Proceedings of International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society

17-18 December 2019
Tokyo Japan

Organised by

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

Co-organised by

Tokyo National Research Institute for Cultural Properties,
National Institutes for Cultural Heritage

United Nations Educational, Scientific and Cultural Organization · Intangible Cultural Heritage · International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

Agency for Cultural Affairs, Government of Japan

東京文化財研究所
Independent Administrative Institution National Institutes for Cultural Heritage
Tokyo National Research Institute for Cultural Properties

Proceedings of International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society

17-18 December 2019
Tokyo Japan

Organised by

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

Co-organised by

Tokyo National Research Institute for Cultural Properties,
National Institutes for Cultural Heritage

UNESCO
United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

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

文化庁
Agency for Cultural Affairs,
Government of Japan

東京文化財研究所
Independent Administrative Institution National Institutes for Cultural Heritage
Tokyo National Research Institute for Cultural Properties

Preface

The International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society was organised by the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) in cooperation with the Agency for Cultural Affairs of Japan and the Tokyo National Research Institute for Cultural Properties on 17–18 December 2019. The IRCI and Tokyo National Research Institute for Cultural Properties are two of the National Institutes for Cultural Heritage, an umbrella institution comprising seven institutes with the mission of conserving and using cultural heritage properties.

IRCI was established in 2011 as a Category 2 Centre under the auspices of UNESCO to promote the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) and its uses in Asia-Pacific region. One of IRCI's main tasks is to instigate and coordinate research into practices and methodologies for safeguarding ICH while cooperating with universities, research institution, community representatives and other governmental and non-governmental organisations in the region.

The United Nations' Sustainable Development Goals (SDGs) adopted in 2015 indicate potential roles of culture for achieving the goals, particularly Goal 4 regarding quality education and Goal 11 regarding sustainable cities and communities. This Forum aimed to explore the future orientation of research on ICH safeguarding through discussions about the ICH role in sustainable development. Nineteen researchers, academics and experts were invited to speak. These participants were from UNESCO and eight countries: China, Indonesia, Japan, Malaysia, Nepal, New Zealand, Philippines and the United States. Their presentations were drawn from their case studies, and they actively discussed the issues with the other participants. I am sincerely grateful to all the participants for their efforts to successfully realize the Forum.

The Forum opened with an invited keynote speech by Mr Kenji Yoshida, Director-General of National Museum of Ethnology in Japan, titled "Intangible Cultural Heritage and Local Communities". It was followed by discussions organised into four sessions: "Community Development: ICH and Regional Development", "Community Development: Environment and ICH", "Discussions from Education Perspectives", and "Wrap-up Discussion". The contents of the presentations and discussions at the sessions are presented in this volume. I believe that the discussions demonstrated four types of ties that characterise ICH: intergenerational ties, ties among humankind, ties between the natural environment and human communities and ties between communities. The Executive Summary reported below describes the discussions that occurred during the Forum.

I am sincerely grateful to Tokyo National Research Institute for Cultural Heritages for its cooperation and to the Agency for Cultural Affairs for its financial support through the International Collaboration Project for the Safeguarding of Cultural Properties. In addition, I express my appreciation to the members of the public who attended the Forum

for their deep interest in the discussions and their thoughtful questions and comments. I hope the academics' and experts' collaborative efforts at the Forum, which are available online at the IRCI's website (https://www.irci.jp/) to disseminate the Forum's activities, will further increase interest in safeguarding ICH.

March 2020

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

Table of Contents

Executive Summary

Opening Session

The opening session began with welcome remarks by Mr Takamasa Saito, Director General of the Tokyo National Institute for Cultural Properties (hereafter "Tobunken"), on behalf of the host institution. He was followed by Mr Wataru Iwamoto on behalf of IRCI and by Ms Duong Bich Hanh, Programme Specialist for Culture at the UNESCO Bangkok Office. Then, the invited keynote speaker, Professor Dr Kenji Yoshida, Director-General of National Museum of Ethnology in Japan, delivered the keynote speech titled "Intangible Cultural Heritage and Local Communities".

Welcome Remarks by Mr Takamasa Saito

Mr Saito conveyed the message that transmission of ICH is important to future generations. Based on the idea that ICH closely relates to individuals' and communities' lives, he explained that ICH is necessary for culture to prosper and to achieve societal affluence. He proposed that we should acknowledge the need to ensure that ICH is safeguarded to secure sustainable societies. He expressed his expectation that the participants at the Forum would exchange ideas about ways that ICH might best contribute to achieving the United Nations' SDGs and his hope that they would broadly distribute the results.

Opening Remarks by Mr Wataru Iwamoto on behalf of IRCI

Mr Iwamoto of the IRCI briefly described the background of the Forum. First, he introduced the concept of "sustainable development" as defined in 1987 by the World Commission on Environment and Development. The contributions of culture to sustainable development have gradually been recognised, as was evidenced by the Convention for the Safeguarding of the Intangible Cultural Heritage adopted by the UNESCO General Conference in 2003 (hereafter "the 2003 Convention"), which considered the importance of ICH to guarantee sustainable development, and is clearly indicated in the SDGs that explicitly refer to culture and its role for achieving Goals 4 and 11. He asked the participants to use the Forum for discussions about investigating latent research topics on the contributions of ICH to sustainable societies and that develop new perspectives for research about safeguarding ICH.

