

Asia-Pacific Research Forum for ICH Safeguarding  
International Conference

# New Frontiers of Research for Safeguarding Intangible Cultural Heritage

13–15 February 2025

CONFERENCE  
MATERIALS



National Museum of Ethnology



Centre  
Under the auspices  
of UNESCO



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



文化庁

Agency for Cultural Affairs, Government of Japan



Asia-Pacific Research Forum for ICH Safeguarding  
International Conference

アジア太平洋地域における無形文化遺産保護のための研究フォーラム国際会議

**New Frontiers of Research for Safeguarding  
Intangible Cultural Heritage**

無形文化遺産保護研究の新領域

**DATE** 13–15 February 2025, 10:15–17:00 (JST)  
**日時** 2025年2月13日(木)～15日(土) 10:15～17:00

**VENUE** Conference Room 5, Second Floor, National Museum of Ethnology  
(Senri Expo Park 10-1, Suita City, Osaka 565-8511, Japan)  
**会場** 国立民族学博物館 本館 2階第5セミナー室 (吹田市万博記念公園 10-1)

**LANGUAGE** English (translation tool for Japanese available)  
**言語** 英語 (英日翻訳ツール提供あり)

**ORGANIZERS** International Research Centre for Intangible Cultural Heritage in the  
Asia-Pacific Region (IRCI)  
National Museum of Ethnology  
Agency for Cultural Affairs, Government of Japan

**主催** 独立行政法人国立文化財機構アジア太平洋無形文化遺産研究センター(IRCI)  
大学共同利用機関法人人間文化研究機構 国立民族学博物館  
文化庁



National Museum of Ethnology



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Centre  
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Agency for Cultural Affairs, Government of Japan



## **OBJECTIVES**

The Asia-Pacific Research Forum for ICH Safeguarding, a platform for research promotion and cooperation established in 2022 by the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), is organizing its first international conference, 'New Frontiers of Research for Safeguarding Intangible Cultural Heritage'. The conference is co-organized by National Museum of Ethnology and sponsored by Agency for Cultural Affairs in Japan.

Organized as an academic and interdisciplinary conference, this international event aims to explore new approaches and methodologies for research and safeguarding of intangible cultural heritage (ICH) in the Asia-Pacific region and beyond, reflecting the changes and developments in ICH research and safeguarding over the past 20 years since the adoption of the 2003 Convention for the Safeguarding of ICH. With growing awareness of the vital role ICH plays in social, economic, and environmental development, the conference covers a broad range of topics, including issues and challenges related to economic development, emergencies, gender, migration, and more, aligned with the thematic initiatives and priorities emphasized by UNESCO. The conference provides a unique platform for researchers working in these areas, both within and outside the framework of UNESCO's 2003 Convention, to gather in one place and engage in critical yet constructive discussions and exchanges of views and perspectives on the future of ICH research and safeguarding.

## **CONTACT**

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

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## PROGRAMME

<b>DAY 1: Thursday, 13 February 2025</b>	
10:00	Registration
10:30–10:45	<p><b>Opening</b></p> <p><i><b>Opening Remarks</b></i>            Daisuke MACHIDA, Director-General, IRCI, Japan            Shinichiro YAMASHITA, Councillor on Cultural Properties, Agency for Cultural Affairs, Government of Japan</p> <p><i><b>Welcome Remarks</b></i>            Shota FUKUOKA, Deputy Director-General, National Museum of Ethnology, Japan</p>
10:45–11:35	<p><b>Keynote Lecture 1</b></p> <p><i><b>Why Is Research Important for the Future of the 2003 Convention?</b></i>            Fumiko OHINATA, Secretary of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage &amp; Chief of Living Heritage Entity, Culture Sector, UNESCO</p>
11:35–12:15	<p><b>Session 1: ICH Transmission and Pedagogies</b></p> <p><i><b>Evaluating the Effectiveness of Intangible Cultural Heritage Promotion Strategies in Educational and Community Settings in Macao S.A.R.</b></i>            CHAN Cheng Tak, Macao University of Tourism, Macau, China</p> <p><i><b>International Law and Indigenous ICH Safeguarding: Beyond the Anglosphere</b></i>            Ayla DO VALE ALVES, University of South Australia, Adelaide, Australia</p>
12:15–13:15	Lunch Break
13:15–14:35	<p><i><b>Perpetuating Pedagogies: What Preservation Practices Disrupt Ongoing Performances of Intangible Cultural Heritage?</b></i>            Robert Geoffrey LAZARUS, University of Melbourne, Australia</p> <p><i><b>Role of Different Genders in the Practice and Promotion of Intangible Culture Heritage of Balochistan</b></i>            Dawood Shah TAREEN, Department of Culture and Tourism, Government of Balochistan, Pakistan</p> <p>Moderator: Tomo ISHIMURA, Tokyo National Research Institute for Cultural Properties, Japan</p>
14:35–14:45	Break

14:45–16:45	<b>Session 2: Community Empowerment and Inclusivity</b>
	<p><b><i>Festival Objects and the Social Life of Crafts: The Co-creation of Lamphun Public Art</i></b>  Jaturong POKHARATSIRI, Chiang Mai University, Thailand &amp; Piyachon OUNCHANUM, Kyoto Institute of Technology, Japan</p> <p><b><i>Beyond Food Sovereignty: Reconfiguring Place and Identity in the Teduray and Lambangian Sulagad System</i></b>  Mary Jane B. RODRIGUEZ, University of the Philippines-Diliman, Philippines</p> <p><b><i>Examining Faith Tourism: Hybrid Social Practice and the Community in Philippine Experience</i></b>  Carlos P. TATEL, Jr., University of the Philippines-Diliman, Philippines</p> <p><b><i>Reviewing the Inscription of ICH Elements from South Asia: Critical Reflections on the Objectives of ‘Community Participation’, ‘Consent’ and ‘Safeguarding’</i></b>  Neel Kamal CHAPAGAIN, Centre for Heritage Management, Ahmedabad University, India</p> <p>Moderator: Ritu SETHI, Craft Revival Trust, India</p>
18:00–20:00	<b>Welcome Dinner</b>
	Venue: Café & Meal MUJI Grand Front Osaka

<b>DAY 2: Friday, 14 February 2025</b>	
10:15–11:05	<b>Keynote Lecture 2</b>
	<p><b><i>What Is ‘ICH’ Being Safeguarded Against? Shifting Priorities of Policy and Practice for the Present</i></b>  Michelle STEFANO, Folklife Specialist, Research and Programs, American Folklife Center, Library of Congress, Washington, DC, USA</p>
11:05–12:35	<b>Session 3: Migration and Displacement</b>
	<p><b><i>Generational Migrants/ Diaspora and Identity Transformation: Change and Continuity of Intangible Cultural Heritage Among Bangladeshis Abroad</i></b>  MD Saifur RASHID, University of Dhaka, Bangladesh &amp; Aditi SHARIF, University of Dhaka, Bangladesh</p> <p><b><i>Continuity of Traditional Cultural Migration and Practice in Bangladesh: The Context of Rohingya Refugee Music and Culture</i></b>  Saymon ZAKARIA, Bangla Academy, Bangladesh</p> <p><b><i>Safeguarding Refugee Intangible Cultural Heritage and More Equal Societies</i></b>  Sherine AL SHALLAH, University of New South Wales, Sydney, Australia</p> <p>Moderator: Taku IIDA, National Museum of Ethnology, Japan</p>
12:35–13:35	Lunch Break

13:35–15:15	<b>Special Session for Early Career Researchers</b>
	<p><b><i>Suran in Teleng Ria: Navigating Tradition and Transformation in the Face of Capitalist Development on Java's Southern Coast</i></b> Kristina KOTZMANOVA, Universitas Kristen Satya Wacana, Indonesia</p> <p><b><i>Identifying Intangible Cultural Heritage in Disaster Damage Assessments by Local Government in Benguet, Philippines</i></b> Abner Omaging LAWANGEN, Provincial Government of Benguet, Philippines</p> <p><b><i>Youth Migration and Indigenous Chhouwa Culture in the Chamling Rai Community: Challenges and Its Future Direction</i></b> Dipa RAI, Independent Researcher, Nepal</p> <p><b><i>Revival of Traditional Native Ingredient, Mahua in the Tribal Communities of Jharkhand, India</i></b> Jyoti SHUKLA, Independent Researcher, India</p>
15:15–15:25	Break
15:25–16:50	<p><b><i>Māori Cultural Sovereignty on Safeguarding Indigenous Culture</i></b> Huyuki DOI, Tenri University, Japan</p> <p><b><i>Community Participation in Local Museum Projects for Safeguarding Intangible Cultural Heritage: A Case Study of the Mông Pottery Craft in Vietnam</i></b> DUONG Thi Ha, University of Bristol, UK</p> <p><b><i>Where Borders Blur: Jujuran and the Shared Intangible Heritage of Border Communities</i></b> Puji HASTUTI, Research Center for Population, National Research and Innovation Agency (BRIN), Indonesia</p> <p>Moderator: Janet BLAKE, Shahid Beheshti University, Iran &amp; Soledad Natalia M. DALISAY, University of the Philippines-Diliman, Philippines &amp; Hanafi HUSSIN, University of Malaya, Malaysia</p>

<b>DAY 3: Saturday, 15 February 2025</b>	
10:15–11:05	<p><b>Keynote Lecture 3</b></p> <p><b><i>Economic Dimensions of Living Heritage Safeguarding: Concepts, Challenges and Opportunities</i></b> Harriet DEACON, Lecturer, Centre of Excellence for Data Science, Artificial Intelligence and Modelling (DAIM) and Research Associate, Wilberforce Institute, University of Hull, UK</p>
11:05–12:35	<p><b>Session: 4: Legal Framework for ICH and SDGs</b></p> <p><b><i>Intangible Cultural Heritage, Intellectual Property and Marketing Strategies</i></b> Benedetta UBERTAZZI, Studio Ubertazzi and University of Milan-Bicocca, Italy</p> <p><b><i>Living Heritage Below Water and Deep-Sea Mining</i></b> Lucas LIXINSKI, University of New South Wales, Sydney, Australia</p> <p><b><i>The Hidden Front: Intangible Cultural Heritage in Wartime</i></b> Diogo DE OLIVEIRA MACHADO, University of New South Wales, Sydney, Australia</p>



	Moderator: Benedetta UBERTAZZI, Studio Ubertazzi and University of Milan-Bicocca, Italy
12:35–13:35	Lunch Break
13:35–15:05	<b>Session 5: ICH and New Technologies</b>
	<b><i>Preserving Uzbekistan’s Rich Heritage: Safeguarding Traditional Embroidery of Bukhara Region in the Modern Digital Age</i></b> Mehrinigor AKHMEDOVA, Bukhara State University, Uzbekistan
	<b><i>When Community Meets Technology: Newah Community's Global Effort to Preserve Their Language through Google Translate</i></b> Monalisa MAHARJAN, Kathmandu Branch Office, South Asia Institute, Heidelberg University, Nepal
	<b><i>Safeguarding Digitised Cultural Heritage: Reflections from the digitalpasifik.org Project</i></b> Timothy Fraser KONG, Digital Experience, National Library of New Zealand, New Zealand
	Moderator: Tarisi VUNIDILO, California State University, Los Angeles, USA
15:05–15:55	<b>Concluding Session</b>
	Moderator: Christopher Ballard, the Australian National University, Australia & Yoko NOJIMA, IRCI, Japan
15:55–16:00	<b>Closing</b>
	<b>Closing Remarks</b> Daisuke MACHIDA, Director-General, IRCI, Japan
16:00–17:00	<i>Visit to the exhibitions of National Museum of Ethnology</i>
END	

## List of Participants

Name	Title and Affiliation
<b>Keynote Lecturers</b>	
Harriet DEACON (Ms)	Lecturer, Centre of Excellence for Data Science, Artificial Intelligence and Modelling (DAIM) and Research Associate, Wilberforce Institute, University of Hull, UK
Fumiko OHINATA (Ms)	Secretary of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage & Chief of Living Heritage Entity, Culture Sector, UNESCO
Michelle STEFANO (Ms)	Folklife Specialist, Research and Programs, American Folklife Center, Library of Congress, Washington, DC, USA
<b>Presenters</b>	
Mehrinigor AKHMEDOVA (Ms)	Associate professor, Foreign Languages Faculty, Bukhara State University, Uzbekistan
Sherine AL SHALLAH (Ms)	PhD Candidate, Law & Justice, Kaldor Centre for International Refugee Law, Australian Human Rights Institute, University of New South Wales, Sydney, Australia
CHAN Cheng Tak (Mr)	Lecturer, Centre for Education Quality Management, Macao University of Tourism, Macao, China
Neel Kamal CHAPAGAIN (Mr)	Professor, Centre for Heritage Management, Ahmedabad University, India
Diogo DE OLIVEIRA MACHADO (Mr)	Teaching Fellow, Faculty of Law & Justice, University of New South Wales, Sydney, Australia
Ayla DO VALE ALVES (Ms)	Lecturer, Justice and Society, University of South Australia, Australia
Timothy Fraser KONG (Mr)	Director, Digital Experience, National Library of New Zealand - Te Puna Mātauranga o Aotearoa, New Zealand
Robert Geoffrey LAZARUS (Mr)	Senior Lecturer, Arts faculty, University of Melbourne, Australia
Lucas LIXINSKI (Mr)	Professor and Associate Dean (International), School of Global and Public Law, Faculty of Law & Justice, University of New South Wales, Sydney, Australia
Monalisa MAHARJAN (Ms)	Resident Representative, Kathmandu Branch Office, South Asia Institute, Heidelberg University, Nepal
Jaturong POKHARATSIRI (Mr)	Assistant Professor, Faculty of Architecture, Chiang Mai University, Thailand
MD Saifur RASHID (Mr)	Professor, Faculty of Social Sciences, Department of Anthropology, University of Dhaka, Bangladesh
Mary Jane B. RODRIGUEZ (Ms)	Associate Professor, Department of Filipino and Philippine Literature, College of Arts and Letters, University of The Philippines – Diliman, Philippines

Dawood Shah TAREEN (Mr)	Deputy Director, Department of Culture and Tourism, Government of Balochistan, Pakistan
Carlos P. TATEL, Jr. (Mr)	Associate Professor, Department of Anthropology, College of Social Sciences and Philosophy, University of The Philippines – Diliman, Philippines
Benedetta UBERTAZZI (Ms)	Lawyer, Ubertazzi Studio & Professor, University of Milan-Bicocca, Italy
Saymon ZAKARIA (Mr)	Deputy Director, Research, Compilation, Dictionary and Encyclopedia Division, Bangla Academy, Bangladesh
<b>Presenters (Early Career Researchers)</b>	
Huyuki DOI (Mr)	Lecturer, Faculty of Intercultural Studies, Tenri University, Japan
DUONG Thi Ha (Ms)	PhD Candidate, Department of Anthropology and Archaeology, Faculty of Art, University of Bristol, UK
Puji HASTUTI (Ms)	Researcher, Research Center for Population, National Research and Innovation Agency (BRIN), Indonesia
Kristina KOTZMANOVA (Ms)	PhD Candidate, Fakultas Interdisiplin, Universitas Kristen Satya Wacana, Indonesia
Abner Omaging LAWANGEN (Mr)	Local Disaster Risk Reduction and Management Officer, Disaster Risk Reduction and Management Office, Benguet Provincial Government Unit, Philippines
Dipa RAI (Ms)	Independent Researcher, Nepal
Jyoti SHUKLA (Ms)	Independent Researcher, India
<b>Moderators</b>	
Christopher BALLARD (Mr)	Associate Professor, College of Asia and The Pacific, the Australian National University, Australia
Janet BLAKE (Ms)	Associate Professor, Faculty of Law, Shahid Beheshti University, Tehran, Iran
Soledad Natalia M. DALISAY (Ms)	Professor, Department of Anthropology, University of the Philippines Diliman
Hanafi HUSSIN (Mr)	Honorary Professor, Department of Southeast Asian Studies, Faculty of Arts and Social Sciences, Universiti Malaya, Malaysia
Taku IIDA (Mr)	Professor, National Museum of Ethnology, Japan
Tomo ISHIMURA (Mr)	Cooperative Researcher & Director, Department of Intangible Cultural heritage, Tokyo national Research Institute for Cultural Properties, Japan
Yoko NOJIMA (Ms)	Head of Research Section, IRCI, Japan
Ritu SETHI (Ms)	Chairperson, The Craft Revival Trust, India
Tarisi VUNIDILO (Ms)	Assistant Professor, Chicana/o Latina/o Studies, College of Ethnic Studies, California State University, Los Angeles, USA

<b>Guests</b>	
Shinichiro YAMASHITA (Mr)	Councillor on Cultural Properties, Agency for Cultural Affairs, Government of Japan
Shota FUKUOKA (Mr)	Deputy Director-General, National Museum of Ethnology, Japan
Isao MIZUTA (Mr)	Director, National Institutes for Cultural Heritage, Japan
PARK Gyuri (Ms)	Director, Office of Planning and Management, ICHCAP
LEE Jehyun (Mr)	Assistant Programme Specialist, ICHCAP
SHEN Ce (Ms)	Programme Specialist, Research Division, CRIHAP
<b>IRCI</b>	
Daisuke MACHIDA	Director-General
Yoko NOJIMA	Head of Research Section
Eriko OCHI	General Affairs
Keiichi KAWASHIMA	General Affairs
Hitomi MATSUYAMA	Associate Fellow
Le YU	Associate Fellow
Chikako KIZAKI	Associate Fellow
Mariko MIYASHITA	Associate Fellow

# **ABSTRACTS**



Day 1

Keynote Lecture 1





## **Why Is Research Important for the Future of the 2003 Convention?**

Fumiko OHINATA

*Secretary of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage,  
Living Heritage Entity, UNESCO*

Research forms an important part of the safeguarding approaches as listed in Article 2 of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. States Parties are specifically encouraged, under Article 13(c) of the Convention, to ‘foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage present in its territory’. Combining with other sub-paragraphs of this article, the Convention links key steps of researching with that of documenting and ensuring access to intangible cultural heritage.

It is argued that research represents a fundamental pillar of the safeguarding paradigm of the Convention, together with identification and inventorying of living heritage in the sense of Article 11 and Article 12 of the Convention. In this regard, another recommendation given to States Parties, under Article 14(a) of the Convention, to undertake capacity-building through research is a logical sequence of recognition that research can enhance knowledge and raise awareness on the importance of living heritage safeguarding for communities around the world.

The development of the 2003 Convention has been supported by researchers’ efforts in diverse and evolving manners. In early years of the 2003 Convention, much effort was made to researching specific elements of living heritage and their communities. Gradually, the focus of investigations was expanded to know how living heritage can be better safeguarded and managed. The contribution of living heritage safeguarding for sustainable human development also became a key focus of many researchers with a focus on human well-being and community empowerment. In recent years, many researchers were encouraged to orient their work along the thematic priorities indicated by the governing bodies of the Convention, notably the economic dimensions of living heritage safeguarding, climate action for living heritage and the safeguarding of intangible cultural heritage in urban contexts, amongst others.

