Cultural Studies,  
Royal University of Bhutan**Mr. Karma Rigzin**Institute of Language and Cultural Studies,  
Royal University of Bhutan**-CHINA-****Ms. Qiu Wei**

Yunnan Provincial Museum

**Ms. Zhang Xiaoyan**Anthropology Museum, Institute of Ethnic Research,  
Yunnan University**-THAILAND-****Dr. Santhipharp Khamsa-ard**

Chiangian Museum

**Ms. Linina Phuttitarn**Cultural Management Program,  
Chulalongkorn University

**Dr. Jaturong Pokharatsiri**

Lecturer

Faculty of Architecture and Planning,  
Thammasat University

**Ms. Aphantri Settheetham**

Analyst

Service Research and Innovation program,  
National Science and Technology Development Agency (NSTDA)  
(till 16 January 2013)

**Mr. Montri Thanaphatarapornchai**

The 12<sup>th</sup> Regional Office of Fine Arts Department,  
Nakornratchashima Province,  
Ministry of Culture

**-VIETNAM-**

**Dr. Nhan Lam**

Faculty of Vietnam Cultural Ethnic Minorities,  
Ho Chi Minh City University of Culture

**Ms. Vu Phuong Nga**

Researcher

Department of International Studies,  
Vietnam Museum of Ethnology



## ANNEX V: Seminar Agenda

Monday 6 August			
		Resource persons and participants travel to Lamphun via Chiang Mai	
Tuesday 7 August			
a.m.	8:00	Registration	
	8:30-9:00	Welcome Remarks	Suvanna Kriengkraipetch, SAC Misako Ohnuki, IRCI,delivered by Alexandra Denes
	9:00-9:15	Introduction to the International Field School Alumni Seminar	Alexandra Denes, SAC
	9:15-10:00	Strengthening National Capacities for Safeguarding Intangible Cultural Heritage: UNESCO's Strategy for Asia and the Pacific	Tim Curtis, UNESCO Bangkok
	10:00	Break/ Refreshments	
	10:15-11:00	The Safeguarding of the Intangible Cultural Heritage in Japan	Shigeyuki Miyata, National Research Institute for Cultural Properties Tokyo
	11:00-12:00	Enduring Places, Enduring Memories: Flodden Ecomuseum and Holy Island, Northumberland	Peter Davis, Newcastle University
	12:00	Lunch	
p.m.	1:00-1:45	Heritage Policy at the Smithsonian Institution?	Sita Reddy, Smithsonian Institution
	1:45-2:30	Preservation and Promotion of ICH in Bhutan: A Case Study on the Annual Festival of Harvest Offering to Local Deities in Yangthang Community, Haa	Ngawang, Royal University of Bhutan
	2:45-3:30	Ties that Bind: Identity and Community in the Kharphe Festival of Tsamang	Karma Rigzin, Royal University of Bhutan
	3:30-4:15	ICH and Public Folklore in Maryland, USA	Michelle Stefano, University of Maryland Baltimore County
	6:00	Welcome dinner	
Wednesday 8 August			
a.m.	8:30-9:15	Audio-Visual Documentation of Performing Arts in Minpaku	Shota Fukuoka, National Museum of Ethnology
	9:15-10:00	Relationship between Museum and Community in Conservation of Cultural Heritage: Case Study of the Cho-ro Ethnic Minority Group in Dong Nai Province	Nhan Lam, Ho Chi Minh City University of Culture
	10:00	Break/ Refreshments	

	10:15-11:00	Challenges and Advantages in Carrying out Museum's Intangible Cultural Heritage Safeguarding Projects	Vu Phuong Nga, Vietnam Museum of Ethnology
	11:00-11:45	Cultural Adaption and Belief Practice: A Case Study of the Mawlid of Hui Muslim at Weishan of China	Zhang Xiaoyan, Yunnan University
	12:00	Lunch	
p.m.	1:00-1:45	Safeguarding Tangible and Intangible Cultural Heritage: A Case Study of Nuodeng Family	Qiu Wei, Yunnan Provincial Museum
	1:45-2:30	Participatory-based Approach to Safeguarding a Festival's Cultural Significance: A Case Study of the Salak Yom Festival in Lamphun Province, Thailand	Linina Phuttitarn, Chulalongkorn University
	2:30-3:15	Traditional Salt Making Techniques and Virtual Museum: Case Study Ban Marum, Non Sung District, Nakhonratchasima Province, Thailand	Montri Thanaphatarapornchai, Ministry of Culture, Thailand
	3:15-4:00	Interpreting 'People Value' in Built Heritage: Lessons from Intangible Cultural Heritage and Tourism Impact Assessment	Jaturong Pokharatsiri, Thammasat University
	4:00-4:45	ICH for Urban Community, Bangkok Chinatown	Aphantri Settheetham, National Science and Technology Development Agency
	4:45-5:30	Museums in Isan, Thailand	Santhipharp Khamsa-ard, Chiangian Museum
		Dinner on your own	
Thursday 9 August			
a.m.	9:00-10:00	Identifying Cross-cutting themes, issues, and challenges in safeguarding Intangible Heritage in the Asia-Pacific	Christina Kreps, Michelle Stefano, Peter Davis, Paritta Chalernpow Koanantakool and other resource persons
	10:15-11:00	Small Group Discussions on Cross-cutting Themes	
	11:00-12:00	Conclusions Seminar Evaluation	
	12:00	Lunch	
p.m.	1:00-5:30	Visit participating Lamphun museums and museum communities	
	6:00	Reflections from Site Visits Group Dinner	
Friday 10 August			
		Resource persons and participants return home	