Opening Remarks by Ms Duong Bich Hanh, Programme Specialist for Culture, UNESCO Bangkok Office

Ms Duong of UNESCO Bangkok Office centred her message on the idea that research about ICH has a valuable role in its safeguarding. Under the 2003 convention, this research was identified as key to ensuring the viability of living heritage. She highlighted the significance of the merging of researchers focused on tangible and intangible heritage present at this Forum because of the increasing connectedness of tangible and intangible heritage and the recently recognised need to holistically understand cultural heritage. She

mentioned that the contributions of ICH to sustainable development are further elaborated in UNESCO's Operational Directives of the 2003 Convention.

Keynote Speech

Mr Yoshida, Director-General of the National Museum of Ethnology, delivered his keynote speech "Intangible Cultural Heritage and Local Communities". He pointed out that it is impossible to divide the concept of "cultural heritage" into mutually exclusive categories of "tangible" and "intangible" because human inventions always involve both aspects. This relates to current critical reflections on the museum role, namely, that museums have been primarily viewed as facilities that collect and preserve tangible properties. That role limits museums' activities. However, museums should also serve as places for the inheritance of skills and knowledge and as instruments for the creation of new cultures. He pointed out that a recent surge in building museums and the establishment of new festivals by ethnic groups who are meant to hand over their own culture to the next generation. To explore new roles for museums, he regards museum as "forum" to bring diverse people together in an effort to raise awareness for the cultural transmission. He concluded by stating that the ultimate key to ICH transmission is to involve local schools and children that lead the next generation.

Session 1: Community Development-ICH and Regional Development

Five case studies on the following topics were presented from the perspective of ICH and regional development.

1. Regional development through stimulation of traditional industry
2. Regional development and ICH safeguarding through sustainable tourism
3. Regional development through revitalization of traditional culture

"Safeguarding Endangered Language as a Component of Community Development: A Case of Hudhud Chants"

Ms Hinampas presented the case of safeguarding Hudhud chants through the Schools of Living Tradition (SLT), a programme started in 1995 in communities and elementary schools in collaboration with relevant agencies.

"Casting Ethnicity into Material: Cultural Identity and Tourism Consumption of "Zangyin (Tibetan Silver)" in Southwest China"

Ms Li discussed concerns about the vague standardisations used to label "Zangyin", a popular product of Tibetan silver in the tourism industry.

"Sustaining Seafaring and Island Research at a Time of Rising Seas, Sinking Islands, and Settler Colonial Knowledge Production"[1]

Mr Diaz reported on an investigation of traditional seafaring culture, its remarkable survival and efforts to revitalize it in the Pacific Islands.

"Tourism, Regional Development and Conservation of Heritage in Asia"

Ms Tashiro was the fourth presenter, and she discussed her case study of Padang regarding recovery from the 2009 Sumatran earthquake disaster in relation to tourism, regional development and heritage management.

"The Museums as New Industry and Utilizing Intangible Cultural Properties"

Mr Yoshihara works on projects related to protection and promotion of Ainu culture in Hokkaido, and he introduced cases important to discussions of ICH and regional development issues.

Session 2: Community Development-Environment and ICH

Three case studies on the following topics were presented in the second session.

1. ICH for disaster risk management
2. ICH and community environment

"Urban Continuity: Retaining Identity and Resilience of the Historic City of Kathmandu"

Mr Weise examined the physical development of Kathmandu's historic city in the context of ICH, covering beliefs, skills, knowledge and the indigenous community system of guthis for performing cultural activities. In addition, he assessed the relevance of traditional systems to post-disaster activities, particularly the 2015 Gorkha Earthquake recovery, and as a way to ensure the city's resilience or sustainability.

"The System of Lapat, an Indigenous Resources Management System of Some Communities in Abra, Philippines"

Ms Respicio introduced the lapat, an indigenous system for managing the physical terrain and natural resources that are the foundations of communities' economies in the Province of Abra, Cordillera Region.

"Astamatrika in Newar Settlements, Kathmandu Valley"

The final presentation of the session was given by Ms Mori, who considered the ways that people have adopted aspects of the natural environment and natural resources to

---

[1] (IRCI notes): The title was of the presented paper at the Forum, and the title of the finalised manuscript in this publication is slightly changed by the author.

enhance their livelihoods, such as the guthis in Kathmandu and the lapat in the Cordillera, as well as indigenous devices that foster social fabric.

Session 3: Discussions from Education Perspective

The six cases presented in this session were by researchers and experts on education. They presented their studies from the perspective of education and ICH with reference to the themes and topics presented in Sessions 1 and 2.