The twentieth anniversary of the 2003 Convention celebrated in 2023 amply demonstrated the engagement and enthusiasm of stakeholders, allowing them to promote the objectives of the Convention, take stock of past achievements and explore the Convention’s future directions. Most notably, the networks of researchers and experts created around the Convention stand out as a major achievement of the past twenty years. Going forward, the even broader involvement of researchers and experts in the implementation of the Convention would be crucial in search of forms of living heritage safeguarding that enhance a people-centered and transversal approach, including the broadest participation of communities in the decision making and respecting rights of communities.



Session 1:  
ICH Transmission and Pedagogies

Moderator:

Tomo ISHIMURA

*Tokyo National Research Institute for Cultural Properties, Japan*

## **Evaluating the Effectiveness of Intangible Cultural Heritage Promotion Strategies in Educational and Community Settings in Macao S.A.R.**

CHAN Cheng Tak

*Centre for Education Quality Management, Macao University of Tourism, Macao S.A.R., China*

"Intangible Cultural Heritage (ICH)" refers to various practices, expressions, forms, knowledge, skills, and related tools, objects, crafts, and cultural spaces that are regarded as part of cultural heritage by communities, groups, and individuals in specific contexts. The ICH of Macao S.A.R., China, reflects its unique history and multicultural background. As a place where Eastern and Western cultures intersect, Macao boasts a rich array of ICH items, such as traditional crafts, folk performances, and festive activities (Cultural Heritage of Macao, n.d.). These ICH are not only symbols of social culture but also carriers of community identity and historical memory. This study focuses on understanding the effectiveness and promotional impact of cultural activities organized in educational and community settings as a means to promote ICH. Moreover, this research is partially guided by social constructivism, emphasizing how community members co-create their understanding of ICH through their experiences in these promotional activities. The research questions include: 1. What are participants' views and feedback regarding these activities? 2. How do promotional activities affect participants' behaviors or attitudes in a lasting way? 3. How can the promotion of future ICH activities be improved?

This study employed qualitative research methods, which allows us to collect rich data about participants' life experiences and provide unexpected insights (Braun & Clarke, 2019). We utilized purposeful sampling to select interviewees, all of whom had participated in at least one ICH activity in Macao. To ensure diversity among participants, we selected individuals from different age groups and balanced the gender ratio. Based on participants' circumstances, we offered various interview methods, including phone interviews and text replies, to facilitate their participation. Data collection took place from December 2024 to January 2025, involving 10 participants. All participants agreed to take part in the interviews or replies, which were conducted in Cantonese (Chinese). Interviews were transcribed into text with software after being recorded. The study employed the thematic analysis to generate different themes that address the relevant research questions.

The study revealed that participants held positive views regarding the ICH activities, believing these events successfully preserved the cultural symbols and authenticity of ICH. The diversity and inclusivity of the activities were appealing, and it effectively allows citizens to engage with, learn about, and observe ICH practices, reducing their abstractness and sense of distance. The incorporation of modern elements also effectively connected the past and present, which increases interest. Participants suggested enhancing the circulation of information beyond specific community groups. Promotional activities effectively raised awareness of ICH, such as attention to preservation efforts and challenges like "generational succession gap" and "being forgotten". Finally, the study recommends diverse promotional strategies for the future, utilizing short videos, collaborating with the film industry and celebrities to enhance visibility, and designing targeted content for different age groups and family activities. Within the framework of social constructivism, ICH activities effectively promote citizens' understanding

and participation in cultural transmission. Through learning, communication, and hands-on experiences, citizens gain relevant knowledge about ICH and develop a comprehensive understanding, while also enhancing community cohesion. This leads to a renewed recognition and appreciation of their cultural assets, thereby cultivating a heightened sense of awareness and responsibility for the protection of ICH. These cultural activities significantly contribute to education and community development. Ultimately, these efforts not only elevate cultural awareness but also help establish a more inclusive and harmonious community environment.

### **References**

- Braun, V., & Clarke, V. (2019). Reflecting on reflexive thematic analysis. *Qualitative research in sport, exercise and health*, 11(4), 589-597.
- Cultural heritage of Macao (n.d.) Intangible Cultural Heritage  
<https://www.culturalheritage.mo/en/detail/101789>

## **International Law and Indigenous ICH Safeguarding: Beyond the Anglosphere**

Ayla DO VALE ALVES

*Justice and Society, University of South Australia, Australia*

Despite slow, but progressive, improvements in the overall international legal protection of Indigenous peoples' cultural rights, with a growing focus on intangible heritage safeguarding for some decades, the operationalisation of such protection on the ground is still considerably flawed. Internationally, safeguarding efforts, such as the one by the World Intellectual Property Organization which has been drafting instruments specifically protecting Indigenous traditional knowledge and traditional cultural expressions, are facing significance challenges, even in a conceptual level, due to the state-centred and sovereignty-oriented nature of the organisation and the international regime. Adding to these international obstacles, English-written scholarship and common debates in international fora concerning Indigenous ICH have emphasised and centred on contexts and concerns of the 'Anglosphere' (United States, Canada, New Zealand and Australia) and, consequently, communities located there, more than the contexts of Indigenous groups in other regions. Yet, communities in these developed countries face challenges in ICH safeguarding that differ from the challenges faced by groups in 'developing' areas, meaning that possible international solutions to their respective challenges may require contextualised appraisal and may also differ.

In this paper, I argue that efforts to improve the safeguarding of Indigenous ICH, both in scholarship and in international arenas, could benefit from a shift in focus beyond the Anglosphere. That is because, for one, a focus on the Anglosphere has meant that discussions have been targeted at addressing cultural concerns advanced by Indigenous peoples located in those 'developed' countries, meaning their possible legal responses are also targeted and/or context-specific. This focus might then lead to an oversight of the particular issues faced by communities in other regions, and their potential contextualised solutions to broader problems. Thus, accounting for Indigenous peoples' heterogeneity, this paper argues that international law's responses to claims brought by Indigenous representatives regarding their ICH often fail to consider regional and geopolitical particularities of communities outside the Anglosphere. Thus, efforts to understand those claims and craft appropriate responses should ensure that a wide variety of Indigenous voices are incorporated in the process, one, so that all various issues are equally addressed, and two, so that different perspectives can be considered in crafting potential legal responses to wide problems.

As regards the states themselves, it is noteworthy that it was precisely those Anglosphere countries which initially rejected the UNDRIP and still have not ratified the 2003 UNESCO Convention for ICH Safeguarding; both instruments have central cultural concerns underlying many of their provisions and are highly relevant for the safeguarding of ICH. Conversely, again considering states' role in advancing Indigenous ICH safeguarding in state-centric international law, the *travaux préparatoires* of the UNDRIP show the support (although not always unchecked) given by countries in other regions (for instance, Latin American countries) to Indigenous representatives' efforts towards enhanced protection in the Declaration. Further, the list of signatories of the ILO Convention No. 169 more literally demonstrate the support of Latin American countries to the protection of Indigenous rights, considering that more than

half of the States Parties are countries from that region. Admittedly, the safeguarding of Indigenous ICH on the ground in such countries is often far from exemplary. Yet, in terms of normative commitment to ICH safeguarding and Indigenous cultural rights protection, countries in Latin America have been increasingly developing tailored legal regimes for the protection of Indigenous heritage, which could inform efforts to minimise international controversies and help overcome obstacles to better international safeguard regimes. Moreover, many Asia-Pacific countries have ratified the 2003 UNESCO Convention for ICH Safeguarding, while none of those Anglosphere countries have shown the same commitment, which further justifies the need to turn attention to the former.

This analysis explores contexts of Indigenous groups in developing countries in Latin America and the Asia-Pacific, and their regional legal developments regarding ICH safeguarding, to argue that international law not only should consider and address Indigenous peoples' ICH concerns in their full heterogeneity, but would also benefit from doing so. Such efforts would foster participation of Indigenous groups from marginalised regions, considering the particular challenges they face (like political unrest and severe effects of climate change), and strengthening Indigenous voices in international fora. Further, existing international efforts negotiating binding protection to Indigenous ICH could find solutions to their impasses and obstacles by turning their attention to these developing regions.

## **Perpetuating Pedagogies: What Preservation Practices Disrupt Ongoing Performances of Intangible Cultural Heritage?**

Robert Geoffrey LAZARUS

*Grimwade Centre, School of History and Philosophy, University of Melbourne, Australia*

Intangible cultural heritage (ICH) libraries have been established in many of Australia's Indigenous communities. Originally set up by the Northern Territory State Library 20 years ago as "Indigenous knowledge centres." These libraries focused on a computer database system designed to hold historical documentary materials relevant to each local community.<sup>1</sup> This initiative attracted funding through government grants aimed at capacity-building projects, as well as philanthropic support to "open up a world of information and knowledge to remote Indigenous communities."<sup>2</sup> Funding led to a significant rollout by the Queensland State Library and later the Western Australian State Library, resulting in the establishment of numerous Indigenous libraries across northern Australia.

Many of these libraries are hosted by Indigenous art centres, which provide the necessary infrastructure for physical computer spaces. And technical know-how, as community organisations that house archival repositories of Indigenous art. While these centres are governed by Indigenous boards, they operate as cross-cultural organizations that navigate external funding, commercial markets, and broader cultural industries.<sup>3</sup> This dual structure allows art centres to meet community needs through Indigenous ownership and control, but economic priorities often place business operations and record management under the job description of non-Indigenous professionals. This division is critical to understanding the context in which Indigenous libraries operate.

The arrival of Indigenous knowledge centres began as databases featuring historical images of community life composed by state librarians. In a region with very limited technological resources, homes rarely contain computers, cameras and internet connections. Training programs were introduced to help community members learn information management skills by cataloguing local collections.<sup>4</sup> However, library computers quickly became platforms to record and share performances of ceremonies. Senior songmen and young dancers seized the opportunity to build a community controlled digital platform to upload, view, and share videos documenting ceremonial life.

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<sup>1</sup> Nakata, M., Nakata, V., Anderson, J., Hart, V., Hunter, J., Smallacombe, S., Richmond, C., Llyod, B. & Maynard, G. (2006). Evaluation of the Northern Territory Library's Libraries and Knowledge Centres Model. Darwin: Northern Territory Library.

<sup>2</sup> In 2007, The Bill & Melinda Gates Foundation presented its 2007 Access to Learning Award of \$1 million to the Northern Territory Library (NTL). In addition, Microsoft, a Global Libraries initiative partner, donated \$224,000 for software, training and to upgrade 300 library computers.

<sup>3</sup> Commonwealth of Australia (2007) What is an Art Centre? Indigenous Art - Securing the Future: Australia's Indigenous visual arts and craft sector, Senate Report. Standing Committee on Environment, Communications, Information Technology and the Arts pp.27-47  
[https://www.aph.gov.au/Parliamentary\\_Business/Committees/Senate/Environment\\_and\\_Communications/Completed\\_inquiries/2004-07/indigenousarts/report/c04](https://www.aph.gov.au/Parliamentary_Business/Committees/Senate/Environment_and_Communications/Completed_inquiries/2004-07/indigenousarts/report/c04)

<sup>4</sup> Nakata, M. & Langton, M. eds (2005). *Australian indigenous knowledge and libraries*. Canberra, ACT : Australian Academic & Research Libraries



In the Northern Territory, Queensland, and Western Australia, digital archives constructed to deliver library assets to remote communities have evolved into platforms for ICH. Previous efforts to document Indigenous ICH and preserve this information within library systems have faced criticism for being extractive colonial enterprises that detach cultural knowledge from its custodians.<sup>5</sup> However, Indigenous libraries of ICH presented a community controlled and accessed portal. This allowed museums, universities, and governments to share a rich documentary heritage of performance traditions with source communities through simple file sharing procedures. By acting as media hubs, libraries facilitated local documentation activities, which scholars identified as sites for collaboration.<sup>6</sup>

This paper uses the development of ICH libraries to consider culturally specific approaches to safeguarding intangible cultural heritage. The discussion is informed by long-term fieldwork and collaborative ethnography across Northern Australia with Indigenous art centres developing ICH libraries. My experience foregrounded the opposing pedagogical traditions that shape these libraries. I present my findings through a comparative analysis of contrasting forms of expertise, emphasising how ICH libraries can challenge preservation standards set by professionals and disrupt Indigenous approaches to knowledge management rooted in ceremonial law.

While Indigenous agency plays a significant role in the formation of ICH libraries, this paper focuses on the gap in professional discourse surrounding these projects.<sup>7</sup> Despite numerous funded initiatives, the perspectives of individuals and cultural groups engaged in library initiatives remain under-researched. This makes it difficult to assess what developments have emerged and persisted after two decades of complex cross-cultural activity. To address this gap, I examine how ICH is constructed through library projects, evaluate whose heritage is safeguarded by archiving activity, and identify ongoing challenges in the sector. Ultimately, my aim is to generate questions of relevance to different experts as they navigate the tensions between performance and preservation responsibilities.

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<sup>5</sup> Verran, H (2005) Nineteenth Century British Explorers and Twenty First Century Australian Databases. Making Collective Memory with Computers, School of Australian Indigenous Knowledge Systems, Charles Darwin University, Darwin, <http://www.cdu.edu.au/centres/ik/pdf/ExplorersandDatabasers.pdf>. Salazar, J. F. (2005) Digitising Knowledge: anthropology and new practices of digitextuality. Media International Australia. No.116 – August pp.64-74

<sup>6</sup> Gibson, J (2008) Unpacking the 'Indigenous' Knowledge Centre Concept. Dreaming 08 – Australian Library and Information Association Biennial Conference. Roued-Cunliffe H, Copeland A, eds. (2017) Participatory Heritage. London: Facet Publishing

<sup>7</sup> For an analysis of Indigenous documentary agency and the ceremonial leaders driving cross cultural world making through media and performance, see Lazarus R. (2019) Documentation cultures: Arnhem land 1935–2015. PhD Thesis, The Australian National University. <https://openresearch.repository.anu.edu.au/items/69e74493-d27c-4f54-a339-c75e8622ca30>

## **Role of Different Genders in the Practice and Promotion of Intangible Culture Heritage of Balochistan**

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Balochistan, located at the crossroads of South Asia, Central Asia, and the Middle East, holds a significant place in the world's cultural heritage. The province is rich in antiquities, archaeological sites, and intangible cultural heritage (ICH). Evidence of early human presence dates back to the Pleistocene period, with the Mehrgarh Civilization (7000–2500 B.C.) being one of its most renowned ancient cultures. This unique region, with its prehistoric settlements, serves as a testament to centuries of continuous human activity and cultural evolution.

The intangible cultural heritage of Balochistan is as varied and valuable as its tangible history. The region is home to numerous ethnic groups, primarily the Baloch and Pashtuns, alongside smaller communities like the Hazaras, Punjabis, Sindhis, Uzbeks, and Tajiks. Despite linguistic differences, these groups share a common cultural and religious framework, strengthened by the advent of Islam in the 7th century. This shared heritage creates a cohesive social fabric that supports the preservation and promotion of cultural traditions.

As of the 2017 census, Balochistan's population stands at approximately 12.3 million, with a large rural population (72.38%). However, the province faces significant gender disparities in education, with a literacy rate of only 37%, far below the national average. The female literacy rate is especially low, at 20%, with rural women experiencing even more limited access to education. Despite these challenges, women play a central role in preserving and promoting Balochistan's intangible cultural heritage.

In Balochistan, gender roles in cultural practices are significant, with both men and women actively participating in the maintenance of ICH. Women are particularly engaged in rituals and festive events, which are central to community life. At the Sibi Mela, for example, there are designated days for female participation, where women take part in activities with enthusiasm. There is a playful characteristics and rituals in Balochistan which is a form of charity from the entire village, dedicated to invoking rain. The men play it in the form of "Spinjirak" involves a man impersonating an old man with grey hair while female play it as "Lado Ladang" an effigy representing bride. Both are played as a form of charity that culminates in prayers for much-awaited rainfall

Social events like weddings also highlight the active participation of both genders. These celebrations, which can last several days, are marked by joy and humor, with both men and women joking, teasing, and sharing in the festivities. One key aspect of these celebrations is the "Khwashali Dodi," or "bread of happiness," in which men prepare the food while women bake the bread, reflecting the collaborative nature of cultural practices.

Balochistan is known for its respect for women, particularly in matters of peace. In traditional warfare, for instance, if a woman appears on the battlefield with her shawl, the fighting ceases immediately. Any violators of this peace gesture face the wrath of the entire community.

The province is also home to a thriving tradition of visual and performing arts. The famous "Attan" dance, performed by the Pashtun community, is a symbol of joy and celebration. Both men and women take part, albeit in separate dancing circles. Other dances, such as "Chaap" and "Ghimir," follow a similar pattern of gender-segregated participation, yet both men and women contribute equally to the cultural expression.

Culinary traditions in Balochistan are deeply rooted in both Baloch and Pashtun communities. Balochistan's distinctive dishes, such as "Sajji," "Rosh," and "Kadi Kebab," are popular across the country. Men usually procure and prepare the ingredients, while the actual cooking process is typically the domain of women. This division of labor reflects the gendered responsibilities that coexist with the province's culinary heritage.

Traditional crafts are another area where both men and women contribute to Balochistan's cultural wealth. Each district in the region has its specialized handicraft, with both men and women involved in creating intricate embroideries, handcrafts, and handmade rugs. One example is the use of the Mazari/Peesh plant, a species of dwarf palm that thrives in the desert and mountains. Men harvest and dry the leaves, while women skillfully weave them into hats, sandals, mats, baskets, and other household items.

In conclusion, Balochistan's intangible cultural heritage is a collaborative effort between men and women, with each gender playing a vital but distinct role. While traditional gender roles may define specific tasks and responsibilities, the shared commitment to preserving and promoting these cultural practices remains strong. The diversity and richness of Balochistan's heritage can only continue to thrive through the active participation of both genders, ensuring that this unique cultural legacy is passed down to future generations.

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Session 2:  
Community Empowerment and Inclusivity

Moderator:  
Ritu SETHI  
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## **Festival Objects and the Social Life of Crafts: The Co-creation of Lamphun Public Art**

Jaturong POKHARATSIRI<sup>1</sup>, *Chiang Mai University, Thailand* and  
Piyachon OUNCHANUM, *Kyoto Institute of Technology, Japan*

### **1. Social Life of Things, Social Mindscape, and Social Space**

Objects came to life when they were used. They had a social life with a special meaning and value, varied through their occupied time and space. Stamps could increase their monetary value and become museum objects, with some cultural meanings commodified and attached (Appadurai, 1988). Meanings are given to objects according to the subjective sociocultural profiles. The New Year celebration on the first of January might have felt less significant for the worldwide Chinese or Thai descendants. Living in different social mindscapes (Zerubavel, 1997), people demand an inclusive environment that recognizes their cultures. Without social life and meanings given by the people, a town plaza would be just an empty yard. The production of space requires a cultural responsiveness beyond function and beauty; it demands human relations, politics, and social representations (Lefebvre, 1974).