"Ako - A Traditional Polynesia Concept at the Intersection Between SDG 4.7 and Intangible Cultural Heritage"[2]

Ms Morrison presented the case of ako, the Māori and Polynesian concept of teaching and learning, for intergenerational transmission of knowledge and practices as the intersection where SDG 4 meets ICH and education with reference to pūrākau, the navigation tale of an ancient Polynesian ocean explorer.

"Education on Disaster Risk Reduction for Heritage Cultural Landscape (Saujana)"

Ms Adishakti discussed the ways that disasters might be opportunities for community development and focused on cultural landscape heritage (*saujana*) in Indonesia.

"Intangible Cultural Heritage Within the Mathematics Teaching Methods Course for Pre-service Teachers: Awareness and Appreciation of Pre-colonization Knowledge and Wisdom"

Ms Ghazali talked about incorporating ethno-mathematics into teaching methods courses to allow students as well as teachers to relate mathematics to rich cultural traditions and provide them with deep and conceptually significant understandings of mathematics.

"Safeguarding Intangible Cultural Heritage and Promoting Sustainable Development Through Education"

Ms Duong shared an overview of an international framework of the 2030 Sustainable Development Agenda highlighting ways to integrate ICH with Education for Sustainable Development (ESD). She elaborated ways that ICH might contribute to and have a role in sustainable development.

"Lessons and Experiences Gained as a Trainee in the Fostering Transmitters of Ainu Culture Project"

Mr Nakai shared his experiences as a trainee and transmitter of Ainu culture in relation to the session's presentations.

---

[2] (IRCI notes): The title was of the presented paper at the Forum, and the title of the finalised manuscript in this publication is slightly changed by the author.

"The Traditional Knowledge Based ESD in a Bioregion"

Mr Furusawa discussed the role of ICH for promoting traditional knowledge in ESD and the SDGs by applying the concept of "bioregion", which embraces the biological and cultural diversity of the Ise-Mikawa Bay Watershed region.

Wrap-up Discussion

On the second day of the Forum, a wrap-up discussion was held to reflect on the previous day's discussions. Chaired by Ms Duong Bich Hanh of UNESCO Bangkok Office, it first invited Mr Kikuchi of Tobunken to facilitate and comment. He discussed the importance of a holistic approach to tangible and intangible cultural assets. Second, she invited Mr Ishimura to report on Sessions 1 and 2 and Mr Iwamoto to report on Session 3. Third, Mr Sato of Tokyo City University was invited to provide feedback as a commentator. He explained the role of ICH as a bridge linking economy, society and environment, which further connects ICH, ESD and the SDGs. Last, Ms Duong highlighted the seven main points of the wrap-up discussion.

- Ways to Ensure ICH Continuity
- ICH's Role in Education
- Holistic Approach to Understanding ICH
- Traditional/Indigenous Knowledge
- ICH as a Way to Obtain Mutual Understanding
- ICH as a Tool to Restore the Balance of the Universe
- Ways That ICH Research Might Help Shape Policy

Keynote Speech

Keynote Speech

Intangible Cultural Heritage and Local Communities:
A Perspective on Museums

Kenji Yoshida

National Museum of Ethnology, Japan

Introduction—Tangible and Intangible Cultural Heritages

In the 32nd session of the UNESCO General Conference in fall 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted, and it was decided that the list in the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, announced prior to it, be incorporated into the Convention as the Representative List of the Intangible Cultural Heritage of Humanity. Japan took the initiative to prepare the Convention, and today, 16 years after its adoption, it has been ratified by 178 countries. Meanwhile, the inscription of tangible cultural heritage on the World Heritage List has received attention year after year.

There is no doubt that the adoption of the World Heritage Convention (official name "Convention Concerning the Protection of the World Cultural and Natural Heritage") in the UNESCO General Conference in 1972 is what originally triggered the rise in awareness of cultural heritage on a global scale. There seems to be no question about the spirit and intent to protect the structures, remains, and natural landscapes across the globe, which have been transmitted from generation to generation, as the heritage shared by all human beings, for the sake of the generations to come, and to foster respect and reverence toward other cultures as well as one's own culture. However, it is simultaneously true that this is an authoritarian system that regards the linear conception of time, accepted in modern western countries, as absolute and introduces a hierarchy amongst the cultural and natural heritages found all over the world. As of July 2019, there are a total of 1,121 World Heritage Sites across 167 countries and regions (869 cultural, 213 natural, and 39 mixed heritages). As pointed out since the establishment of the system, there is a regional gap in the number of inscribed heritage sites. Although attempts have been made to introduce a global strategy, as far as cultural heritage goes, cultural heritage sites in western European countries account for approximately half of all inscribed cultural heritage sites as of today (463 out of 869). Since I have been working in Africa, I will cite examples from there. In Africa, as little as 122 sites (87 if you only consider sub-Saharan Africa, without taking into account Arabic countries in North Africa) have been inscribed as Heritage Sites—of these, 80 (50 for sub-Saharan) are cultural, 35 (31) natural, and 7 (6) mixed heritages. In view of the overall ratio of cultural heritage sites in all World Heritage Sites (869 out of 1,121), there is clearly a bias with respect to the designated sites in Africa. The figure seems to indicate as if Africa is just a kingdom of Wildlife. Needless to say, there are many indigenous cultural heritages in Africa.

The fact that Ise Jingū Shrine, which was considered for inscription in the World Heritage List from Japan at an early period, was not inscribed in the end eloquently tells us the nature of the institution called "World Heritage". As you may know, shrine buildings at Ise Jingū Shrine are rebuilt every 20 years on the occasion of Shikinen Sengū. This ritual is said to have been held repeatedly for 1,300 years, with several cancellations

during the span, and the buildings themselves are always 20 years old or younger. According to the linear conception of time presupposed by World Heritage Sites, shrine buildings at Ise Jingū Shrine are new and lack the "authenticity" and "legitimacy" of heritage. However, building techniques, procedures, and the custom itself that have been transmitted for 1,200 years over generations are nothing but cultural "heritage". It is true that the custom itself is not tangible heritage, but it is worthy of being called "intangible heritage".

In light of this, the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage takes on epochal significance in that it expanded the awareness of the importance of intangible cultural heritage in addition to tangible heritage. Furthermore, it deserves full marks as having the potential to rectify the north-south gap with respect to eligibility for the World Heritage List.

It should, however, be noted that according to this Convention, "intangible cultural heritage" denotes "the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts, and cultural spaces associated therewith - that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage". More specifically, it includes "oral traditions and expressions, including language as a vehicle of intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship". Thus defined, "intangible cultural heritage" can be said to represent a collection of embodied knowledge and customs. It assists groups or individuals in forming their own identity by incessantly renewing and rebuilding itself. It persists beyond generations by constantly transforming itself and never losing steam. Such "heritage" is inadequate as an object of "protection" or "preservation" in the first place, and I believe it does not have an attribute that is capable of selecting "masterpieces" or "representatives" rather than other "heritages". I used to be a member of the task force launched by the Agency for Cultural Affairs and the Ministry of Foreign Affairs in Japan for the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage. What I was strongly opposed to at that time was the incorporation of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (so called the Proclamation of Masterpieces) into the Convention as the Representative List of the Intangible Cultural Heritage of Humanity (a Representative List). Unfortunately, my resistance turned out to be futile. However, if the Convention has any significance at all, it would be, I believe, to promote recognition of the importance of what it recognizes as "heritage" and to be used as something that "ensures" the dynamism of human heritage, rather than "preserves" it without change.

Importance of Intangible Cultural Heritage Seen in Activities of Gloria Webster

Human inventions naturally and always involve the tangible aspect (things in themselves) and intangible aspect (techniques, knowledge, and recipe for creating them). Thus, we must admit that it is, in principle, impossible to divide them into tangibles and intangibles.

What often comes to mind, whenever I think about the relationship between tangible and intangible heritages, is a series of activities undertaken by Gloria Webster, who took on a leadership role in the indigenous movement on the north-western coast of North America. Ms Webster was born in the Kwakwaka'wakw community in Alert Bay, which is located along the north-western coast of British Columbia, Canada. She is known for

successfully retrieving cultural properties related to potlatch that were confiscated by the Canadian government from her father, Dan Cranmer.

In 1921, Cranmer hosted a potlatch, which was said to be the largest in history at that time. As many of you know, a potlatch is a ritual held to celebrate major events in someone's life, such as childbirth, marriages, funerals, or appointment as chief, through dance performances. During the potlatch, the host family discloses their properties and gives a large number of gifts to their guests. The Canadian government at that time was trying to crack down on potlatches, calling it a "barbarian" custom meant only to squander wealth. Dan Cranmer was arrested, convicted, and forced to choose between imprisonment and surrendering all properties used in the ritual to the government. Torn, he ultimately chose the latter. Thus, precious cultural properties of Kwakwaka'wakw, including masks, sculptures, and blankets, fell into the hands of the government. It is said that Mr Cranmer judged at the time that his culture could be secured even if possessions were surrendered as long as they retained the knowledge and skills to create them. He was right—people in Alert Bay later developed masks and wove blankets all by themselves and revived the ritual. Meanwhile, the masks and sculptures confiscated by the government were stored in the National Museum of Man in Ottawa (now The Canadian Museum of History) and the Royal Ontario Museum in Toronto.

Being Cranmer's daughter with experience of working at University of British Columbia's Museum of Anthropology, Gloria Webster returned to her hometown in 1975 and became deeply involved in a campaign to repatriate the confiscated cultural properties. In 1990, she finally succeeded and established the U'mista Cultural Centre as a facility for storing those properties. This Centre is currently run by locals. It not only serves as an institution for the exhibition of their tangible properties but also as a local "culture centre" through the practice of handing down intangible properties in a language education programme or culture education programme.