### **2. Cultural Heritage, Creative City, and Learning City**

Various projects engaged with the guidelines of the UNESCO Global Network of Learning Cities, Creative Cities, and World Heritage drive a country's socioeconomic development and cultural tourism policy. Arguably, less is concerned with the physical aspect of built and natural spatial planning for spontaneous learning and creative activities of the residents. Applying the Learning Cities guidelines, Lamphun Historic Town aims to promote a healthy environment, safety encouragement, and stimulation of economic and social livability. The study outcome ensures: 1) mental health, increasingly promoted through collaborative public art; 2) traffic speed reduction, introduced by installing visual magnets with lighting at night; and 3) new socioeconomic activities, encouraged on a network of public spaces linked via pedestrian with facilitation for both locals and tourists.

### **3. Utilization of Arts and Crafts for Urban Regeneration**

Intangible Cultural Heritage of Lamphun has been linked to many arts and crafts as primarily investigated using an anthropological approach. The amulets (Phra Rod) representing ancient terracotta art and the merit lotto ceremony (Salak Yom) are among several domains that demand social space, either sacred or profane e.g. in the Buddhist temple or on the street. The spatial planning approach emphasizes the effective utilization of public space for health, safety, and welfare, whereas the public art program highlights the mixed method and participatory approach, co-created by the local research partners, Lamphun City Lab and the artist, Chuanlong Ceramics, and the Lamphun Town Municipal Office. The objects, a map with graphic stickers of the aspired street facilities and co-painted ceramic art, conveyed a message to encourage the transformation of many underutilized spaces and abandoned properties in the historic quarters.

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<sup>1</sup> Presenter at the conference

#### **4. Feelings, Desires, and Memories in Lamphun Historic Town**

The people value makes a successful tourist historic town (Orbasli, 2000). Guests could feel at home in an unfamiliar environment; destination managers would make visitors feel healthy in a cultural setting and staged authenticity (Appleyard, 1979). The social and economic aspects of culture, such as social structure, lifestyle, and activity systems reveal the temporal and spatial systems that convey culture and its continuity (Rapoport, 1982). By breaking up culture into parts and studying their compositions and relations to other things (D'Andrade, 1995), a manageable approach to continuing the ICH practice could be revealed. Socioeconomic vibrancies in the historic quarters should not be comprehended only for festivals, but more for everyday life. Feeling distinguished of one's place and continuing activities and memories, which could be reinterpreted and reinvented, boosted with self-esteem and self-efficacy ranged from affordable rental spaces to a walkable city, all contribute to the promotion of place identity (Twigger-Ross and Uzzell, 1996).

#### **5. Festivals, Public Spaces, and the Needs of Traditional Bearers**

Loy Kalong (coconut candle float), Wow Lom (giant paper balloon), Salak Yom (merit lotto tree), and Kom San Duang (paper lantern offering) are Lamphun festivals that require different scales of operative space, e.g. town square, temple ground, and roadside. With increasing tourism popularity and depopulation their social life and cultural meanings could change. The young people reduce their participation significantly. They have other needs to be considered, as well as spaces to co-create and integrate their meanings into the traditions. Underutilized space and abandoned properties in the Lamphun historic quarters need to be looked at as a tool to sustain the ICH safeguarding. Transformation is inevitable. Closing off a street section for pedestrians and social gathering spaces might upset car users; nonetheless promoting a walkable and sociable network of public space should be encouraged, as much as remodeling public parks, libraries, and museums into something useful and meaningful to the local youngsters, which would make a great appeal and attract more visitors all together.

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## **Beyond Food Sovereignty: Reconfiguring Place and Identity in the Teduray and Lambangian Sulagad System**

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The Teduray and Lambangian indigenous peoples in Maguindanao, Philippines have, since time immemorial, practiced an indigenous system of agriculture called "*Sulagad*". Informed by their principle of "*sumfat lowoh bërab fërënawa*," literally, "the connection between body and breath," *Sulagad* ensures food sufficiency through a holistic approach that promotes living in harmony with nature. Everything in the environment that sustains life is recognized as co-equal with humans and nurtured in a web of relationships that fosters sustainability and intergenerationality. Against the external threat of capitalism and modernization, and its concomitant climate crisis, *Sulagad* does not only provide an alternative to but also questions the viability of market-driven strategies. However, there is more to *Sulagad* than just localized food production that empowers the community. This paper argues that food sovereignty in the Teduray and Lambangian practice is a political assertion of their land, territory, and identity that is encapsulated in their concept of "*memusaka inged*" (ancestral domain claim). With their new ascription as "Non-Moro Indigenous Peoples" (NMIPs) under the newly-established Bangsamoro Autonomous Region in Muslim Mindanao (BARMM), the *Sulagad* system embodies their continuing struggle for survival and most importantly for self-determination.

Using ethnographic data from key informants, I will demonstrate how *Sulagad* as a cultural system embodies the fundamental principles of living, governing, sharing and caring for the rest of the *duniya* -- the whole of creation. These are central to understanding "Tedurayness" and "Lambangianness" -- an articulation of rootedness which allows us to tap into the rich potential of indigenous knowledge systems and practices upon which we can draw epistemological principles of heritage preservation.

This paper seeks to answer the following:

- How does the *Sulagad* system frame the Teduray and Lambangian's struggle for self-determination?
- How does it contribute to the growing heritage discourse?

The Teduray and Lambangian constitute two of the officially called "Non-Moro IPs" inside the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM). They are found in the 11 municipalities of Maguindanao del Norte, Sur and Sultan Kudarat which comprise their ancestral domain claim, with a land area of 201,850 hectares and coastal water of 93,779 hectares for a total area of 295,629 hectares – one of the biggest, if not the biggest ancestral domain claim in the Philippines. This vast fertile territory nurtured by the crisscrossing of the two major river systems: the Pulangi in the north and the Tran Grande in south, has been both a blessing and a curse especially to the NMIPs. As of 2022, the BARMM topped the list of the most food insecure regions in the Philippines despite its being a rich resource base.

"*Sulagad*" came from the root word *tagad/magad* which means easy to gather for the local folks – a testimony to their culture of abundance. As Jerry Datuwata, a *Sulagad* practitioner



put it: God [Tulus] has given humans more than enough to combat hunger (layaf). In every part of creation there is life. But man has to nurture it. Inscribed in their ethnic names is man's accountability and spiritual bond to land, as expressed in their concept of "gefe" or "steward of something." The name Teduray connotes "steward of the rivers" while the Lambangian, being a product of peace pact between the Teduray and Dulangan Manobo, take pride in being stewards or keepers of peace. To them, food security is the best way to promote lasting peace.

Since the food crisis of 2003-2004, through Timuay Justice and Governance, their indigenous political structure, the Teduray and Lambangian have sustained their relentless efforts to revitalize their Sulagad system. They have established Sulagad demo-farms and put up a cooperative in select villages. The last two years 2023 and 2024 saw the growing partnership between the cooperative and other major stakeholders to combat hunger and malnutrition in Mindanao. Sulagad's rich potentials don't stop there as its energetic prime mover, Allan Olubalang, dreamed of establishing a heritage museum/center at the heart of the community.

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## **Examining *Faith Tourism*: Hybrid Heritage Practice and the Community in Philippine Experience**

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In normal and everyday usage, the terms “faith” and “tourism” do not usually mix. The former draws from a deep connection to the sacred and the transcendental, while the latter thrives from leisure and secular experience. But what happens if these ideas, with different values and worldviews, were put together to create a viable development and cultural agenda for society? The result is a new, and hybrid, social practice which constantly struggles with internal contradictions but filled with exciting new results worthy of further investigation. Such is the case of promoting and practicing *faith tourism* in Philippine communities. This program is increasingly becoming a popular model for the national and local governments especially in stimulating grassroots economic growth and promoting sustainable development across the Philippine archipelago. Truth is, this concept is not really new. *Faith tourism* has been practiced for probably as long as pilgrimage and tourism have ever been invented. There is a marked fresh drive coming from the national tourism leadership to actively tap into the diverse and rich religious heritage that the Filipinos have. This new impetus motivated the local government units (or LGUs) to lean on to this cultural capital — the heritage capital — not only as a source of added revenues but also as a new source of inspiration for building stronger and more resilient communities. The result is a “hybrid” heritage phenomenon — the priceless Intangible Cultural Heritage (ICH) but with obvious economic, material and social gains.

I have examined in this paper three “faces” of *faith tourism* as ICH in the Philippines by looking at the three well-known popular devotions, pilgrimages and socio-political practices: the first one centers on the feast of *Nuestra Señora de Salvacion* of Jordan, Tiwi in the province of Albay. This is an exemplar of popular devotion in the Philippines with a small community hosting a constant wave of visitors, pilgrims, tourists, and whose primary goal is religious in nature, and secular and social activities are just secondary and corollary effects of their main activity. The second one focuses on the feast of the *La Naval de Manila* in Quezon City, National Capital Region. This is quite interesting because the icon has been transferred from its original site which was Intramuros in Manila — the premier city and capital of the Philippines during the Spanish colonial period. However, due to the end of Spanish colonialism at the turn of the 20th century, and the ravaging of Intramuros toward the end of the Japanese Occupation and, specifically, during the Battle of Manila in 1945, the image of *La Naval* was transferred to a new site — Quezon City — thus beginning a new chapter in its narrative. Here we will see how the religious feast/sacred icon is utilized as an important cultural capital — a proof of tradition, a marker of deep history. Quezon City, then a young city in the 1940s, and today, still carving its own niche in the company of much older and storied cities and towns around it, leans on to the “borrowed” religious and historic image as a source of identity and pride. The city over the years had been working hard in building this elusive sense of unity among its citizens and residents, thus, the *La Naval* fills a crucial gap in the LGU’s vision of cityhood and modern community. The third case-in-point is the historic church of Baraosain located in Malolos City in the province of Bulacan. The curious thing about this church is that here we witness the

combination of faith and history — the first one concerns the image of the Our Lady of Mt. Carmel which has its own tradition of sacred devotion among its devotees. The second element is history primarily because it was the site of the inauguration of the of the “First Republic of the Philippines” — ultimately, the first republic in Asia because the Philippines was the first colonized country in Asia which declared independence from the Western colonial power and established its own government. Because of this equally “sacred” narrative, the church of Barasoain has become host to a mixed group of devotees, visitors, tourists, researchers, public servants, dignitaries and freedom lovers. Malolos is recognized by the National Historical Institute (now National Historical Commission of the Philippines) as a “National Historical Landmark and Heritage Town”.

Tapping in to the narrative and models of all these three sites of ‘faith tourism’ provides insights in understanding the hybridity of heritage itself — the new frontier of intangible cultural heritage is one that addresses both the “soft” and the “hard” aspects and issues — the former refers to the string of priceless history, culture, identity, unity and pride; the latter points to the existential realities of life such as livelihood, economic development, and progress. With much impetus recently coming from the top leadership of tourism to actively engage intangible cultural heritage, particularly, religious devotion, the intersections between the “soft” and “hard” elements of ‘faith tourism’ should be carefully investigated.

Using the lens of a specific occasion such as the *fiesta* (feast day) or a commemoration day, ‘faith tourism’ was viewed in its most sacred and important time and, concurrently, in its most profitable period. There cannot be a better time to observe its unique and hybrid nature than during this occasion when three major elements cross paths. The Sustainable Development Goals for 2030 emphasized heritage does not exist in a vacuum, it is part and parcel of society, thus, should meet the needs and demands of society and adapts to the challenges of the times.

Therefore, ‘faith tourism’ as a form of ‘hybrid’ heritage practice — as observed in all three case studies in the Philippines — is a dynamic tripartite entity: one, the host entity or institution (this is the site of heritage practice itself); two, the politico-administrative unit (this is the city, town or province under whose jurisdiction heritage practice happens); and three, the community (it is society as a whole and comprised by ordinary residents, citizens, civil society groups, among others). The lessons we learn from the three case studies may very well teach us how to appraise *faith tourism* as an intangible cultural heritage in the whole country.

## Reviewing the Inscription of ICH Elements from South Asia: Critical Reflections on the Objectives of ‘Community Participation’, ‘Consent’ and ‘Safeguarding’

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The implementation of the 2003 convention is varied across the South Asian member states: from no ratification (Maldives), to no inscription despite early ratification (Nepal), to some occasional inscriptions, and almost regular inscriptions. Bhutan’s only inscription so far from 2008 was imported from the erstwhile Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity. Bangladesh and India also have 1 and 3 inscriptions respectively that came from the proclamation list. These five inscriptions do not have their nomination dossier available on the portal, hence these five inscriptions are eliminated from this study. Further, 3 inscriptions from Afghanistan, 1 from India and 2 from Pakistan are multi-national inscription, and are removed from this study because the inscription is not necessarily led the South Asian member state. The remaining 18 inscriptions are studied for this paper including 4 from Bangladesh, 11 from India, 1 from Pakistan, and 2 from Sri Lanka. It is observed that only 1 inscription (from Pakistan) is in the list of ICH in need of urgent safeguarding, and all others (17) are in the representative list; and none so far in the register of good practices.

Based on the review of the inscriptions from the South Asian member states, the following inferences are made to trigger a constructive and critical discussion about the convention and the intent of safeguarding:

**1. The notion of communities** – including groups and individuals are used in these inscriptions both in specific manner when it is about specific craft like practice, but mostly in a broad range when the inscription is about a widespread practice like yoga or garba. As with the convention’s text, the reference to these communities seem to need some clarity to facilitate the participation, obtaining consent and implementing safeguarding activities as discussed below.

**2. Participation and Consent:** Community participation is one of the key pillars of the 2003 convention but it is also one of the most difficult aspiration to deal with both in terms of achieving it but also with reference to what it could mean for different inscriptions. As the two Sri Lankan nomination documents honestly explain, the process begins with the nodal agency starting to consult concerned communities, and explaining what an inscription is. Very rarely – as one of the inscriptions from India, states one of the community members was proactive for inscription (although he was proactive because of his link in the government agency). Hence, it is likely that most of the inscriptions have had community participation in the form of consultation – as per the ladder of citizen participation (Arnstein, 1966<sup>1</sup>), and some inscriptions indicate it tokenistic participation. The aspect of consent – which is another key pillar of the 2003 convention, is to the prospect of community participation, and often follows as an outcome and evidence of the community participation. However, nature and extent of consents documented across different nomination documents offer interesting insights into

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<sup>1</sup> Arnstein, S. R. (1969). A Ladder of Citizen Participation. *Journal of the American Institute of Planners*, 35(4), 216–224. <https://doi.org/10.1080/01944366908977225>

what it could mean in different contexts. In some cases, it is also observed that one set of consent obtained during the process of preparing inscription document may not hold meaning over the course of the time because those providing written consent may have no longer any active relation with the particular inscribed element.

**3. Safeguarding:** Most of the inscriptions give an impression that the aspect of ‘promotion’ is emphasized. The sections of the document discussing safeguarding sometime have clearly articulated safeguarding measures and sometimes forcefully put together justification and proposed actions. Some of the consent form and description in other sections of the document indicate that ‘UNESCO recognition’ is the primary objective, and it is assumed that such recognition would lead to safeguarding, and further that safeguarding measures are best reflected through specific time bound projects with specific budget requirements. Two contrasting scenarios of safeguarding can be observed, for example with the inscriptions of Kalibela and Durga puja (both from India). In the former, the knowledge system associated with the element is banned by another government act, while the element today is just on a performance derived from the community’s knowledge system, and the latter captures a creative transformation of a religious festival into a contemporary creative fare which is expanding significantly. What eventually is safeguarded deserves further reflections.

**4. Purpose of the inscriptions:** Largely it seems the purpose of the inscription is to showcase with ‘UNESCO recognition’, but at the country level, diversity could be considered while planning inscriptions. 17 inscriptions in the representative list, and only 1 in urgent safeguarding list reminds of the UNESCO (2021)<sup>2</sup> internal evaluation that representative list is heavily subscribed and there is likely misunderstanding about the list of ICH in need of urgent safeguarding.

**5. Prospect of multi-national nomination and recognition of shared heritage:** Some of the inscriptions like yoga, Jamdani, and Durga puja, among others seem likely to be candidates for a multi-national inscription. These opportunities can be taken up in future as a possible channel of cooperation and collaboration for both geopolitical and global peace agenda along with appreciation of diverse ICH elements – both unique as well as shared.

**6. Institutionalizing of ICH:** All the countries in their periodic reporting have evidently reported that there has been significant progress in institutionalizing the discourse of ICH, and the process of safeguarding. While it is commendable, it also raises some concerns about ‘communities’, ‘participation’ and ‘consent’ in the process of safeguarding.

This review has revealed that the South Asian inscriptions also reflect the global trend of heavy subscription to the representative list than the other two lists. The inscriptions could have been reflective of the diversity of the region, both in sharing good practices as well as helping threatened ones with proper type of inscriptions, and further multi-national shared inscriptions could also be useful beyond the safeguarding purpose.

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<sup>2</sup> Rivière, E. S., Millan-Troches, D., Sankar, M., Mason, M.A. and UNESCO Internal Oversight Service (Evaluation Office) (2021); Evaluation of UNESCO’s action in the framework of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.



Day 2

Keynote Lecture 2

## **What Is 'ICH' Being Safeguarded Against? Shifting Priorities of Policy and Practice for the Present**

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In light of the mounting and distressing problems of today, my presentation focuses on the continued need for collaborative approaches to supporting people's control over the safeguarding and promotion of their intangible cultural heritage (ICH). After a brief overview of my background as a public folklorist in the United States, the main context for the examples I share, I begin with an exploration of a number of 21st century challenges – and centuries-old legacies in need of rooting out – that threaten people's livelihoods and wellbeing and, thereby, the vitality and continuity of their ICH. In particular, I consider interrelated challenges facing the sustainability of ICH from historical, economic, political, ecological, and technological perspectives and their implications for safeguarding efforts, whether at global, national, or more local levels. This exploration, however gloomy, serves to widen the scope of the work we do, as heritage professionals and researchers, framing the grave problems so many of us face as 'targets' to help address in the present – and as sources of motivation for the choices we make in our practice, as well as the policy decisions we may be involved with influencing.

At the same time, cultural communities and social groups are successfully safeguarding their living traditions, practices, and expressions, and for some, their cultures and living heritage may be thriving. Yet, with today's many issues, allied support – such as from heritage professionals and through external institutions and organizations – may be needed, especially in supporting marginalized communities who continue to be affected the most. As such, I view the presentation as an opportunity to make time and space for envisioning how our time and labor, and the use of resources we may be privileged to manage or advocate for, can better support the livelihoods and wellbeing of ICH keepers and communities.

To help foster reflection, and bring optimism to our discussions, I turn to how the aforementioned challenges can shape ethical and equitable ICH efforts by drawing on priorities and practices of the longtime discipline, sector, and profession of U.S. public folklore. Specifically, I present examples from where I currently work, at the American Folklife Center (AFC), in the Library of Congress (Washington, D.C.), which is home to one of the oldest and largest ethnographic archives in the world, spotlighting in particular the AFC's recent Community Collections Grants (CCG) program. As explored, the grants support projects led by cultural communities and social groups, from across the U.S. and territories, in documenting their contemporary cultural activities, where the focus and methods are decided and controlled by them. Serving to remove financial and logistical barriers to cultural documentation and archival preservation, the twenty-nine CCG projects center on: women's weaving traditions in Yap State, Micronesia; Laotian New Year's celebrations in Louisiana; coffee production in Puerto Rico; impacts of the climate crisis on Houma crafts practices on the Gulf of Mexico; safeguarding heirloom songs in Kohala, Hawai'i; and African American dance traditions in cities spanning the country, to name only a few. Equally, the CCG program supports the preservation of their project documentation, which become collections in the AFC archives, made available for source and descendant community members and the public,



via the Library of Congress website. As discussed, AFC staff collaborate with project team members throughout their projects, and in the preparation of their materials and associated metadata for archival accession – including in their home repositories – and eventual online access and engagement, as project teams need not have any training in such work when applying for the grant.