Gloria Webster told me that it is unrealistic to repatriate all cultural properties of indigenous people that belong to large-scale museums, and there is no need to do so. Rather, she positively evaluated the role of these museums, which, by keeping and exhibiting their collection, enable more people to witness indigenous cultures, increasing opportunities for meaningful joint activity between the museums and indigenous people. She made it clear that she repatriated cultural properties of the potlatch not for using them, but for establishing the illegality of the federal government; she, in fact, said that repatriated masks and sculptures were no longer in a usable condition. However, because people used traditional techniques to create new masks and sculptures, the potlatch in Alert Bay has achieved a complete revival today.

Figure 1. U'mista Cultural Centre, Alert Bay, Canada

This episode indicates that, for a culture to be inherited while preserving its creativity, tangible objects themselves, as well as intangible properties such as knowledge and techniques associated with these objects, are essential, and this is true of museums too.

Museums and art galleries have hitherto been viewed primarily as facilities that collect and preserve tangible heritage of the past. From this standpoint, their role seems extremely limited. However, museums and art galleries do not serve merely as storage for tangible cultural heritage; they also serve as places for inheriting intangible knowledge, techniques and memory, and as instruments through which new cultures can be created and inherited.

In fact, our Museum, the National Museum of Ethnology carries out an annual programme in which we welcome around five Ainu craft creators—Ainu people are indigenous people in Japans—as visiting researchers for a couple of weeks, and ask them to freely study and investigate materials stored in the Museum as well as carry out an actual production activity. Some people publish a book based on their research, while others reproduce the heritage that their ancestors have created and inherit excellent techniques. The Ainu people believe in the kamuy, a spiritual being behind the universe, including animals, plants, houses, and artefacts. Thus, once a year, the Museum holds the kamuy-nomi, a ritual offering prayers to the kamuy for the safe storage and succession of objects in the Museum during the period of the creators stay. This year, in 2019, it was held on November 28. In the ritual, artefacts and tools normally stored in the storage of our museum are actually used. Whenever I participate in this ceremony, I am reminded that I am witnessing the moment at which the collections and the Museum are imbued with life. These activities are precisely those that breathe life into the Museum. In other words, these are activities that take advantage of the Museum not merely as a repository of past heritage but as an apparatus for people today to come together and inherit intangible knowledge and techniques, hand them down to the next generation, and create a future.

Creation of Festivals at the Local or Ethnic Level and the Competition for Museum Construction

As seen in this example of the Ainu people, recent years have seen a surge in the construction of museums and the creation of new festivals, i.e. the development of intangible cultural heritage, amongst ethnic groups worldwide who are meant to hand over their own culture to the next generation and present it.

I will again cite an example from Africa that I have been deeply engaged in. The figure 2 is the royal palace of the Bamun kingdom located in uplands area of Cameroon. It was designed and built about 100 years ago by King Njoya, who came to power at the end of 19th century. In recent years, part of the palace has been refurbished as the royal palace museum and is open to the public. The first floor is still used as the

Figure 2. Bamun Royal Palace

place for the king to see people, while the second and third floors house the museum, which works as a living museum where artefacts on display are brought out and actually used for each ceremony, and then put back. Likewise, to display artefacts that had been stored in the ancestral shrine, the adjacent Bafut kingdom has converted the main building of the palace, built by Germans during the colonial period, into a museum and opened it for the public.

In Zambia in southern Africa, major ethnic groups vied with one another to develop a new festival of their own under the slogan "Let's Start a New Tradition" in the 1980s. Originally, there were hardly any festivals led by ethnic groups in Zambia, barring the Royal Barge Procession Festival of the Lodzi kingdom in the country's Western Province. The king of Lodzi has two royal palaces, one on the bank of the Zambezi River and the other on the river island. According to the variation in water levels in the Zambezi River between the rainy and dry seasons, the king along with his servants annually moves between the palaces by loading the royal assets onto big boats. This is a very large-scale and relatively old festival. To compete with it, the ethnic group called Ngoni in the Eastern Province revived a festival called Nchwala (Figure 3), celebrating the first fruits of the year, in 1980. The ensuing years have seen a rise in the number of festivals, including one called Kulamba (Figure 4) [harvest festival] started in 1984 by the ethnic group Chewa and another called Twimba (Figure 5) [rain-calling festival] started in 1988 by the group Nsenga. I attended the first Kulamba and witnessed the creation of a novel festival in which each local chief presented to the king a

Figure 3. Nchwala Ceremony, Ngoni People, Zambia

Figure 4. Kulamba Ceremony, Chewa people, Zambia

Figure 5. Twimba Ceremony, Nsenga people, Zambia

masquerade dance, which originally took place during a funeral, and a women's dance, which was originally a rite of passage into adulthood for women, under the slogan "Let's start our tradition". At that time, while talking to the villagers, I joked that if an anthropologist came to see it in 50 years, he/she would think this festival is a traditional one. Today, Kulamba is called the Chewa traditional ceremony and is an annual event held on the last weekend of August. In contrast, Twimba is a completely new festival that the king of the day himself established, collecting songs and traditions about rainmaking

5

from the elderly people and drawing up the programme of the festival from scratch. What interests me is that these new festivals differentiate themselves from others, by the time of the year they are held in and the implications they have—Ngoni's Nchwala is a ritual for celebrating the first fruits of the year, so it takes place during the rainy season; Chewa's Kulamba is a harvest festival, so it takes place at the beginning of the dry season; and Nsenga's Twimba is a rain-calling festival, so it takes place at the end of the dry season. This difference in time stems from the fact that otherwise the festival would not get a lot of TV coverage and villagers would not be able to request the pleasure of the president and relevant minister's company, thus missing the opportunity to make important requests. Although the government has not directly granted subsidies, it supports these movements by ensuring that the minister attends the festival and by providing transportation for mutual visits between neighbouring kings and chiefs. As a result, of the 73 recognized ethnic groups in Zambia, almost all have a unique festival today.

This trend of festival creation slowed down in the 1990s. In the late 1990s, ethnic groups began to compete with each other in building museums meant to exhibit their cultural properties. Since a festival is a transient event, a movement arose to permanently exhibit their heritage used in their festivals in a place nearby. The first one built was the Choma Museum, dedicated to preserving the Tongan culture of the Southern Province, followed by the Nayuma Museum, which the Lodzi, who carry out the Royal Barge Procession Festival, established next to the palace on the riverbank. The third was the Motomoto Museum, which stores materials related to the Bemba of the Northern Province, originally collected by a Catholic priest named Jean Jacques Corbeil. This museum became a national museum in 1974. Currently, however, it is strengthening its function as a community museum for Bemba people. Besides these, new museums are being established one after another in many parts of the nation. Among them is the Nsingo Community Museum, which was built by Ngoni people who, as we have seen, revived the Nchwala festival. It was built by converting the hall they had purchased from the local authority. After 10 years of work, it was opened in March of 2018.

The same trend can be seen amongst the Chewa. The gule wamkulu dance performed by the Nyau, a masquerade society observed within the Chewa society—of which I am a member—was along with the Makishi, a masked dance performed along with the circumcision ritual inherited by the Luvale in Zambia, and the Japanese Kabuki inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (UNESCO Representative List for short) in 2005. This led the Chewa and Luvale to put in motion a plan to build a museum on their festival site, and the blueprints have already been developed. Twenty years ago, when I started the investigation, the masquerade dance tradition of the Chewa group was largely unknown outside Zambia, so my heart is too full for words. What concerns me is that the Chewa and Luvale are rather exceptional as they are the only societies with a masquerade tradition in Zambia. What impact does the fact that only masked dances in these societies were inscribed in the UNESCO Intangible Cultural Heritage List have on dances in other ethnic groups in the future? I am currently watching with considerable uneasiness where the UNESCO Representative List—an authoritarian system that introduces a hierarchy between cultures—will lead to. Be that as it may, institutions such as the World Heritage List and Representative List, in this way, stimulate the competition for museum construction amongst ethnic groups in

Zambia. If this situation persists, all ethnic groups will have their own museum within five to six years from now.

The important point is that audiences assumed by ethnicity-based museums are local residents rather than tourists, and the museums aim to nurture pride in the ethnic cultures of these residents and promote their succession. That said, for the majority of residents as well as parties who are trying to implement the museum construction plan, this instrument, the so-called museum, is far from familiar. How can museums take root in communities? Having felt that this was a major challenge, in August of 2019, I held a workshop for Ngoni villagers who had been involved in the opening of the Nsingo Community Museum in 2018.

The Nsingo Community Museum was established with guidance from the National Museum curators. None of the villagers had seen a museum before. Amongst the villagers who participated in the workshop, the words of two elderly men particularly impressed me—in response to my question as to why they thought they would join the museum development, one said, "If I die, all the knowledge and skills that I have will die with me. If I bring in tools here and have the museum staff document how to manufacture and use them, the knowledge and techniques will survive to reach future generations. Therefore, I brought my tools here and had them document my testimony on cards"; and in response to my question on whether there was any hesitation in bringing and displaying the tools he has always used in the museum, the other answered, "My tools remain mine even if they are brought to the museum". I was moved by the fact that the villagers understood the role and potential of the museum deeply and more accurately. It was a valuable opportunity for me to understand the potential of the museum rooted in the community.

Ethnicity-based Museums and its Networking

The development of a museum by each ethnic group is, in principle, a welcome movement in that it serves as a device for each group to manage and represent its own culture. It is only when people take pride in themselves and their culture that they are able to overcome, by their own will, the various challenges they face. Therefore, I believe that such a movement must be supported. However, it can have an adverse effect if the ethnic pride thus built leads to the formation of an exclusionary and narrow-minded ethnic identity. It is, therefore, necessary to keep open activities for the world at large and secure a path that may lead to the formation of a broader and more inclusive identity. The National Museums Board located in Zambia's capital Lusaka supports the growing movement to construct a museum in different parts of the country; it has started a campaign to build a network between ethnicity-based museums and a group of national museums. In view of these considerations, I personally support these movements by adding various projects carried out by the National Museum of Ethnology to the network.