The CCG program builds on decades-long efforts of AFC folklorists, archivists, and librarians in uplifting and institutionalizing community authority over their ICH, and in fostering their leadership and self-representation in heritage processes. It provides a clear example of longstanding principles and practices of public folklore in the U.S., and what ethical and equitable uses of resources can look like – particularly from within a national heritage institution – in bolstering community control of the core ICH processes of ethnographic research, documentation, preservation, and wider public engagement. Although the CCG program is supported by substantial funding, time, and labor, it can provide a model; aspects of it could be adapted where similar efforts have yet to take root.

Lastly, if time allows, I will end with sharing an idea I've been developing over recent years: a modifiable *Collaborators Pact*. In essence, it is an explicit and concrete commitment made by external actors/heritage professionals to fellow collaborators – namely, ICH keepers and communities – as well as a commitment to enacting ethical and equitable practice over the course of a particular collaboration, program, and/or project (short- or longer-term). As a final note, I remind us that helping to uplift human cultural expression in all its wide-ranging diversity – in terms of race, ethnicity, gender and sexuality, religion, class/occupation, geography, and intersections thereof – is optimistic, guided by a vision of a better future. And to ethically and equitably work with the experts of ICH, its keepers and communities, is to help enact – in the present and however small a way – a more just and livable tomorrow.

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Session 3:  
Migration and Displacement

Moderator:  
Taku IIDA  
*National Museum of Ethnology, Japan*

## **Generational Migrants/ Diaspora and Identity Transformation: Change and Continuity of Intangible Cultural Heritage Among Bangladeshis Abroad**

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Intangible Cultural Heritage (ICH) marks regional and ethnic identity, encompassing language, religion, family bonds, social structures, culinary practices, jewellery, costumes, folklore, celebrations, rituals, home decor, and indigenous knowledge. In recent decades, a transdisciplinary approach has enriched our understanding of the diverse relationships between migration and heritage, offering a deeper appreciation of the complexities in the formation and perpetuation of cultural heritage amidst migration. This approach also underscores the evolution and adaptation of local (host country) heritage practices and their intersections with broader historical and intensified global contexts (See, Swedish National Heritage Board, 2019).

In diaspora families, especially among Bangladeshis, intergenerational relationships often highlight differences in the practices of ICHs between first-generation parents and their second-generation children as well as among the subsequent generations. First-generation immigrants maintain strong cultural ties to their 'homeland' (See, Cohen, 2008), striving to preserve their cultural heritage and impart the traditional values, customs, and ideologies to their children (See, Timothy, 2016). They emphasize the importance of language, religion, dress, food, family values, and community practices, carrying an ethno-national 'identity' and consciousness of 'homeland' (See, Thulasivanthana, 2022; Rushdie, 1991; Foucault, 2000; Strozier, 2001). In contrast, second-generation immigrants navigate the values and lifestyles of their host country, balancing parental expectations with societal norms and values in their daily lives. This often leads to divergent perspectives in areas such as career choices, social behaviours, and lifestyle preferences, resulting in a hybrid culture and creating a 'third space' for them (See, Bhabha 1994; Bakhtin, 1981, 1994; Young, 1995).

While there is significant knowledge about ICH practices among intergenerational diasporas, research on the various elements of ICH across its different domains remain limited. This paper aims to fill this gap by focusing on selected domains from a 'heritage migration' and 'change-continuity continuum' (See, Graetz & Smith, 2010) perspective, examining how ICH practices evolve across generations of Bangladeshi migrants. This research is crucial because little is known about intergenerational shifts in ICH practices among the Bangladeshis abroad. Based on several case studies on Bangladeshi diaspora across the world, this research clearly indicates an intergeneration flow of intangible cultural heritages among Bangladeshi diaspora, that eventually contribute to their identity formation. Focusing on certain domains of intangible cultural heritages including language, religion, food, dress, festivals, and performative arts, the study shows that first-generational diasporas often feel nostalgic about their 'home'. This nostalgia partly arises from their inability to completely assimilate into their new culture. Therefore, they strongly associate themselves with their Bangladeshi identity by continuing Bangladeshi cultural practices abroad. On the other hand, second and third-generation in Bangladeshi diasporas tend to blend the host cultural elements into the

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<sup>1</sup> Presenter at the conference

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Bangladeshi cultural heritages, eventually forming a hybrid identity. However, this is not a homogenous process as different factors including globalization, age, education, class, and linguistic ability play a significant role in this regard. The findings of the study also suggest that the flow of the elements of intangible cultural heritage is not unilinear. While Bengali language is facing challenges across generations to keep its original nature intact, elements like religious rituals and practices get strengthened. Additionally, domains like food, festivals, national day observations, sports, and performative arts take a hybrid form that indicates their identity transformation.

## **Continuity of Traditional Cultural Migration and Practice in Bangladesh: The Context of Rohingya Refugee Music and Culture**

Saymon ZAKARIA

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Cox's Bazar, a coastal district in southeastern Bangladesh, has been the epicenter of cultural migration for the Rohingya people. The forced displacement of the Rohingya from Myanmar, particularly from Arakan, began in 1978 and continued in waves, most notably in 1991–1992 and 2017. This displacement has placed their language, culture, and musical heritage at risk of extinction. However, history shows that migration often leads to the transformation and adaptation of cultural traditions, allowing communities to maintain core aspects of their identity while adjusting to new socio-political and geographical realities.

### **Historical Parallels: The Case of Alaol**

Alaol, a 17th-century Bengali poet, exemplifies how migration reshapes culture. Born around 1600, he was forced into exile when his father was killed by pirates during their travels. Seeking refuge in Arakan, he joined the royal cavalry and later became a prominent poet under the patronage of King Sanda Thudhamma and Prime Minister Magan Thakur. Alaol's literary works, such as *Padmavati*, *Saiful Mulk Badiuzzamal*, *Tohfa*, *Sapta Paikar*, and *Sikandarnama*, reflect his struggle as a displaced artist. After the assassination of Mughal prince Shah Shuja in Arakan (1660), Alaol lost royal support and spent over a decade in hardship. His journey demonstrates how displacement fosters cultural synthesis, as seen in his integration of Persian, Bengali, and Arakanese influences.

### **Historical Connection Between Bangladesh and Arakan**

The historical ties between Bengal and Arakan have long influenced migration and cultural exchange. People from Chittagong frequently migrated to Arakan for work, though they rarely settled permanently. The term "Rohingya" itself derives from Rohang, the Chittagonian pronunciation of Roshang, the Bengali name for Arakan.

This historical connection is reflected in Bengali folk literature. Some folksongs and folk rhyme explain the pain of migration. These expressions mirror the present-day plight of the Rohingya refugees who, like past generations, have been forced to leave their homeland.

### **Cultural Adaptation Among Rohingya Refugees**

Today, over 900,000 Rohingya refugees live in 35 camps in Cox's Bazar. Despite their displacement, many continue to practice traditional music and cultural expressions. Rohingya folk songs cover themes such as weddings, love, separation, and nationalism. A unique genre, *Tarana Songs*, has emerged among Rohingya exiles, expressing their longing to return home.

Field research in Ukhiya's registered refugee camps revealed that male, female, and third-gender Rohingya artists actively preserve their musical heritage. The Rohingya Mandolin is their primary traditional musical instrument.

### **Profiles of Rohingya Folk Artists**

Liaquat Ali, a prominent Rohingya folk artist, was born in 1960 in Maungdaw, Arakan. He first arrived in Bangladesh as a refugee in 1978, later traveling to Saudi Arabia, Pakistan, India, and Dubai before returning to Cox's Bazar.

Recalling his artistic journey, he said: "I was part of a Rohingya drama called 'Ekine Sar Ekine Par' in 1987. All Rohingya know about it. I was young, unmarried, and just beginning my artistic journey."

Liaquat Ali learned music from another artist of the same name who now resides in Camp One. He sings in Bengali but writes in Urdu script, reflecting a medieval tradition where Bengali poetry was often written in Arabic script. His song O My Golden Arakan encapsulates the deep longing for his homeland: "O my golden Arakan, there is no place like you!/Without you, my heart cannot rest./Oh, how I wish to fly back to my homeland./We are the Rohingya nation, and Arakan is our life./Without Arakan, we cannot survive."



*Rohingya artists Tahir playing musical instrument mandolin and singing Haleda, Photo : Saymon Zakaria*

Another young singer, Tahir, who has lived in a refugee camp for over seven years, improvises songs of sorrow: "When I remember Arakan,/Tears flow from my eyes./No one can comfort me,/I cannot hold back my sorrow./Seven years have passed in exile,/Living in a refugee camp./But my heart longs for Arakan."\*

Abdul Majid, another Rohingya artist, arrived in Bangladesh in 1992. His songs inspire fellow refugees, urging them to reclaim their homeland: "O brothers and sisters of Arakan,/Do not remain idle in exile!/Return to your homeland,/And take control of your destiny."

### **Conclusion**

The Rohingya refugee crisis is not just a political and humanitarian issue—it is also a cultural phenomenon. The historical displacement of the Rohingya mirrors the exile of Alaol, showing how migration forces cultural transformation while preserving essential traditions.

Despite their displacement, Rohingya refugees actively transmit their folk music, reinforcing their identity in exile. By integrating their cultural heritage into their new reality, they continue the legacy of cultural adaptation seen throughout history. This resilience ensures the continuity of Rohingya traditions even as they navigate an uncertain future.

## Safeguarding Refugee Intangible Cultural Heritage and More Equal Societies

Sherine AL SHALLAH

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The paper examines how International Refugee Law (particularly , *Convention Relating to the Status of Refugees* and the *Protocol Relating to the Status of Refugees*,<sup>1</sup> International Cultural Heritage Law (particularly the *Convention for Safeguarding of the Intangible Cultural Heritage*<sup>2</sup>) and International Human Rights Law (particularly *International Covenant on Economic, Social and Cultural Rights*<sup>3</sup> and *International Covenant on Civil and Political Rights*<sup>4</sup>) are systemically integrated<sup>5</sup> in a holistic international law framework that protects refugee cultural rights and connected rights (such as freedom of expression and association). The paper will build on the notion of refugees as 'wards of international law'<sup>6</sup> and entrench the dialogue between refugee law and other legal and rights frameworks that apply to intangible cultural heritage.

The paper will posit itself after refugee settlement and will analyse refugee cultural rights and rights to culture in the destination countries, and also in the home countries for the same groups experiencing persecution and living as 'prospective refugees'. The paper's findings will analyse the extent to which international law currently provides for refugee equality in the home and destination countries when it comes to cultural and connected rights. The research will apply a framework that assesses whether any distinction, exclusion, restriction, or other differential treatment of refugees as a minority social group, is lawful, pursues a legitimate aim and is proportionate to the aim pursued. The examination will feed into policy recommendations in relation to what refugee countries of origin and destination should do to protect and safeguard refugee cultural heritage and refugee rights to practise, enjoy and benefit from their cultural heritage.

The paper is part of a research project that holds the promise of humanising refugees, enhancing inter-cultural dialogue and contributing the legal angle from the vantage point of the *Convention for Safeguarding of the Intangible Cultural Heritage*<sup>7</sup> to related discussions that are starting to brew worldwide around the cultural and artistic contributions of refugees to their host societies. Protecting and safeguarding refugee cultural heritage is integral to

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<sup>1</sup> *Convention Relating to the Status of Refugees*, opened for signature 28 July 1951, 189 UNTS 150 (entered into force 22 April 1954); UN General Assembly (*Refugee Convention*); *Protocol Relating to the Status of Refugees*, UNTS 606, 267 (31 January 1967).

<sup>2</sup> *Convention for Safeguarding of the Intangible Cultural Heritage*, opened for signature 17 October 2003, 2368 UNTS 3 (entered into force 20 April 2006).

<sup>3</sup> *International Covenant on Economic, Social and Cultural Rights*, opened for signature 16 December 1966, 993 UNTS 3 (entered into force 3 January 1976).

<sup>4</sup> *International Covenant on Civil and Political Rights*, opened for signature 16 December 1966, 999 UNTS 171 (entered into force 23 March 1976).

<sup>5</sup> See for example Campbell Mclachlan, 'The Principle of Systemic Integration and Article 31(3)(c) of the Vienna Convention', (2005) 54(2) *International & Comparative Law Quarterly* 279.

<sup>6</sup> Elizabeth Holzer, 'What Happens to Law in a Refugee Camp?' (2013) 47(4) *Law & Society Review* 837.

<sup>7</sup> *Convention for Safeguarding of the Intangible Cultural Heritage*, opened for signature 17 October 2003, 2368 UNTS 3 (entered into force 20 April 2006).



equality and social justice for refugees, and eventually to refugee protection.<sup>8</sup> The paper will invite a new way of dealing with policy debates around refugee protection, and the cultural heritage of refugees, displaced populations and non-state groups more generally. The paper's recommendations will not only lead to refugee rights protection, but also the 'maintenance' of the refugee groups and entire populations.<sup>9</sup>

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<sup>8</sup> See for example Sherine Al Shallah, 'Refugee Protection through Safeguarding Intangible Cultural Heritage of the Home Country and Refugee Journey', S. (2024) *International Journal of Cultural Property* 1 (doi:10.1017/S094073912400002X).

<sup>9</sup> See Janet Blake, 'Protection of Intangible Cultural Heritage in the Event of Armed Conflict: An Imperative for Cultural Heritage, Humanitarian and Human Rights Law', [2017] *Europa Ethnica* 73.



## Special Session for Early Career Researchers

Moderator:

Janet BLAKE

*Shahid Beheshti University, Tehran, Iran*

Soledad Natalia M. DALISAY

*University of the Philippines-Diliman, Philippines*

Hanafi HUSSIN

*University of Malaya, Malaysia*

## **Suran in Teleng Ria: Navigating Tradition and Transformation in the Face of Capitalist Development on Java's Southern Coast**

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The Indonesian archipelago hosts a diverse array of coastal communities that have established unique ways of engaging with their physical and spiritual environments. This study explores how the coastal community of Teleng Ria in Pacitan, East Java, navigates the 21<sup>st</sup> century impacts of capitalist development on the traditional Javanese New Year celebration, Suran. Building on the Maritime Cultural Landscape framework, this study examines how modernization, globalization, and industrialization have influenced and reshaped the cultural practices of Suran within the local cultural landscape.

The historical overview of Java reveals an extraordinary ability of the Javanese people to nimbly adapt and evolve their cultural traditions in response to the ever-changing circumstances they have faced. Despite the influences of successive Hindu-Buddhist kingdoms, the integration of Islamic practices, and the transformations brought by colonialism and modernization, Javanese culture has continuously readjusted to shifting social, economic, and political conditions. Javanese cultural features and characteristics have been transformed, enriched, and hybridized by these external influences, resulting in a highly diverse culture. This long-standing capacity to adapt and evolve culturally is clearly evident in the present-day observance of Suran, which blends long-standing rituals and values with new elements that resonate with contemporary Indonesian society. Traditional features, such as community gatherings and spiritual offerings, are now integrated into larger-scale event - *Festival Nelayan*. Looking at these contemporary changes through the lens of Java's long history of adaptation highlights the enduring resilience of its cultural heritage. However, when examined from the perspective of capitalist-driven development, these transformations reveal how traditions are increasingly influenced by market forces and consumer culture.

Building on this historical adaptability, Suran continues to play a vital role in reinforcing communal identity, social cohesion, and spiritual connections to the sea. Rituals such as *larungan* (sea offerings), *slametan* (communal feasts), and *wayang* (shadow puppet performances) remain central to the celebration. However, the 21<sup>st</sup> century capitalist spatial development has prompted novel changes, driven by the promise of economic growth and prosperity. Infrastructure development has been reshaping the utilization of the local landscapes, while simultaneously giving rise to new stakeholders in both the fishing and tourism industries. The growing influence of external stakeholders, including government agencies and business elites, has altered the meaning and organization of the Suran celebrations. While these developments provide financial support and broader recognition of this cultural heritage, they also introduce elements of commercialization and hierarchy, shifting the festival's focus from a community-centered tradition to a more staged spectacle.

This interdisciplinary study draws on ethnographic fieldwork and historical document analyses to investigate both the developments in Javanese culture and the 21<sup>st</sup> century factors that have influenced the economic, social, and cultural transformations within the Pacitan

maritime cultural landscape. This study examines how local people respond to the changes brought by capitalist development, and the implications for their traditional practices and cultural heritage. The findings also connect to broader discussions on safeguarding intangible cultural heritage. By focusing on both elite-driven transformations and grassroots responses, the study contributes to understanding the evolving socio-economic landscape and cultural resilience of Java in the 21st century.

## **Identifying Intangible Cultural Heritage in Disaster Damage Assessments by Local Government in Benguet, Philippines**

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### **Introduction**

The post-disaster damage and needs assessment (PDNA) is one of the most used frameworks in assessing disaster damage. It showcases four core assessment sectors -social, productive, infrastructure, and cross-cutting concerns. Different institutions have adopted various methodologies and approaches to quantify and qualify disaster damage, losses, and needs (Lozano and Tien, 2023) but the most widely used indicators involve measures of direct losses of physical damage to property, infrastructure, agriculture and human life (Gall, Emrich, and Cutter, 2014; Hallegatte 2015).

Previous research has reported the successful application of PDNA in determining the extent of damage and needs among different sectors such as public infrastructures (Lozano & Tien, 2023; Hinzpeter & Sandholz, 2018), road networks (Gajanayake, et al, 2020), livelihood and economic activities (Pesaro, 2018; He, 2019), agriculture (Barelli, et al, 2016), and natural resources (Affan, et al, 2019; Blackman & Yuan, 2020; Cabello, et al, 2021). However, the application of PDNA as a methodology for appraising damage and needs among cultural resources, and especially intangible cultural heritage (ICH), remains limited. Intangible cultural heritage (ICH), which consists of the practices, representations, expressions, knowledge and skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (UNESCO, 2003), remains amongst the local resources inadequately captured in PDNA

This article aims to contribute to the debate on understanding how post-disaster damage and needs assessments (PDNA) of intangible culture are being conducted among the Indigenous communities in the province of Benguet, Philippines. It further seeks to understand the viewpoints of local communities on the interrelationship of the damage and losses of immaterial culture to local disaster and climate resilience and the overall sustainability of the community.

### **Methodology**

This study was conducted in the province of Benguet, an indigenous community with a population of around 500,000 residents. It used mixed of methodologies in data gathering combining disaster damage document review, household interviews, and individual in-depth interviews with *papanguan* (elders).

### **Results and discussion**

Reports from the municipal local government units revealed that disaster damage assessments are centered on physical and spatial damages to properties such as schools, health facilities, transportation and communication infrastructures, and livelihood support facilities. Some physical and spatial resources with cultural and historical significance such as

Indigenous farms, houses, places of worship, and other facilities were mentioned but without in-depth discussions. Moreover, intangible cultural heritage (ICH) linked with the different sectors was not included in the reports, such as how the loss of material cultures during disasters would impact the sustainability and evolution of local culture.

Key informants mentioned the lack of clear-cut government guidelines on the conduct and the insufficiency of technical capacities in post-disaster damage assessment among local government agencies are the top underlying factors of the inadequate integration of intangible culture in the disaster damage assessment. The lack of sufficient baseline data on intangible culture is another important concern influencing the state of integration of ICH in disaster damage assessment.

In-depth interviews with the *papanguan* (elders) revealed several household-level and community-level ICH linked with the different physical resources such as rituals, community practices, local technologies, and festivities that are critical in resilience building and coping with disasters but were excluded in the disaster damage assessment.

### **Conclusions**

Assessment of the damages and losses of intangible culture is not evident in the post-disaster damage assessment reports of the local government units in Benguet, Philippines, as most centered on assessing quantifiable damages and losses such as physical and economic properties of local sectors, yet, these tangible properties harbor robust intangible culture likely to be affected during disasters. The exclusion of ICH in the post-disaster damage assessment could amplify the deterioration of these local resources as they are not highlighted as among at-risk sectors to disasters.

The results provide additional evidence on the implications of disasters to ICH, which I hope will encourage more critical investigations on the ICH-disaster nexus. Moreover, I look forward to the results that will challenge government agencies to enhance post-disaster damage assessment systems to integrate ICH and other intangible components of tangible properties affected by disasters, to craft practical and user-friendly damages and losses assessment tools, and finally, for local authorities to increase their capacities on post-disaster damage assessment on ICH, which shall contribute to the safeguarding of these cultural resources.

## **Youth Migration and Indigenous Chhouwa Culture in the Chamling Rai Community: Challenges and Its Future Direction**

Dipa RAI

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This research paper examines the impact of Chamling youth migration from rural Halesi to urban Kathmandu on Chhouwa, an ancestral rite practiced by the Chamling community to honor the deceased ancestors, thank them for their blessings, and offer newly harvested crops like ginger and millet. As most youths have been migrating from rural villages to urban cities, traditional ancestral practices like Chhouwa face increasing challenges in knowledge transmission and continuity. Hence, this study aims to understand the impact of youth migration on Chhouwa practice in a new urban setting.

This study used purposive sampling to collect the interviews from twelve households from Halesi and six households from Kathmandu, encompassing varying levels of engagement in the Chhouwa practices, different age groups, and diverse socioeconomic backgrounds, which also provided the perspectives of migrated Chamling youths from the Kathmandu. In-depth interviews with open-ended questionnaires were conducted face-to-face with all the participants, ensuring confidentiality and obtaining informed consent. Additionally, engaging myself in the Chhouwa practice in Halesi provided valuable insights into the cultural context and insider perspectives, enhancing the understanding of the tradition. Narrative Analysis, as outlined by Smith & Sparks (2012), was applied to analyze the collected narratives. This approach helped to understand the influence of migration on personal experiences and their meanings and acknowledge the emotional dimensions of the participants in Intangible Heritage.

The study revealed that there is a significant decline in the participation of youths in Chhouwa practice who have migrated to Kathmandu due to their work and study commitments. It has significantly impacted the knowledge transmission process in the migrated youths. However, the community-led organization Kirat Rai Chamling Khambatim has been successfully engaging youths in the Chhouwa practice by practicing the ritual as a communal celebration in Kathmandu to reconnect youths with their heritage. There are community-led initiatives to create digital platforms and virtual workshops, allowing youths to engage in these traditional rituals to learn about these practices. These efforts of the community demonstrate the resilience of the community to safeguard their Intangible heritage amidst the influence of migration.

This research underscores the significant implications of migration for safeguarding intangible cultural heritage, thereby enriching academic discourse on cultural resilience in the context of increasing migration trends. It examines both challenges and the efforts of the community, emphasizing the need for adaptive strategies to continue these cultural practices amidst the influence of migration. However, this study is constrained by its small sample size resulting from purposive sampling, which might not completely reflect the diverse experiences and perspectives of the Chamling Rai community in Halesi. Additionally, the study relies on the participants' recollections of past experiences, which may be subject to recall bias.



Furthermore, the researcher's ties with the same community, although from a different clan, may have influenced data collection and interpretation.

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## **Revival of Traditional Native Ingredient, Mahua in the Tribal Communities of Jharkhand, India**

Jyoti SHUKLA

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The Indian state of Jharkhand is home to numerous tribes and knowledge systems embedded in the culture and everyday life of the tribal groups including diverse food traditions linked with the ecology, seasons, and local contexts. Despite the rich bio-diversity & cultural knowledge around food systems, there is a shift in the food patterns that has led to a growing disconnection between people, and the ecological knowledge that once informed their food choices. However, recent consumption patterns have become increasingly narrow, with many traditional food practices being lost, forgotten, or on the verge of disappearing. The detachment is even more evident in marginalized communities such as the tribal groups where market-driven foods are increasingly replacing traditional food systems. The shift has significant consequences; affecting the health of individuals and the eco-systems as the two are deeply linked in everyday life.

One of the native ingredients that has seen a massive decline in food consumption is Mahua despite being a nutrient-rich ingredient however the popularity of Mahua alcohol has remained consistent. In this context, the paper aims to focus on the revival of a disappearing native ingredient, Mahua that has been an integral part of the food heritage of tribal communities. There is a significant lack of consumption of Mahua in the tribal communities as well as urban spaces leading to concerns regarding a decline in the food practices associated with Mahua.

Through an ethnographic approach, it explores the reasons behind Mahua's decline from the local diets despite growing abundantly in the forested lands of rural Jharkhand. It also examines the role of local organizations in safeguarding Mahua by bringing back folk wisdom, traditional food practices and modern food recipes to preserve a valuable heritage. The paper furthermore, investigates the nutritional significance of Mahua, drawing insights from the various stakeholders in the food ecosystem including Food researchers, Chefs, Tribal healers & doctors, Elderly groups, particularly women, & community members. It aims to focus on establishing connections between traditional food practices, biodiversity conservation, health & wellbeing. Lastly, it provides policy-level recommendations for collaboration between all the players from the farm, local communities, organizations, and government bodies in preserving and promoting the food heritage of Jharkhand.

## **Māori Cultural Sovereignty on Safeguarding Indigenous Culture**

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UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in 2003. By 2021, more than 180 countries ratified the Convention. However, some countries holding indigenous peoples, such as Canada, Australia and Aotearoa New Zealand, did not agree with the Convention. This paper will focus on the relationship between Māori, an indigenous people of Aotearoa New Zealand, and the Aotearoa New Zealand government to explore how these agencies pay respect to the Māori cultural sovereignty to safeguard Māori indigenous culture.

Indigenous peoples are the peoples who lived on a specific land before modern nations came and confiscated their land with the violation, and sometimes including the people under the pressure of assimilation policies or treated unequally. Cultural anthropologists often tried to record the "lost culture" among "dying peoples". Nowadays, many indigenous groups accuse cultural anthropologists when they speak about their culture on behalf of indigenous people as cultural appropriation regarding anthropologists depriving the sovereignty to speak about their own culture from indigenous communities. Cultural protection policies by a government or similar organisation could share similar issues of cultural appropriation in terms of indicating that indigenous peoples should safeguard their own culture.

The Aotearoa New Zealand government did not ratify the UNESCO's Convention 2003. It concerns the problem of definition and how to safeguard, saying that Māori are sceptical about the benefits of inventories and there possibly exists the potential loss of control of information. It also adds that for Māori, the language is not simply a vehicle to transmit cultural heritage.

The safeguarding of intangible culture involves the identification of what is considered to be intangible culture. A major issue in this process is who speaks of the culture. For example, the Māori haka has often been described as a war dance. However, the actual meaning of haka is way more than a war dance as they perform haka at funerals, welcome ceremonies, celebrations, etc. Māori have been deprived of the right to speak about their culture. In recent years, a paradigm shift in the field of research has been aimed at through the Kaupapa Māori methodology, which is discussed by researchers who are Māori descendants. It encourages Māori to speak about their own culture in their own language and furthermore encourages cultural others to recognise this attitude.

In this context, what is Aotearoa New Zealand doing to safeguard Māori culture? The New Zealand Government's responsibility to Māori and their culture is partly referred to in the Treaty of Waitangi, one of the founding documents of Aotearoa New Zealand. In addition, the Waitangi Tribunal, which determines whether the treaty is being implemented and provides reconciliation and advice to the government, notes in its report Wai 262 the importance of the Māori kaitiakitanga (Māori words meaning protection, management, etc.) and that government support is essential to ensure its enforcement.

This presentation will focus on the protection of Māori culture in terms of language and performing arts by discussing the following questions: what is Māori cultural sovereignty over intangible culture, how does the New Zealand government engage with Māori in terms of safeguarding culture, and is it possible to protect culture without it being seen as cultural appropriation? It then explores the possibility of decolonising the way of safeguarding intangible culture by analysing the practice of how Māori engage with their own culture and how the government legally supports Māori and their engagement with their culture. Decolonisation here refers to a long-term process involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power [Smith 2012].

It concludes that Māori can exercise kaitiakitanga with Māori autonomy because, in Aotearoa New Zealand, there is no legislation limiting and deciding what exact rights the Māori sovereignty includes. At least, for now, the Waitangi Tribunal and other legislation support this trend. As Māori claim to the Waitangi Tribunal and the institute advises the government, legislation and Māori practice connect organically and support each other. Some parts of legislation and Māori aspirations are entangled. Aspirations of safeguarding intangible culture come from the people, not from the government. In this way, safeguarding intangible culture in Aotearoa New Zealand can ensure Māori cultural sovereignty and avoid cultural appropriation.

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## **Community Participation in Local Museum Projects for Safeguarding Intangible Cultural Heritage: A Case Study of the Mnông Pottery Craft in Vietnam**

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The 2003 Convention for the Safeguarding of Intangible Cultural Heritage (ICH) marked a significant paradigm shift in global heritage conservation, emphasizing the protection of intangible cultural practices and the pivotal role of cultural bearers. Central to ICH safeguarding is community participation, yet its implementation varies widely across different projects. Identification of the key stakeholders - including museums - and how to involve them is an important aspect of improving the outcomes of participatory approaches towards safeguarding. This article examines the community involvement strategies employed in an ICH safeguarding project led by a local museum in Dak Lak Province, Vietnam, using it as a case study.

This research focuses on the flexible approach adopted by the Dak Lak Museum in sustaining the traditional pottery craft of the Mnông people, expanding conservation efforts beyond the museum into the community. While much of the existing literature on museum-led ICH safeguarding projects concentrates on activities within museum spaces, this study highlights the flexibility in the museum's approach to the community in both the community's living space and the museum's space. It demonstrates that the differences but complementarities between these two spaces can amplify the effectiveness of ICH safeguarding initiatives. In the community space, Mnông artisans played an active role as experts, transmitting traditional techniques to other community members. The learners in the pottery training courses showed a strong desire to acquire these skills, with museum staff serving as advisors supporting the setup of the training course. In the museum space, when community members were invited to demonstrate their traditional crafts to visitors, they confidently showcased their cultural heritage to a broader audience. This positioning of the museum as a bridge between cultural bearers and the public underscores its role in fostering cultural dialogue and understanding. Based on six months of fieldwork in Dak Lak, this study provides insights into effective museum-community collaboration for ICH sustainability in rapidly changing social and cultural contexts.

Utilizing a participant observation methodology, the research involved behind-the-scenes engagement and semi-structured ethnographic interviews with 11 participants, including community members, museum staff, and local government officials. The findings highlight the adaptability of local museums in engaging with communities, moving beyond traditional museum confines to create dialogue spaces for diverse stakeholders.

**Keywords:** Community participation, Intangible cultural heritage, Local museums, Traditional handicraft, Minority communities, Mnông Pottery Craft



Photo: The traditional pottery-making of the M'ngong people in Dak Lak Province (Ha Duong, 2023)

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**Where Borders Blur:  
*Jujuran* and the Shared Intangible Heritage of Border Communities**

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The *jujuran* ritual is a traditional jar exchange ceremony practiced by the Dayak communities in Hulu Sembakung, North Borneo, which spans the borders of Indonesia and Malaysia. This ritual is recognized as Indonesia's intangible cultural heritage (ICH) due to its profound role in preserving social cohesion and fostering peace. It reinforces cultural identity among borderland communities, who often face challenges due to their geographical location and political constraints. Despite historical disruptions from colonial and post-colonial border policies, the ritual persists as a testament to the resilience of local traditions. The ability of *jujuran* to adapt and endure highlights its value as both a cultural practice and a symbol of resistance against homogenizing forces.

As part of the Dayak life cycle in Hulu Sembakung, *jujuran* involves the ceremonial exchange of jars, sacred symbols of trust, solidarity, and kinship that transcend their material value to embody collective memory and social relationships. Historically, this ritual resolved conflicts, built alliances, and upheld harmony, and it continues to serve as a unifying force by fostering cultural connectivity across rigid national boundaries. Recognized as an intangible cultural heritage under UNESCO's 2003 definition, *jujuran* exemplifies practices that sustain social cohesion and communal identity. Despite pressures from globalization and state policies, the ritual remains central to the Dayak communities' cultural identity, adapting to contemporary challenges while preserving its relevance. This adaptability underscores the critical role of *jujuran* in promoting sustainable development and regional cooperation in a rapidly changing world.

The *jujuran* ritual resonates with Marcel Mauss's concept of the "gift," where gift-giving is more than a transactional act—it is a social mechanism for creating reciprocal bonds (Mauss, 2002). The jars exchanged during the ceremony symbolize respect, mutual trust, and the continuity of shared memory. This exchange reinforces social cohesion and reflects Fredrik Barth's theory of shared practices that sustain group identity in contested spaces (Barth, 1969). For the Dayak Agabag, Akolod, Tahol, and Murut communities in Hulu Sembakung, *jujuran* exemplifies cultural heritage as an active means of preserving unity amidst the ruptures caused by colonial and post-colonial borders emphasizing sovereignty and territoriality. Despite rigid administrative controls and checkpoints that complicate its practice, the ritual has evolved to formalize cross-border marriages, resolve disputes, and support cultural preservation. By fostering interethnic solidarity and communal bonds across national boundaries, *jujuran* demonstrates the resilience of deeply rooted traditions in countering external pressures, sustaining social structures, and navigating political and social transformations while safeguarding the autonomy of marginalized societies.

The Sembakung River serves as a majestic artery for the *jujuran* ritual, acting as both a physical and cultural lifeline for borderland communities. In accordance with Henri Lefebvre's theory, space is not merely a physical entity but a socially constructed phenomenon (Lefebvre, 1991). In the context of *jujuran*, the river transforms into a "lived space," where cultural and social



practices thrive despite the imposition of geopolitical boundaries. As both a natural boundary and a cultural conduit, the river nurtures the continuity of cross-border solidarity. Its significance transcends mere geography, embodying the deep interconnectedness of communities that share its waters and traditions.

The findings reveal that jujuran continues to evolve in response to socio-political changes while preserving its symbolic essence. In the face of colonial and post-colonial constraints, the ritual has become a versatile practice for addressing contemporary challenges. It adapts to new contexts, maintaining traditional values while fostering cultural preservation and cross-border solidarity. The ongoing practice of jujuran as a material culture exchanged in the life rituals of the people in Hulu Sembakung ensures that this ritual will continue to be carried out by future generations. The involvement of younger generations guarantees the ritual's continuity, as they recognize its importance in maintaining cultural identity. This resilience illustrates the ability of traditional practices to bridge generational gaps and adapt to modern realities.

The study employs a multisited ethnographic approach to capture the evolving dynamics of jujuran. By observing ceremonies and tracing the movement of jars across villages and borders, the research reveals the interplay between local traditions and external influences. Archival research and in-depth interviews further contextualize the ritual within historical and contemporary frameworks. This methodology highlights the adaptability of jujuran as both a cultural practice and a political act. The research underscores the communities' agency in transforming borders into spaces of cultural interaction and solidarity.

The jujuran ritual demonstrates the importance of inclusive policies that recognize and protect the cultural significance of indigenous practices. Governments and international organizations can play a key role in supporting cross-border cultural cooperation. Collaborative initiatives aimed at preserving intangible cultural heritage like jujuran are essential for promoting peace, understanding, and sustainable development. By safeguarding such traditions, stakeholders can foster cultural resilience and regional solidarity. Jujuran exemplifies how cultural practices can endure and thrive, offering valuable lessons for addressing contemporary global challenges.

Through jujuran, the Dayak communities of Hulu Sembakung, North Borneo, remind us that cultural bonds can transcend political boundaries. The ritual stands as a powerful testament to the resilience and adaptability of intangible cultural heritage. It reinforces the interconnectedness of borderland communities while promoting regional peace and cultural understanding. As a living tradition, jujuran contributes to sustainable development and the preservation of cultural diversity in Southeast Asia. Its persistence highlights the enduring strength of indigenous communities in navigating the complexities of globalization and modernity.

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Day 3

Keynote Lecture 3

## **Economic Dimensions of Living Heritage Safeguarding: Concepts, Challenges and Opportunities<sup>1</sup>**

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This paper will summarise the key findings of a desk review prepared for UNESCO, with the assistance of the Secretariat and a Peer Review Panel of experts.<sup>2</sup> It will present the main principles set out in a Guidance Note on Economic Dimensions of Intangible Cultural Heritage Safeguarding under the 2003 Convention, developed with the help of experts invited to a Category VI UNESCO Expert Meeting in September 2023,<sup>3</sup> and discuss recommendations for future research.

In December 2019, the Committee of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, requested<sup>4</sup> that the Convention's UNESCO Secretariat prepare a Guidance Note for communities, and States Parties concerning 'the safeguarding measures and good practices that address the risk of decontextualization and over-commercialization of elements' of living heritage. To achieve this aim, a desk review was prepared, and a Guidance Note was presented to the Intergovernmental Committee in Botswana in December of that year.<sup>5</sup> The desk review included the following parts:<sup>6</sup>

1. An analysis of the normative framework of the texts of the Convention, decisions of the Committee and reports of the evaluation bodies regarding economic dimensions of living heritage safeguarding, including risks such as decontextualization and over-commercialization;
2. An online survey of communities, groups and individuals associated with nomination files, States Parties, accredited NGOs and other diverse stakeholders conducted in November 2022 to gather examples and opinions about risk mitigation, safeguarding measures and good practices relating to the topic;
3. Case studies from diverse geographical regions, illustrating different contexts and concerns around the topic;
4. An analysis of key insights from academic research and other work on the topic; and
5. An analysis of approaches to mitigating risks and maximising benefits to the communities, groups and individuals concerned.

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<sup>1</sup> *The content of this summary, and the desk review itself, do not necessarily reflect the institutional views of UNESCO or the views of every individual member of the Peer Review Panel and attendees of the Expert Meeting.*

<sup>2</sup> The Peer Review Panel on economic dimensions of intangible cultural heritage safeguarding consisted of Gulnara Aitpaeva, Cristina Amescua, Chiara Bortolotto, Shubha Chaudhuri, Emily Drani, Nigel Encalada, Léonce Ki, Sharon Le Gall, Joseph Lo, Lucas Lixinski, Aroha Mead, Ancila Nhamo, Desmond Osaretin Oriakhogba, Diego Rinallo, Ana Shanshiashvili, Ahmed Skounti, Rieks Smeets, Silja Somy, Junjie Su, Anita Vaivade and Siri Wernberg.