In concrete terms, the National Museum of Ethnology annually invites 10 curators—one each from 10 countries—and provides a training programme entitled 'Museums and Community Development', entrusted by the JICA (Japan International Cooperation Agency). This year marks its 26th edition, and we have accepted a total of 269 trainees from 61 countries and regions. From Zambia, 18 trainees have completed the programme, including this year's. In Zambia, curators who completed the training in Japan have become instructors themselves and held a workshop for museology almost every year for domestic curators who cannot come to Japan. In these workshops, they invite curators from national and prospective community-based museums to share skills and experience

as well as databases, and are in the process of building a system that can share domestic festival information in Zambia, as well as information on collected materials in Zambia and in museums of neighbouring countries. These efforts can be interpreted as efforts to recognize one's own culture and the expansion of common cultures that transcend ethnic and national borders, and to form a broader and more inclusive identity. The role of museums as instruments for constructing a new culture that is rooted in a community or ethnic group while based on a more inclusive conception of identity will become even bigger in the future.

The history of public museums began with the establishment of the British Museum in 1753 (opened in 1759). Today, 260 years later, I believe we are at the first major turning point in the history of museums, as seen from future generations. The traditional unidirectional relationship the museum bears with its collection's source communities, that is, the museums collect, study, and exhibit items under the authority of sciences, no longer holds. This is because there is a call for bidirectional and multidirectional joint activities to be implemented between the museum and its users as well as people in societies whose assets have been collected and displayed in the museum.

I have introduced this role of museums using the phrase "museum as a forum", which was first used by art historian Duncan Cameron along with another phrase, "museum as a temple", in an attempt to classify the role of museums and art galleries in 1972 (Cameron 1972). "Museum as a temple" denotes a shrine-like site people visit to worship reputed treasures, while "museum as a forum" denotes a site where people encounter unknowns and from which a debate begins. Mr Cameron also describes the temple as a product and forum as a process.

Most of these instruments, the so-called museums, were established during the colonial period and are authoritarian in nature as they store the cultural heritage of others, an undeniable characteristic of being a child of colonialism. Meanwhile, as seen previously, the number of this instrument is rapidly increasing today on a global scale. In view of its proliferation all over the world, we must find a way to use it in a different and more positive manner. What curators are doing in many parts of the world now is precisely that—an attempt to explore "new usages of the museum". The idea of "museum as a forum" or as a site of succession for intangible cultural heritage is nothing but one such approach. The idea is to use museums not merely as a repository of past items or an instrument of one-sided representations but also as an instrument that brings diverse people with different interests together, encourages their mutual interactions, and helps to raise their awareness so that they creatively promote their traditional culture and develop a new culture or society. It is safe to say that, today, museums are experiencing great stirrings of a move in this direction.

Of course, I think that not all of you here today are curators. However, in present circumstances, where there is a growing recognition of the value of intangible and tangible cultural heritages as the core for forming the cultural identity in a community, collaboration and joint creation with each community is absolutely necessary if you are to participate in the preservation, promotion, and utilization of the intangible cultural heritage, including the utilization of the local museum.

Succession of Memory

That said, honestly speaking, I myself feel that there are limitations to this role of museums. This may sound odd, but I was in Miyako, Iwate Prefecture, on the day of the

2011 Great East Japan Earthquake. I had stayed in Miyako the day before, and the earthquake hit the next morning when I had left the city and arrived in Kuji town. I then moved to Morioka, the seat of the prefectural capital, and took shelter in a hotel lobby for three days. What I mean to say is that the earthquake was not someone else's problem. After the tragedy, I set up a reconstruction assistance committee for large-scale disaster in the National Museum of Ethnology, and by sharing roles with my colleagues, I was engaged in activities of securing damaged tangible folk materials, assisting in the reconstruction of the intangible cultural heritage, i.e. local performing arts, particularly in terms of securing performance places for them and ensuring the succession of the memory of the experience of this disaster. All these activities continue even today.

I heard some people say that performing arts should be left out of consideration after the earthquake, when many people were victimized. In fact, however, festivals and performing arts were actively conducted for commemoration in the affected areas for a year after the disaster, more so than usual. They were meant partly to repose the dead souls, but I often heard voices saying that without a festival, there would be no opportunity for scattered villagers to come together in affected areas. The figure 6 shows the Toramai dance (tiger dance) during the Summer Port Festival in Kamaishi, held on 17 July 2011, four months after the earthquake. On a stage with a banner reading "The reconstruction of Kamaishi begins from here!!", toramai, a practice that has been handed down in this region, was performed. On the background, you see piles of debris, and in this debris, Toramai was performed powerfully. It was a moment that made me realize the

Figure 6. Toramai Dance (Kamaishi)

critical significance, the importance of the intangible cultural heritage handed down by their ancestors for the persistence of the community and survival of humanity.

Since then, I have been thinking about what the instrument called museum, to which I belong, i.e. the instrument for culture succession, can do in the circumstances after an unprecedented earthquake and tsunami disaster. I believe that it is a mission of our generation that lived through this earthquake to convey the experience and memory of it. As I visited areas affected by the earthquake and tsunami, I realized that "the shrine remained unaffected", although settlements were severely damaged by the waves, with ample examples of it in many coastal areas, from Aomori to Iwate, Miyagi, and Fukushima. These shrines served as landmarks for evacuation during tsunamis, and during this particular tsunami, they did play the role of an evacuation centre.