<sup>3</sup> UNESCO 2003, Meeting of experts (category VI) on Economic dimensions of intangible cultural heritage safeguarding, List of participants: [LHE/23/EXP THEMA-ECO/2 Rev.](#)

<sup>4</sup> UNESCO 2019, Intergovernmental Committee of the Convention for Safeguarding the Intangible Cultural Heritage, [Decision 14.COM 10](#) para. 14.

<sup>5</sup> UNESCO 2023, Intergovernmental Committee, Guidance Note on Economic Dimensions of intangible cultural heritage safeguarding under the 2003 Convention [LHE/23/18.COM/12 Rev.](#) annex 1.

<sup>6</sup> The documents for this meeting can be found [here](https://ich.unesco.org/en/expert-meeting-on-economic-dimensions-01316) [https://ich.unesco.org/en/expert-meeting-on-economic-dimensions-01316].

The analysis of the normative framework<sup>7</sup> showed that the Convention's Basic Texts and the work of its Organs increasingly acknowledged the sustainable development potential of living heritage, alongside its vulnerability to loss or degradation, which had been one of the original motivations behind the Convention's drafting. The survey found that this view was shared by a wide range of stakeholders.<sup>8</sup> Economic development is not by itself an aim of the Convention, however – such development has to be heritage-sensitive, because safeguarding of the living heritage in its context remains paramount. Recognising the importance of communities, groups and individuals that create, bear and transmit their intangible cultural heritage in this process, the Convention requests States Parties to ensure that their 'rights ... are duly protected when ... engaging in commercial activities';<sup>9</sup> this should be based on their free, prior, and informed sustained consent and they should be primary beneficiaries of any remuneration, that should be fair and equitable.<sup>10</sup>

The Guidance Note thus proposes that any safeguarding actions to maximise benefits and address the risks of economic engagement should be part of a broader heritage-sensitive and rights-based safeguarding approach in which the primary role of communities, groups and individuals concerned would be respected in decisions on economic activity.<sup>11</sup> Any safeguarding approach also has to be flexible, or tailored to specific circumstances, because of the 'diversity of the intangible cultural heritage, of the communities who are its stewards, custodians or guardians, and of the economic contexts in which it can be used by different stakeholders',<sup>12</sup> as the examples given in the desk review illustrated. As the Guidance Note recognised, however, supporting communities in developing their specific safeguarding approach (with assistance, where they require it, from other stakeholders) requires further work on better conceptualising the risks and benefits associated with economic activity in regard to living heritage, sharing and developing examples of good practices and risk mitigation strategies, and exploring possible planning methodologies, monitoring and evaluation tools.

Thereafter, the UNESCO Secretariat has been working on the development of capacity-building materials in conjunction with other UN agencies, including case studies and monitoring tools.<sup>13</sup> Academic research can provide conceptual and methodological support to this process, but until now the question of the inter-relationship between economic and cultural development has been under-recognized and under-theorized in the field of intangible heritage.<sup>14</sup> The paper reflects on how work from other disciplines can contribute to the process, and what still needs to be done.

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<sup>7</sup> UNESCO 2023, Expert meeting, Normative framework for economic aspects in the safeguarding of intangible cultural heritage and sustainable development: [LHE/23/EXP THEMA-ECO/3](#).

<sup>8</sup> UNESCO 2023, Expert meeting, Survey methodology and overview of results: [LHE/23/EXP THEMA-ECO/4.c](#).

<sup>9</sup> [Basic Texts of the Convention](#), Operational Directives, OD 104.

<sup>10</sup> [Basic Texts of the Convention](#), Convention (article 15), Ethical Principles (paragraphs 1 and 4).

<sup>11</sup> UNESCO 2023, Intergovernmental Committee, Guidance Note on Economic Dimensions of intangible cultural heritage safeguarding under the 2003 Convention [LHE/23/18.COM/12 Rev.](#) annex 1, para 3 and preamble to the Guidance Note.

<sup>12</sup> UNESCO 2023, Intergovernmental Committee, Guidance Note on Economic Dimensions of intangible cultural heritage safeguarding under the 2003 Convention [LHE/23/18.COM/12 Rev.](#) annex 1, para 9.

<sup>13</sup> UNESCO 2024, Nineteenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, Thematic initiatives on living heritage and sustainable development [LHE/24/19.COM/11](#), para 5.

<sup>14</sup> Lixinski, Lucas 2018. 'Intangible Heritage Economics and the Law'. In *Safeguarding Intangible Heritage: Practices and Politics*; Bortolotto, Chiara 2024. 'The embarrassment of heritage alienability: affective choices and cultural intimacy in the UNESCO lifeworld', *Current Anthropology* 65(1).



Session 4:  
Legal Framework for ICH and SDGs

Moderator:  
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## **Intangible Cultural Heritage, Intellectual Property and Marketing Strategies**

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The protection and promotion of intangible cultural heritage (ICH) play a crucial role in preserving traditional knowledge, practices, and cultural identity, particularly within rural communities. These communities often possess rich cultural traditions, such as arts, crafts, and ecological knowledge, which are essential for their social and economic well-being. However, with the pressures of modernization and commercialization, there is an increasing risk that these valuable traditions may be lost or exploited. To address these challenges, safeguarding ICH through the use of intellectual property (IP) rights and heritage-sensitive marketing strategies has become an effective approach for balancing cultural preservation with sustainable development.

Intellectual property rights, such as collective trademarks, certification marks, and geographical indications, offer legal protection for traditional knowledge and crafts. These tools enable communities to maintain control over their cultural assets, ensuring that they benefit from the economic value generated by their heritage. Collective trademarks, for instance, allow groups of artisans or producers to be recognized collectively for their craftsmanship, enhancing the reputation and marketability of their products. Certification marks, meanwhile, ensure consumers that products meet specific quality standards, fostering consumer trust and promoting fair trade practices.

Alongside these IP tools, heritage-sensitive marketing strategies are essential for raising awareness and fostering appreciation for traditional crafts and knowledge. Digital storytelling and social media have emerged as powerful tools for promoting ICH, enabling communities to share their stories, heritage, and craftsmanship with a global audience. These platforms attract attention from tourists, consumers, and supporters interested in preserving and supporting cultural diversity. By leveraging these tools strategically, rural communities can increase their visibility, engage new markets, and create sustainable tourism opportunities, fostering local economic growth.

Furthermore, the integration of traditional ecological knowledge within ICH presents significant potential for addressing environmental issues such as climate change. Many traditional practices, such as sustainable farming techniques, water management, and biodiversity conservation, have been developed over generations and offer valuable insights for contemporary climate resilience. Protecting and promoting these practices through IP rights and marketing not only preserves cultural heritage but also contributes to broader environmental goals, including climate action. In this way, the safeguarding of ICH can support both economic and environmental sustainability.

Case studies from various regions highlight the potential of combining IP rights and heritage-sensitive marketing strategies to safeguard ICH. For example, traditional crafts such as violin making in Cremona, glass production in Murano, and wooden boats in the Venice Lagoon have been protected using IP tools, allowing communities to maintain control over their cultural



assets and promote their crafts internationally. These examples demonstrate how IP can help preserve the authenticity of traditional products, prevent exploitation, and ensure that local communities are the primary beneficiaries of their heritage.

Despite these successes, challenges remain in effectively implementing IP and marketing strategies. A key challenge is ensuring that the benefits of these strategies are equitably distributed within communities, particularly among marginalized groups. Moreover, greater awareness and education are needed to highlight the importance of safeguarding ICH and the potential role of IP in this process. Building capacity within communities to manage their cultural assets and navigate the complexities of IP law is essential to ensuring the long-term success of these efforts.

In conclusion, safeguarding intangible cultural heritage through the integration of intellectual property rights and heritage-sensitive marketing strategies provides a comprehensive approach to cultural preservation, sustainable economic development, and environmental resilience. By empowering rural communities with the tools to protect and promote their cultural assets, these strategies can help ensure that ICH continues to thrive for future generations. However, for these measures to be effective, they must be carefully designed with a focus on community participation, respect for the evolving nature of traditions, and a commitment to sustainability. When implemented thoughtfully, these strategies can create a lasting, positive impact on cultural heritage, economic growth, social inclusion, and climate resilience.

## **Living Heritage Below Water and Deep-Sea Mining**

Lucas LIXINSKI

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Ongoing deep seabed mining negotiations evoke two competing visions of the ocean: as a vast (social) emptiness rich in wealth for the taking; or as a place where deep human connections exist despite arbitrary lines drawn to distribute states' legal authority over it. The first tends to be the prevailing view, and the second is a challenger grounded on culture and identity. In this presentation, I wish to unpack the roles of traditional knowledge and cultural heritage in deep seabed mining negotiations. I argue that we ought to take heritage and identity more seriously than we do at present across all heritage domains, and ensuing economic domains. Doing so provides better pathways for communities with cultural links to the ocean to be involved in deep seabed mining negotiations. In particular, I show that intangible cultural heritage, a form of cultural heritage largely absent from deep seabed mining negotiations thus far, provides more solid doctrinal and practical ground for the regime's engagement with culture and identity. Intangible heritage, more broadly, gives a better framework for engagement with development and sustainability than many other heritage regimes.

### *Intangible Cultural Heritage, Traditional Knowledge, and Available Identity Levers*

The stakes for deep seabed mining are economic, political, cultural, and ecological. Debates tend to foreground the economic possibilities of seabed mining (particularly of access to minerals), intertwined with the political economy of development, as poorer countries jockey for access to riches. Ecological concerns seem to urge caution, and call for choosing nature conservation over money (thereby privileging a different type of wealth). These conversations tend to obfuscate the cultural stakes of deep seabed mining, and its potential to interfere with, and destroy, the worlds and worldviews of Indigenous peoples and local communities. The cultural stakes of deep seabed mining make room for different epistemologies, and as potential levers to create fairer international legal regimes for those populations likely to be most deeply affected by them.

Intangible heritage is not usually associated with the seabed or the law of the sea more broadly, but, as I argue in this section, it should be. This type of heritage allows us to imagine different ways of seeing territory and how we use and relate to the resources around us, and the deep connections between resources and identity that widen the scope of who gets to participate in decision-making about these resources.

Perhaps the most central conceptual contribution of intangible cultural heritage and the ICH Convention is to detach culture from territory, supporting plural forms of imagining relationships with culture in areas like the oceans. Intangible cultural heritage, after all, does not depend on a specific site or national territory. It follows a people, wherever it goes. It is tied to identity, in its moving, evolving facets. Even though the ICH Convention requires states to nominate practices for inclusion on international heritage lists, in practice, it reinforces de-territorialization by privileging multinational nominations, many of which span multiple

countries that do not share borders. Falconry, a shared tradition among twenty-four states from Ireland to South Korea, Germany to Morocco, comes to mind as an example.

Also relevant are the 2015 Ethical Principles for Safeguarding Intangible Cultural Heritage, adopted by the Intergovernmental Committee that oversees the Convention's implementation. They state that the access of intangible heritage creators and custodians to the "cultural and natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage should be ensured" in all contexts. Further, "[c]ustomary practices governing access to intangible cultural heritage should be fully respected, even where these may limit broader public access".<sup>1</sup> These provisions extend to all interactions with third parties, including economic actors such as mining companies. In other words, there is an obligation upon all state parties to the ICH Convention to ensure that spaces needed for Indigenous peoples' and local communities' intangible heritage be protected, and that these groups have access to those sites, even at the expense of mining operations.

Framed in this way, the relevant intangible heritage is forms of mobility, storytelling, and knowledge systems that depend on waters and other maritime resources that may be affected by deep seabed mining (in other words, the current uses of the ocean). Intangible heritage as a concept and as a legal regime adds means to validate and center Indigenous peoples' and local communities' narratives and identities in our configuration and uses of the ocean.

Moreover, the ICH Convention's rules on participation create an additional lever for participation and identity to shape the deep seabed mining regime. Specifically, the ICH Convention requires states "to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management".<sup>2</sup> The Ethical Principles document also states that all interactions with ICH creators and custodians "should be characterized by *transparent* collaboration, dialogue, negotiation and consultation, and contingent upon their *free, prior, sustained and informed consent*".<sup>3</sup>

Cultural heritage, particularly intangible cultural heritage, can work to center Indigenous and local knowledges and rights in relation to the ocean. There are legal obligations to take cultural heritage law – particularly in relation to intangible heritage – seriously, and negotiators must consider for the design, interpretation, and management of a deep seabed mining regime. These obligations work to foreground Indigenous peoples' and local communities' concerns in this area. To take these obligations seriously is not just a matter of legal compliance; it will also create a fairer regime for all those involved, one that protects those upon whom deep seabed mining is likely to have the most deleterious effects, in addition to holding the promise to reconfigure power relations in the law of the sea.

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<sup>1</sup> 2015 Ethical Principles for Safeguarding Intangible Cultural Heritage, Principle 5 ('Ethical Principles').

<sup>2</sup> ICHC, cit., Article 15.

<sup>3</sup> Ethical Principles, cit., Principle 4 (emphasis in the original).

## **The Hidden Front: Intangible Cultural Heritage in Wartime**

Diogo DE OLIVEIRA MACHADO

*Faculty of Law & Justice, University of New South Wales, Sydney, Australia*

The United Nations established sustainable peace - achieved through peace, justice, and strong institutions – as the Sustainable Development Goal 16. This paper connects cultural heritage with one of the key global institutions for the promotion of international peace, the International Criminal Court.

When it comes to the protection of cultural heritage during armed conflicts, international cultural heritage law primarily focuses on tangible cultural heritage. The emphasis of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its Protocols on the destruction of tangible cultural heritage is explained by the fact that intangible cultural heritage was properly regulated only decades later, with the 2003 Convention for the Safeguarding of Intangible Cultural Heritage. The blind spot concerning intangible cultural heritage in the international legal framework regarding cultural heritage protection in wartime hinders the effectiveness of responses to damages to intangible cultural heritage in situations of armed conflict.

International Criminal Law has been used to prosecute attacks against cultural heritage during wartime. However, the current precedents (Al-Madhi and Al-Hassan cases) focus on the destruction of tangible cultural heritage. Crimes against cultural heritage correspond to only a small subset of breaches of International Criminal Law. Yet, enforcement of this regime is an important tool to prosecute such crimes, particularly when it comes to war crimes. While the primary responsibility for enforcement rests on national courts, International Criminal Law institutions, such as the International Criminal Court, can prosecute war crimes, including with provisions for the protection of cultural heritage. International Criminal Law addresses crimes against humanity and genocide as well, which can also play a key role in safeguarding intangible cultural heritage by prosecuting acts against the population who maintain cultural heritage practices alive. However, the protection that International Criminal Law provides regarding cultural heritage is constricted to its integrity (directed at targeting and destruction) rather than intangible cultural heritage practices. Although International Criminal Law has realised the power of international law to effectively protect tangible cultural heritage, the instrumentality of International Criminal Law to protect intangible cultural heritage remains to be tested.

The individual criminal responsibility in International Criminal Law allows the prosecution, at an international level, of cases that can protect cultural heritage in armed conflicts. While the International Criminal Court has jurisdiction to try individuals for crimes within the jurisdiction of the Court, it does not try states. The choice to criminalise individuals rather than states makes International Criminal Law easier to enforce because individuals can be identified, arrested, and brought to trial. Also, states may not be liable for crimes committed by their nationals. The International Criminal Court procedure is roughly comparable to the enforcement of criminal law by national courts: the rule of law guiding the investigation,

admissibility of the case, ruling on personal responsibility for a particular crime, and enforcement of the decision.

The significance of looking at the precedents of the International Criminal Court regarding cultural heritage relies in that the instrumentalization of heritage to prosecute crimes under the jurisdiction of the International Criminal Court can influence national strategies to prosecute similar crimes. Nationals of states Parties to the Rome Statute might face trial in the International Criminal Court for the crimes established in the Statute when they were not investigated or prosecuted by a state or when a state showed unwillingness or inability to prosecute genuinely. It follows that, once the International Criminal Court has established that attacks against cultural heritage can constitute war crimes, national jurisdictions (which are the primary site of prosecution) might draw on the International Criminal Court's jurisprudence. Otherwise, the International Criminal Court might exercise its complementary jurisdiction given that the state in question would not have investigated or prosecuted the crime or showed unwillingness or inability to prosecute genuinely. Owing to the International Criminal Court fallback jurisdiction, the scope of the International Criminal Court about cultural heritage protection is highly influential as it concerns all Parties to the Rome Statute. Its precedents create the framework within which State Parties will address cultural heritage protection, tangible and intangible, during wartime.

With International Criminal Law focusing on tangible aspects of cultural heritage protection during wartime, safeguarding intangible cultural heritage remains outside the scope of the current international legal framework for prosecuting acts against cultural heritage during armed conflicts. I argue that a systemic interpretation of international cultural heritage law, inclusive of the 1954 Hague Convention, its Protocols, and the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, can improve the international legal framework for achieving sustainable peace.



Session 5:  
ICH and New Technologies

Moderator:  
Tarisi VUNIDILO  
*California State University, Los Angeles, USA*

## Preserving Uzbekistan’s Rich Heritage: Safeguarding Traditional Embroidery of Bukhara Region in the Modern Digital Age

Mehrinigor AKHMEDOVA  
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Uzbek embroidery compositions differ by location, although their cultural connection may be discerned by the primary characteristics of floral designs and colour selection for tracery. Six primary distinctions in embroidered art exist across the regions of Uzbekistan, as instructed in the embroidery schools of Bukhara, Samarkand, Shahrissabz, Tashkent, and Fergana. Bukhara compositions encompass critical and fundamental aspects of Uzbek needlework.

Bukhara embroidery is renowned for its intricate floral and leaf patterns characterized by round shapes embellished with branches featuring delicate, pointed angles. Embroidery schools are functioning in Gijduvon, Shofirkon, Vobkent, and Karakul districts of the Bukhara region. Various stitches are customarily employed by artisans. Embroiderers in Bukhara are special and unique in terms of its various features. One of the amazing stitches is “Chamak” stitch which is executed from left to right in parallel, with the needle and thread inserted from the right side. This stitch is mostly used to construct the framework for embroidered designs. Another one is “Baxya” suture. It is employed to secure the termini of needlework effectively. The needle is raised from the back at the initial point to form a loop.

Safeguarding and advancing Bukhara's cultural legacy is essential for sustaining the region's distinctive identity and for enhancing tourism and education. Conservation and modernization initiatives seek to guarantee that future generations can enjoy and benefit from this profound cultural heritage. The article underscores the vital nature of promoting traditional crafts, especially embroidery in Bukhara region, Uzbekistan in digital world to connect artisans with broader audiences and world markets, ultimately ensuring lasting inheritance of this valuable art form.

A SWOT analysis was undertaken to assess the current status and future prospects of Bukhara’s embroidery, emphasizing its strengths, weaknesses, opportunities, and threats. This method aids in assessing the complex dynamics influencing this traditional art form and establishes a basis for formulating strategies to preserve and promote it successfully. Below you can see the results of the SWOT analysis in Bukhara embroidery workshop:

<b>Strengths</b>	<b>Opportunities</b>
<ul style="list-style-type: none"> <li>• Extensive work experience;</li> <li>• Qualified personnel;</li> <li>• Located on the Great Silk Road;</li> <li>• His creative works were exhibited in 25 countries of the world (Spain, Mali, Tunisia, Greece, France, Turkey, Germany, Japan, Pakistan, Switzerland, Austria);</li> <li>• More than 1500 classes, seminars, trainings were organized (most of them with the participation of international experts).</li> </ul>	<ul style="list-style-type: none"> <li>• Preserve traditional designs;</li> <li>• To preserve a unique art form;</li> <li>• Teaching and training young people;</li> <li>• The possibility of selling their products in markets and stores;</li> <li>• Participation in various national and foreign exhibitions and festivals;</li> <li>• Bringing artisan products to the international market;</li> <li>• Product Branding.</li> </ul>



<ul style="list-style-type: none"> <li>• More than 500 students;</li> <li>• Presence of “House-Museum”;</li> <li>• Included in the tourist route;</li> <li>• Workshops for tourists;</li> <li>• Ancient sewing styles.</li> </ul>	
<b>Weaknesses</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>• It is not included in the network World Craft Council;</li> <li>• Use of synthetic fabrics;</li> <li>• Shortage of raw materials and fabrics;</li> <li>• The Center Site has not been created;</li> <li>• Online sales are not established;</li> <li>• Weakness of promotion in social networks;</li> <li>• Low quality of yarn sold in the markets at the moment;</li> <li>• Long-term sewing of products;</li> <li>• Low quality of velvet fabrics on the market.</li> </ul>	<ul style="list-style-type: none"> <li>• Covid-19 Pandemic;</li> <li>• Automated sewing machines;</li> <li>• Strong competition;</li> <li>• Disappearance of hand-made products in quick photographs;</li> <li>• Young people's interest in embroidery has decreased due to heavy manual labor;</li> <li>• Introduction of modern technology and computers;</li> <li>• Disappearance of quality yarns.</li> </ul>

Though Bukhara embroidery is alive and continuing as an art form in the region, it has significant challenges. The lack of integration into the World Craft Council is a significant concern, hindering its global visibility and support. A significant issue is the use of synthetic textiles and the diminishing quality of raw materials and velvet in the market, which undermines the authenticity and durability of the products. The digital archiving of historic patterns and techniques can conserve the craft for future generations while also rendering it accessible to academics, designers globally.

The SWOT analysis presents a complex overview of Bukhara’s embroidery, highlighting its rich heritage and the challenges it faces. To mitigate these issues, many steps may be implemented. Digital technology currently plays a crucial role in the preservation and advancement of embroidered art. With the increasing global interest in embroidered goods, Bukhara artists are innovating by designing products suited to contemporary markets. This encompasses embroidered apparel, accessories, and home decor goods that preserve traditional characteristics while catering to modern preferences. Initiatives are in progress to preserve the cultural and artistic importance of Bukhara’s embroidery. The article concludes by discussing the crucial role of collaboration between cultural institutions and local communities in ensuring the sustainability and future of Uzbek embroidery. Museums and archives of Bukhara can play an important role in collecting, preserving, and documenting traditional embroidery techniques, designs.

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## **When Community Meets Technology: Newah Community's Global Effort to Preserve Their Language Through Google Translate**

Monalisa MAHARJAN

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Newa Bhasa, also known as Nepalbhasa, is the language of the Newa people, the indigenous communities of the Kathmandu Valley. It holds a rich historical legacy, serving as the primary language of the valley until 1769. However, it faced severe suppression, particularly during the Rana regime (1847–1951) and later under King Mahendra's "one nation, one language" policy (1955–1972). Like many marginalized languages, Nepal Bhasa endured immense challenges during these periods. Despite the bans, prominent figures tirelessly worked to promote and preserve the language, often at great personal risk, including imprisonment. The history of Nepalbhasa is marked by significant ups and downs, reflecting its resilience through adversity. This paper briefly examines the historical context of Nepalbhasa, focusing on the activism and dedication of educators and advocates who worked to sustain the language during its most challenging times. Amid struggles and existential threats, Nepal Bhasa has survived and, in the present day, can even be said to be experiencing a "revival phase." Several factors have contributed to this revival, including:

- A renewed sense of identity among the Newa people, who regard the language as an intrinsic part of their heritage.
- Political changes in Nepal, which have fostered greater awareness of indigenous rights. Mostly post Maoist conflict in Nepal, which brought the issue of identity to the forefront.
- Advances in technology and the proliferation of social media, which have provided new platforms for language promotion and education.

One notable example of this revival is the inclusion of Nepalbhasa in Google Translate. This paper examines the process of incorporating of Nepalbhasa in Google Translate—a significant milestone for a language with limited online textual resources. The global Nepalbhasa-speaking community played a crucial role in this endeavor by contributing data and supporting the project, which began during the COVID-19 lockdown and continues to this day. The World Newa Organization- an umbrella organization of Newa diaspora, spearheaded this initiative and continues to oversee the effort to feed data into the system. Volunteers, connected virtually, meet regularly online to contribute data, demonstrating a grassroots commitment to preserving and promoting their linguistic heritage.

The collective effort involved in this project reflects the communal nature of the Newa people, known for their collaborative spirit in organizing traditional chariot processions, mask dances, and other festive activities. The integration of technology in language preservation represents a shift from mere conservation to active safeguarding, making Nepal Bhasa—a language spoken by just 5% of Nepal's population—accessible to a global audience.

The Government of Nepal has also acknowledged the importance of Nepal Bhasa, mandating its teaching in schools across Kathmandu, with other municipalities working toward similar

initiatives. As a result, children outside the Newa community are also learning Nepal Bhasa, contributing to its broader acceptance. This shift has encouraged the younger generation to embrace speaking their mother tongue—a practice that was once considered shameful, especially among the author's generation.

Once on the verge of decline, Nepalbhasa is now regaining its strength, as evidenced by the younger generation embracing the language through conversation, music, and art. This paper will also outline strategies for further strengthening Nepalbhasa, ensuring its continued revival and prominence in Nepal and beyond.

## **Safeguarding Digitised Cultural Heritage: Reflections from the digitalpasifik.org Project**

Timothy Fraser KONG

*Te Puna Mātauranga o Aotearoa, National Library of New Zealand, New Zealand*

The Pacific Ocean covers 33% of the surface area of the globe. Across this ocean and 22 Pacific Island countries and territories live millions of people, whose heritage and culture span thousands of years. Much of this documented cultural heritage is now stored and preserved in institutions far from the communities and spaces they were created in.

The Pacific Virtual Museum project and the site digitalpasifik.org have sought to create a space that enables Pacific people to view and access the content and taonga (treasures) held by the global cultural heritage sector, as well as honour the work of that same sector.

In doing so we have designed a site that serves as a bridge between the worlds of Pacific people and the worlds of these institutions.

We also seek to highlight Pacific based institutions, their artefacts, records and stories in ways that are relevant to their cultures, to enable them to use the digital platforms they can leverage, from their islands.

This approach can push at norms and standards of knowledge and organisation used in established cultural heritage institutions, but is designed to centre a lived Pacific experience and authority in a way that empowers these institutions in the Pacific to make and be accountable for the decisions made within their contexts and communities.

As well as being a bridge, we aim for digitalpasifik.org to serve as a mirror for cultural heritage institutions – in that their metadata is available to them to view – through the perspective of Pacific peoples.

The mirror construct asks cultural heritage institutions to consider how they might better record and provide access to metadata, and to imagine how they come into relationship with not just the artefacts of the Pacific, but with the people of the Pacific.

Opeta Alefaio, a member of our co-design group spoke of the site and said “It’s one thing for Pacific people to know they had their culture taken from them, that is the legacy of colonialism, it’s another thing entirely to not know the artefacts and records of their culture still exist – and this site makes them visible and accessible”

Our hope is that our project and the kaupapa (themes) which we have woven through our work will enable and enhance the knowledge and mana tangata whenua (indigenous rights) of Pacific people, wherever they may be.

This paper and presentation provide an overview of the process, challenges and choices that were made in implementing [digitalpasifik.org](http://digitalpasifik.org), utilising metadata only, in an interface designed to work in low bandwidth network environments across the Pacific.

We then discuss the current focus for the project, and some of the particular challenges that face Pacific based cultural heritage institutions. These challenges arise from operating within the legacy of a capitalist and post-colonial world, within a range of political environments and while planning for the enduring impact of climate change on their communities. Lastly, we reflect on the dissonance that digital technologies create within a conversation about sustainably safeguarding the cultural heritage of the Pacific.



# **PROFILES**

## KEYNOTE SPEAKERS

### **Harriet DEACON**

Harriet Deacon is a research associate at the Wilberforce Institute and Lecturer in AI Ethics at the Centre of Excellence for Data Science, Artificial Intelligence and Modelling, University of Hull, UK. She has an interest in the intersection between intangible cultural heritage, intellectual property law, and impacts of digital technologies such as artificial intelligence. She is leading a team on a project about community data governance, intangible heritage and AI in Burkina Faso. As a member of the global facilitators team, she has consulted to UNESCO on the development and delivery of training materials for implementing the Convention in over 20 countries across five of its six global regions. In 2023, she helped prepare a report on economic dimensions of intangible heritage safeguarding and a guidance note that was presented at the 18th Intergovernmental Committee meeting in Botswana.

### **Fumiko OHINATA**

Fumiko Ohinata is the Secretary of UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and Chief of Living Heritage Entity of UNESCO. She has been working in the field of culture and cultural heritage in various international contexts for over twenty-five years. She served as a UNESCO programme specialist for Culture in East Africa prior to joining the Secretariat of the 2003 Convention. Prior to her work with UNESCO, she was involved in academic work and received a PhD in African Archaeology from the University of Oxford in the United Kingdom, focusing on the archaeology of iron-using farming communities in southern Africa.

### **Michelle STEFANO**

Michelle L. Stefano, Ph.D. is a Folklife Specialist in the American Folklife Center, Library of Congress, and a lecturer in heritage studies at Johns Hopkins University. She is the author of *Practical Considerations for Safeguarding Intangible Cultural Heritage* (Routledge 2022), and co-editor of: the *Routledge Companion to Intangible Cultural Heritage* (2017); *Engaging Heritage: Engaging Communities* (Boydell & Brewer, 2017); and *Safeguarding Intangible Cultural Heritage* (Boydell & Brewer, 2012). She earned her Ph.D. at Newcastle University, UK (2010), her M.A. in International Museum Studies at Gothenburg University, Sweden, and B.A. at Brown University, U.S.A. She has served as a public folklorist in the U.S. since 2011, working with artists and culture keepers on the safeguarding and promotion of their cultural traditions and practices.

## SESSION PRESENTERS

### **Mehrinigor AKHMEDOVA**

Akhmedova Mehrinigor Bahodirovna, professor, DSc in philological sciences of Bukhara State University and Webster University in Tashkent with 23 years experience. I studied and trained in more than 30 countries, in particular, New York University (USA), Georg August Gottingen University (Germany), Hyderabad English and Foreign Languages University, Delhi University (India), Universiti Malaya (Malaysia), Istanbul Ticaret University, Balikesir University (Turkey), Erasmus Hogeschool (Belgium) and studied doctorate degree in Chungbuk University in South Korea. I am a coordinator of the project "European Perspectives in Dialogue: Central Asia and Western Research" funded by German Academic Exchange Service DAAD, participant of the



project “Sustaining intangible cultural heritage of Central Asia and Small Islands” by IRCI, Japan, coordinator of Erasmus+ cooperation under KA171 with Pavol Josef Šafarik university, Slovakia. Former alumni of SUSI for scholars program, New York University, USA. I published more than 50 articles, 10 books and participated more than 20 international conferences.

### **Sherine AL SHALLAH**

Sherine Al Shallah is an economist, solicitor, teaching fellow and doctoral researcher with over twenty years’ experience in senior policy roles. Sherine completed her postgraduate economics degree at LSE and a postgraduate law degree at UNSW Sydney, where she is currently pursuing a PhD. Sherine's doctoral research project examines the international legal frameworks (refugee, human rights and cultural heritage) for the protection of refugee cultural heritage (in particular, cultural objects).

Sherine has published with the International Journal of Cultural Property, International Journal of Heritage Studies, Kaldor Centre for International Refugee Law, Civil Liberties Australia, The Conversation, UNSW Law Journal and UN Human Rights Committee (co-authored commentary chapter on Article 7 of 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, forthcoming). Sherine was the Australian Human Rights Institute Global Student Fellow 2022 at the Citizens' Constitutional Forum in Fiji, and the Australia Institute Anne Kantor Fellow 2023 at Equity Generation Lawyers practicing in climate change litigation.

### **CHAN Cheng Tak**

Mr Cheng Tak Chan (Kenton) is a lecturer at the Macao University of Tourism, where he teaches English language and communication courses. With approximately ten years of full-time and part-time teaching experience across various universities in Macao, he brings a wealth of knowledge to his students. Prior to his academic career, Mr. Chan worked in the cultural sector of the Macao government. He is currently pursuing a PhD in Applied Linguistics at Vrije Universiteit Brussel, focusing on acculturation and language. In addition to his doctorate studies, he holds two master's degrees: one in Applied Linguistics for Language Teaching from the University of Oxford and another in Journalism from the University of Hong Kong. His research interests span various fields and aims to contribute valuable insights to academia.

### **Neel Kamal CHAPAGAIN**

Neel Kamal Chapagain - an architect and heritage professional/educator from Nepal, is a Professor at Ahmedabad University, where he was instrumental in setting up the graduate programme in heritage management (launched in 2015), and served as the Director of the Centre for Heritage Management from 2017 to 2023. He was also actively involved with the Asia Pacific Higher Education Network for Safeguarding Intangible Cultural Heritage (APHEN-ICH) since its establishment in 2018, and led the APHEN-ICH secretariat from 2022 to 2024. He is also in the UNESCO network of global facilitators for the 2003 convention on safeguarding ICH. He also contributed to preparing UNESCO’s competence framework for cultural heritage management, particularly the academic learning outcomes deriving from the competence framework. He studied at Tribhuvan University (Nepal), ICCROM, University of Hawaii at Manoa as well as the East West Center in Honolulu, (Hawaii, USA), and University of Wisconsin-Milwaukee (USA).

### **Diogo DE OLIVEIRA MACHADO**

Dr Diogo Machado is a lecturer at the University of New South Wales, Sydney. He holds a PhD in Law (UNSW), an MSc in Criminology (University of Glasgow), and an LLB First-Class Honours (University of Brasília). Prior to joining UNSW, Diogo worked as an international lawyer, negotiating treaties and advancing international cooperation through meetings within the United Nations, G20, OECD, Interpol, FATF, the European Judicial Network, the Organisation of American States, Mercosur, and the International Association of Anti-corruption Authorities. His award-winning scholarship reflects his commitment to bridging professional and disciplinary knowledge, with contributions to the fields of international law and cultural heritage.

### **Ayla DO VALE ALVES**

Dr Alves is a Lecturer in Law at the University of South Australia since 2023. Ayla holds a PhD in Law from the University of New South Wales (UNSW Law and Justice, 2023), a Master of Laws (LLM) from the University of Liverpool (UK, 2018), and Bachelor of Laws (LLB, Hons equivalent) from the State University of Feira de Santana (Brazil, 2016). Ayla's research interests include international law, human rights, cultural heritage, Indigenous rights, international dispute settlement systems, and Latin American legal developments. Dr Alves also has practical legal experience from working as a Judicial Clerk at the European Court of Human Rights (Strasbourg, France). Dr Alves is a member of various international and regional academic organisations, being a co-coordinator of the Latin American Chapter of the Association of Critical Heritage Studies, also being a member of the European Society of International Law, the Economic, Social and Cultural Rights Network, and the Australia and New Zealand Society of International Law.

### **Timothy Fraser KONG**

Tim Kong is a citizen of Aotearoa New Zealand, with familial links to Fiji, China, and Scotland. He was raised in South-East Asia, living and being educated in Thailand, Malaysia and the Philippines. He attended the University of Canterbury, completing a BA in Political Science. Since the early 2000s he has lived in Te Whanganui-a-Tara (Wellington) with his wife and daughters.

In a previous season of his life, Tim toured with bands such as Chemical Brothers, Underworld and Lemon Jelly doing live video production. In 2003 he retrained as a teacher and spent just over a decade as a teacher, IT lead and deputy principal in primary schools across Wellington, New Zealand.

In 2020 he joined the National Library of New Zealand as the Programme Manager for the Pacific Virtual Museum project, and in 2022 became the Director, Digital Experience.

### **Robert Geoffrey LAZARUS**

Dr. Robert Lazarus is a Senior Lecturer at the University of Melbourne's Conservation Research Centre, specialising in digital and intangible heritage. He uses ethnographic methods to study heritage-making practices in remote communities and national institutions. His current projects include developing models of custodianship for Indigenous sand sculptures in Blue Mud Bay, gathering the archival history of Yolngu leaders who document culture through technology and performance, identifying the rituals that conserve performance art in museums, and conducting salvage ethnographies of at-risk new media art from the turn of the 21st century. With a background in Media, Education, and Anthropology, Dr. Lazarus teaches

courses on cross-cultural heritage practices, qualitative methods, and the conservation of media and performance art.

### **Lucas LIXINSKI**

Lucas Lixinski is a Professor at the Faculty of Law & Justice, UNSW Sydney. He sits on the Board of Editors of the *International Journal of Heritage Studies* and the *Santander Art and Culture Law Review*, among others. He is the Director of Studies globally for the International Law Association, the world's oldest learned society in the field. Further, he is an affiliate of the Australian Human Rights Institute and of the Evacuations Research Hub at the Kaldor Centre for International Refugee Law at UNSW Sydney. His main current research project focuses on cultural heritage in contexts of massive social change and upheaval. His 2020 co-edited commentary to UNESCO's Intangible Cultural Heritage Convention (Oxford University Press) (with Janet Blake) received the American Society of International Law's Certificate of Merit for high technical craftsmanship and utility to practicing lawyers and scholars.

### **Monalisa MAHARJAN**

Monalisa Maharjan is the Resident Representative of the South Asia Institute at the University of Heidelberg. She is also a UNESCO-accredited global facilitator for the 2003 Convention for the Safeguarding of Intangible Cultural Heritage (ICH). In her career, she has been involved in multiple research projects related to ICH. She served as a research fellow at the UNESCO Chair for Intangible Cultural Heritage and Traditional Know-how, as well as at CIDEHUS (Centro Interdisciplinar de História, Culturas e Sociedades) in Portugal, where she worked on various ICH projects for several years. Monalisa also has significant experience documenting community heritage, notably through the Anthropology of Inscriptions project in Nepal. Her recent research emphasizes heritage activism, focusing on ancient water spouts within the "Heritage at Placemaking" project and documenting the chariot procession of Karunamaya. Monalisa Maharjan earned her PhD from the University of Évora, Portugal, in 2016.

### **Jaturong POKHARATSIRI & Piyachon OUNCHANUM**

Jaturong Pokharatsiri, Ph.D. is a lecturer at Chiang Mai University with an extensive experience of cultural tourism research and urban planning and design professional practice. He earned his first degree in architecture and master's degree in urban and regional planning. After his doctoral graduation in the UK, he served as a vice president of ICOMOS International Cultural Tourism Committee from 2014-2020.

Piyachon Ounchanum is a Ph.D. candidate from Kyoto Institute of Technology. He teaches and practices in architectural design at Chiang Mai University, with research enthusiasm on vernacular built-environment and ethnic craftsmanship.

### **MD Saifur RASHID**

Dr. Saifur Rashid is a Professor of Anthropology at the University of Dhaka, Bangladesh. His areas of research interest include Heritage, Indigenous Knowledge, Natural Resources Management, Ethnicity, Migration, and Visual Documentation. His recently authored and co-authored books and contributed chapters include *Migration and Identity: Change, Continuity and Connectedness* (South Korea, June 2024), *Natural Hazards and the Safeguarding of Intangible Cultural Heritage: Experience from the Asia-Pacific Region* (IRCI, Japan 2024), *Intangible Cultural Heritage Workshop Outcome Report (2018-2021)* (CRIHAP, 2023), *Impact Assessment of the Special Assistance for the Ethnic Communities Living in the Plain Land, Bangladesh (2024)*, *Journey of Anthropology at the University of Dhaka (2022)*, *Intangible*

*Cultural Heritage in Urban Contexts (2020), Connecting State and Citizens: Transformation Through e-Governance in Rural Bangladesh (2018), and Traditional Medicine: Sharing Experience from the Field (ICHCAP 2017)*. Professor Rashid is currently engaged in an international research project: "ICH Video Documentation Project in Bangladesh (2023-2025)" funded by ICHCAP, South Korea. For more information you can visit his research gate: <https://www.researchgate.net/profile/Saifur-Rashid-2/stats>.

### **Mary Jane B. RODRIGUEZ**

Mary Jane B. Rodriguez-Tatel is Associate Professor at the Department of Filipino and Philippine Literature, College of Arts and Letters (CAL), University of the Philippines (UP) Diliman and teaches Philippine Studies and language [Filipino] courses. She obtained her BA and MA degrees in History and PhD in Philippine Studies from the same university. She began her "journey" into IP studies with her masteral thesis on the Ilocos-Cordillera nexus and carried on with her doctoral dissertation on the Non-Moro Indigenous Peoples (NMIPs) of Mindanao. Her research and advocacy on the role of indigenous/ethnic/local languages and cultures in the intellectualization of the national lingua franca earned her the Komisyon ng Wikang Filipino "Dangal ng Wikang Filipino" in 2021. Currently the president of the Aliguyon-University of the Philippines Folklorists, Inc., her leadership strives to promote and strengthen academia-IP community partnership in the advancement of folklore and folkloristics in the country.

### **Dawood Shah TAREEN**

He is currently serving as Director Culture Department, Government of Balochistan, Pakistan. He is Chevening Scholar from University of Westminster London UK and currently enrolled as PhD scholar at University of Karachi, Pakistan. He is culture enthusiast and award winning filmmaker. He has secured many national and international film awards. He has played active role in formulating culture policy of Balochistan. He has organized outstanding cultural events on national and international forums. He is the Editor-in-Chief of culture magazine "Aine-e-Saqafat". He is the author of one book and three published papers. He has been awarded excellence award by the Government of Balochistan in recognition of his culture services. He has represented Pakistan in US, UK, UAE, Singapore, Belgium, Sweden, Sri Lanka, Nepal and Iran. He is currently reviving Arts Council in Balochistan. He is introducing harmony and peace in Balochistan through culture mean. He firmly believes that Culture is human right.

### **Carlos P. TATEL, Jr.**

Carlos P. Tatel, Jr. holds a PhD in Anthropology, MA in Archaeology, and BA in History (cum laude) from the University of the Philippines -- Diliman. He is currently an associate professor at the Department of Anthropology in the same university. Because of the multi-disciplinary nature of his academic training, his research interests and professional outputs and projects are quite diverse too: from the history of anthropology and comparative anthropology, to folklore and heritage, to popular devotion and disaster studies, to ethno-archaeological studies and community museum studies. He is quite a generalist but his over-all goal is to understand the intersections between culture, society and ideas. He is a former Chairperson of the Department of Anthropology (2020-2023), and former Coordinator of the Folklore Studies Program (2014-2020). His involvement and engagement with intangible cultural heritage deepened with Philippine folklore which he sees as interrelated. He is currently preparing a book on popular devotion in Albay, Philippines, and doing research on native chickens as integral to Filipino indigeneity.

### **Benedetta UBERTAZZI**

Benedetta Ubertazzi is a partner at the Law firm Studio Ubertazzi and a full-tenured associate professor of European Union Law and International Law at Milano–Bicocca University. Since 2010, Benedetta has served as a Legal Expert and Programme/Policy Evaluator for prominent organizations, including UNESCO, WIPO, WHO, the World Bank, the EU, and various Italian Ministries. Moreover, since 2018, she has acted as a UNESCO Facilitator, contributing to global capacity-building programs for the 2003 Convention on Safeguarding Intangible Cultural Heritage, overseeing various worldwide capacity-building and training initiatives. She is also the director of the EU Jean Monnet Center of Excellence of the EU Steppo: The EPPO and EU Law – a step forward in integration, where one of the committees focuses on art and cultural heritage crimes. Furthermore, she is a German branch member of the ILA Committee on Participation in Global Cultural Heritage Governance and an Italian branch member of the ILA Committee on Safeguarding Cultural Heritage in Armed Conflict. She has also authored the Springer 2022 book titled *“Intangible Cultural Heritage, Sustainable Development and Intellectual Property: International and European Perspectives”*.

### **Saymon ZAKARIA**

Saymon Zakaria is internationally recognized for his ethnographic field-surveys that relate to ICH. He is the Team Leader of the research and Action Plan for the Safeguarding of Baul Song under UNESCO in 2008-2010. In 2012, he has become a visiting scholar of the University of Chicago. He attended IRCI’s experts’ conference in Kirgiz Republic in 2015 to present the outcomes of the safeguarding research. In 2017, at the UNESCO Head Quarter, he attended the sixth ordinary session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. He has attended and conducted various workshops and lectures in Sri Lanka, Turkey, Nepal, Philippines, United Arab Emirates (UAE), Paraguay and various regions of India. He is an editor of *Bhābanagara: International Journal of Bengal Studies*. He received the Bangla Academy Literary Award in 2019. His research interests are ethnographic fieldwork regarding Intangible Cultural Heritage.

## **SESSION PRESENTERS (Early Career Researchers)**

### **Huyuki DOI**

Huyuki Doi (PhD in cultural anthropology) is a non-indigenous Japanese researcher who works as a lecturer at Tenri University, Japan. He has conducted field research among Māori, an indigenous people of Aotearoa New Zealand, for over 10 years. His current research topics are on Māori performing arts regarding cultural revitalisation, cultural appropriation and decolonisation. Aside from the university, he is currently initiating a joint research project under the National Museum of Ethnology, Japan, about the history of collecting objects for museums by the Japanese from 1868~1945, the Meiji era to early Showa era as a special visiting researcher at the National Museum of Ethnology, Japan.

### **DUONG Thi Ha**

Ha Duong is a PhD candidate in Anthropology at the University of Bristol, supported by the SWWDTP (AHRC) scholarship. Her research explores the relationship between museums and minority communities in Vietnam, with a focus on museum-community engagement, minority cultures, and intangible cultural heritage. She holds a Master of Museum Studies from the

University of Queensland, Australia, and has over a decade of experience at the Da Nang Museum, where she served as a museum educator, curator, and Vice-Head of the Research, Collection, and Exhibition Unit. Ha has worked extensively with various Vietnamese communities, including the fishing community in Da Nang City, the Mnong in Dak Lak Province, and the San Chay in Thai Nguyen Province. She has also contributed to projects on intangible cultural heritage under the British Council's Cultural Heritage for Inclusive Growth Programme, known in Vietnam as Heritage of Future Past.

### **Puji HASTUTI**

Puji Hastuti is an anthropologist with research experience focused on border communities in North Kalimantan, indigenous peoples, and Indonesia's intangible cultural heritage. As a junior researcher at the Research Center for Population, National Research and Innovation Agency (BRIN), Indonesia, she strives to explore socio-demographic research from various aspects as part of her ongoing journey in developing her expertise. Her work delves into the intersection of local traditions and state-imposed boundaries, emphasizing how practices like the *jujukan jar* exchange ritual foster social cohesion and cross-border solidarity. Puji's multisited ethnographic studies highlight the adaptability of cultural heritage in contemporary socio-political contexts. She holds a Master's and bachelor's degree in Anthropology from the University of Indonesia, with her research centering on the cultural practices of border communities in Hulu Sembakung, North Kalimantan. Puji is enthusiastic about promoting cultural preservation as a cornerstone for sustainable development and regional cooperation, with a focus on improving the welfare of marginalized communities in border regions. She can be reached at [pujisht@gmail.com](mailto:pujisht@gmail.com).

### **Kristina KOTZMANOVA**

Kristina Kotzmanova is a PhD candidate in Development Studies at the Interdisciplinary Faculty of Universitas Kristen Satya Wacana, Salatiga, Indonesia. Her dissertation, *Maritime Cultural Landscapes in the Pacitan Region (East Java) Communities Post-New Order Era*, explores socio-cultural transformations within coastal communities in response to modernization, globalization, and capitalism. Her research focuses on how ordinary people perceive and navigate these developments in their daily lives and how their cultural heritage, shaped by these lived experiences, is preserved and transformed.

With a strong foundation in historical and archaeological research from her bachelor's and master's studies, Kristina integrates an interdisciplinary approach into her work. She is particularly interested in how interdisciplinary perspectives can reveal the nuanced ways in which community development fosters social change and empowers marginalized groups.

### **Abner Omaging LAWANGEN**

Mr. Abner Lawangen is the Division Chief of the Benguet Provincial Disaster Risk Reduction and Management Office, Philippines. He has worked across indigenous communities and local government units. His work highlighted community-based disaster risk reduction, disaster preparedness, climate change and adaptation, ecosystem-based disaster risk reduction, and humanitarian response to local emergencies and recently included among his work culture and disaster. He is an ardent advocate for the organization and capacitation of Indigenous youths and children for disaster resilience. He is also a licensed environmental planner with a bachelor's degree in Environmental Science and a Master's in Crisis and Disaster Management.

## **Dipa RAI**

Dipa Rai is a heritage enthusiast and freelance researcher. She has a master's degree from the Australian National University in Museum and Heritage Studies, specializing in intangible cultural heritage (ICH). She is also an Australia Award Scholar funded by the Australian Government. Her academic journey and professional work focus on safeguarding intangible cultural heritage and exploring its intersections with contemporary challenges. Her interest in the heritage sector started with volunteering for Chomolungma UNESCO Centre (CUC) since 2012 and at Kathmandu Metropolitan City (KMC).

Her research interests span traditional performance arts, ancestral rituals, and community-based preservation strategies. As an advocate for cultural continuity, her work bridges the gaps between local heritage and global recognition, fostering sustainable preservation practices in evolving cultural landscapes. Her vision encompasses the development of educational resources and policy frameworks that address contemporary socio-economic challenges and promote cultural continuity.

## **Jyoti SHUKLA**

Jyoti is a Cultural Researcher specializing in the domain of Intangible Cultural Heritage (ICH), with a particular focus on food systems, crafts, and indigenous communities. She has an educational background in History from the University of Delhi, and Heritage Management from the Centre for Heritage Management, Ahmedabad University. She is passionate about exploring the intersection of ancient Indian knowledge systems, modern-day well-being, and sustainable living. In the past, Jyoti has led system reform projects as a Chief Minister's Good Governance Associate (CMGGA) with the Haryana state government and led educational interventions for refugees as part of a yearlong international exchange in Germany. She is presently working on documenting the tribal food ecosystem of her home state- Jharkhand, in India.

## **MODERATORS**

### **Christopher BALLARD**

Chris Ballard is a historian and anthropologist who has worked for 40 years with Indigenous communities, mostly in the Pacific Islands (Papua New Guinea and Vanuatu) and eastern Indonesia, on a wide range of issues, including agricultural systems, land rights and human rights, oral traditions and cultural heritage, and disasters and epidemics. He was lead researcher for Vanuatu's first UNESCO World Heritage site, Chief Roi Mata's Domain (inscribed in 2008), and continues to work closely with the local community custodians managing the site. Since 2016, he has been working with UNESCO's Living Heritage Entity on the relationship between intangible cultural heritage (ICH) and emergencies (including conflict and disaster), and since 2022 on living heritage and climate action.

### **Janet BLAKE**

Janet Blake is a Professor of Human Rights Law in Tehran, the Director of an NGO accredited to UNESCO's 2003 Convention and a member of the International Law Association Committee related to Cultural Heritage Law. She has acted as an International Consultant to UNESCO since 1999 for developing, drafting and implementing the 2003 UNESCO Convention and is a Global Facilitator for UNESCO's Capacity-building programme. She served as Vice-President of the

Executive Board of the ICH NGO Forum (2020-21) and was Director-Elect of the Tehran ICH Centre, a Category 2 Centre for UNESCO (2018). She has also provided advice at governmental level on developing national law and policy for ICH safeguarding. Among her publications are her books on *International Cultural Heritage Law*, a co-edited volume (with Lucas Lixinski) *UNESCO 2003 Intangible Heritage Convention – A Commentary*, both published by Oxford University Press in 2015 and 2020 and *Safeguarding Intangible Cultural Heritage – A Practical Interpretation of UNESCO’s 2003 Convention* published by Edward Elgar (UK) in 2023.

### **Soledad Natalia M. DALISAY**

Professor Dalisay is currently a professor in the Department of Anthropology of the University of the Philippines in Diliman, Philippines. She is also the Director of the Third World Studies Center at the same University. She served as the issue editor of *Banwaan*, the journal of the Folklore Studies Program of the College of Social Sciences and Philosophy for the special issues on gender and folklore and disaster and folklore. She represents the University as one of the founding members of the Asia Pacific Higher Education Network on Intangible Cultural Heritage. She has published articles in peer reviewed journals on topics such as indigenous knowledge and disaster, cultural memory and disaster as well as local knowledge among women in fisheries, among others. She is currently finishing a manuscript on Sam Ryan, a mythical figure in central Philippines and the role of myth making in government programs post typhoon Haiyan.

### **Hanafi HUSSIN**

Hanafi Hussin is an Honorary Professor at the Department of Southeast Asian Studies, Faculty of Arts and Social Sciences, Universiti Malaya. He has received his master’s degree and PhD in Cultural and Performing Arts Studies. His current focus is on Southeast Asian anthropology, particularly ritual and performing arts. He actively researches and publishes on rituals and identity of the Kadazandusun community of Penampang and Tuaran, Sabah and Sama-Bajau and Sama Dilaut/Bajau Laut of Sabah, Borneo, Malaysia and Southern Philippines. He was active in administrative tasks at Universiti Malaya as the Faculty of Creative Arts (2022-2024) and the Dean of the Faculty of Arts and Social Sciences (2016-2018) and also served as head of various research centres at Universiti Malaya until his retirement. He was appointed a Visiting Professor at various universities, Huazhong Agriculture University, Wuhan, China (2024), Thammasart University (2021), Universitas Indonesia (2020-2021) and Universitas Negeri Yogyakarta, Indonesia (2020).

### **Taku IIDA**

Taku Iida, an anthropologist, Africanist, and museologist, has challenged the unification of the approaches of field research and museum consultation in the discipline of intangible cultural heritage studies. To achieve this goal, he made the database of African Material Culture accessible, via QR code below, at the National Museum of Ethnology, Japan, in 2025 as a tool



for collaborative research among anthropologists, museologists, and the information source communities. His recent publications include “Decolonisation of Ethnographic Museums: Formation of Museum Collections in Europe and Japan”, *Bulletin of National Museum of Ethnology* 48 (4): 475-525, 2024 (Japanese). He is also the editor of *Heritage Practices in Africa* (Senri Ethnological Studies 109), Osaka: National Museum of Ethnology, 2022.



### **Tomo ISHIMURA**

Tomo Ishimura is the Director of the Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties. Ph.D. (Kyoto University). He has been involved in safeguarding cultural heritage projects in various countries including Afghanistan, Cambodia, Fiji and Japan. His cooperation was instrumental in inscribing the Nan Madol site in Micronesia on the World Heritage List in 2016. Since 2015, he has been working with the Department of Intangible Cultural Heritage, where he is involved in safeguarding intangible cultural heritage and living heritage both in Japan and abroad, particularly in projects related to the digital archiving of multimedia materials.

### **Yoko NOJIMA**

After completing her PhD in Anthropology from the University of Hawaii at Manoa in 2008 with an ethnoarchaeological study of food processing strategies in Vanuatu, Yoko Nojima worked extensively as an archaeologist and cultural heritage researcher in the Pacific and Southeast Asia. Her engagement with the field of intangible cultural heritage (ICH) began in 2014, when she joined IRCI as an Associate Fellow and worked on various projects, including research on ICH and natural hazards. She returned to IRCI in 2021 as the Head of the Research Section, and since then has been leading research projects for safeguarding ICH, addressing sustainability and resilience.

### **Ritu SETHI**

Dr Ritu Sethi, editor, Global InCH journal of living heritage, in addition to overseeing Asia InCH Encyclopaedia on heritage arts, textiles, crafts of India and the wider South Asian region.

Ritu's research interests lie in examining the history of textiles, arts and crafts, their contemporary continuities and interpretations in the cultural mores of the everyday. Her publications include 'Handmade for the 21st Century: Traditional Indian Textiles' (pub: UNESCO), 'Embroidering Futures - Repurposing the Kantha' (pub: IFA); 'Designers Meet Artisans - A Practical Guide' (pub: UNESCO - trans: Spanish/ French); 'Painters, Poets, Performers – The Patuas of Bengal' (pub: IFA); among other writings on cultural histories, sustainability and policy.

Serving on policy advisory boards/committees in India, UK and Argentina. Most recently appointed on the editorial board of UNESCO's State of Education Report focused on Culture and Arts Education.

She is founder-trustee Craft Revival Trust, India, (UNESCO-ICH accredited NGO), and Director, League of Artisans, UK.

### **Tarisi VUNIDILO**

Tarisi Vunidilo has a MSc in Anthropology and a Postgraduate Diploma in Maori and Pacific Development, from the University of Waikato in New Zealand, a Postgraduate Diploma in Arts (Archaeology), Australian National University, and a BA in Geography, History and Sociology, University of South Pacific, Fiji. She worked at the Fiji Museum from December 1994 to February 2001, before moving to New Zealand. She completed her PhD in Pacific Studies in January 2016 at the Centre of Pacific Island Studies at the University of Auckland. In August 2018, she became an Assistant Professor in Anthropology at the University of Hawaii-Hilo and from August 2023, she is an Assistant Professor at the College of Ethnic Studies at the California State University- Los Angeles Campus. She held Research Fellow positions with the

University of Gottingen in Germany from 2021 to 2024 and at the Smithsonian Museum in Washington DC.



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