What first caught my attention on my trip to Tōhoku was Tsukiyomi Shrine and Itsukushima Shrine—two merged shrines—in Ryoishi, next to Kamaishi City in Iwate Prefecture. In the flatlands below these shrines, everything was washed away with only debris left. In the place above the flatlands where the two shrines merged, the tsunami had hit just below the worship hall, sparing it from damage.

It seemed to me that the location of the shrines had taken into account the experience of past tsunamis. This led me to create a database for stone monuments, temples, and shrines in which the memory of tsunamis was inscribed. This database factors in the role of the museum as a forum and is designed for locals to save information on familiar

shrines and monuments as well as experiences of tsunamis, so that these can be handed down to future generations. The database now covers not only the Tōhoku region but the entire area from Hokkaido to Ishigaki Island, Okinawa Prefecture. Workshops have been held in various places, and locals have participated in the development of a database as a memory repository.

The database runs the risk of becoming outdated and getting ignored when there is a technological innovation—this is a project that was based on the idea that the database can be inherited as long as there is National Museum of Ethnology and the Museum takes care of it. However, as I mentioned previously, only 265 years have passed since the birth of the British Museum as the first public museum. We cannot help but say that the museum is an instrument still in need of experimental validation. We do not know how long it is going to last. Compared with the museum, schools will last as long as humans persist. In other words, schools are the ultimate instruments for reproduction and, I believe, hold the key to the succession of memory handed down in the local community from generation to generation. Thus, for the development of the database for the memory of tsunamis, collaboration with local schools is the top priority.

Fortunately, this database development has already been featured in textbooks used in several elementary and junior high schools, and is gaining momentum.

I would like to conclude my talk by stating that the key to the succession of intangible cultural heritage is to get local schools, that is, children who will lead the next generation, involved in this endeavour.

References

Cameron, Duncan F. (1972). The Museum: A Temple or the Forum. Journal of World History 14 (1), 189–202.

Kenji, Yoshida. (2014). Bunka no Hakken [Discovery of Cultures]. Tokyo: Iwanami Shoten. (Original Work Published in 1999).

Articles

Session 1

Community Development

-ICH and Regional Development

Safeguarding Endangered Language as a Component of Community Development: A Case of Hudhud Chants

Lourdes Z. Hinampas[1] and Jeslie O. Del Ayre[2]

[1, 2] *Commission on the Filipino Language, Philippines*

Hudhud is an oral narrative traditionally chanted in the rice field and in the village during funeral wake. It embodies the customary laws, religious beliefs, traditional practices, and reflects the importance of rice cultivation in community development. With its inscription in the UNESCO Representative List of Humanity, several safeguarding strategies were initiated including establishment of *Hudhud* School of Living Traditions (SLT). By this program, various activities were developed consist of inclusion of teaching *hudhu*d in school curricula, research, documentation, publications, training, competition, and festivals. Despite the efforts in the community and at the national and international levels, still there was a challenge being faced by the community in the vitality and viability of the language which is the vehicle of the oral tradition. Yattuka, one of the languages of *hudhud* was reported by the Ifugao Cultural Heritage Office (ICHO) as endangered. To address the concern, the community together with the ICHO, the National Commission for Culture and the Arts (NCCA) and the Commission on Filipino Language (CFL) are developing a collaboration to safeguard the Yattuka language through the SLT and the *Bahay-Wika* focused on language revitalization. This paper discusses the SLT program, implementation processes, results and outputs, including the challenges of the program from 2004–2007. It will also present the *Bahay-Wika* program and its importance in safeguarding ICH and community development.

Keywords: Hudhud, intangible cultural heritage, Bahay-Wika, language revitalization

1 Background About *Hudhud*

Hudhud is an oral narrative traditionally chanted in the rice fields and villages during funeral wake in Ifugao, a landlocked watershed province bounded by mountain ranges in northern part of the Philippines. It is politically divided into 11 municipalities, namely, Aguinaldo, Alfonso Lista, Asipulo, Banaue, Hingyon, Hungduan, Kiangan, Lagawe, Lamut, Mayoyao, and Tinoc. The traditional economy of Ifugao is based on agriculture, hunting, and forestry. Additional source of living are wood carvings, handicrafts, and hand-woven fabrics, which are sold to tourists. It is also known for its rich cultural heritages and traditions. One of its priceless contributions to humanity is the *payyó* (rice terraces), which was inscribed in UNESCO's World Heritage List in 1995.

Another invaluable contribution of the Ifugao people to humanity is the *Hudhud*—a non-ritual oral narrative chanted to break the monotony of backbreaking physical labour while weeding and harvesting; and more so the boredom during funeral wakes. It is also a retelling of the deeds of mythical heroes and heroines who represent the best of Ifugao

character, as well as a celebration of Ifugao wealth.[1] It is performed in three different languages: *Tuwali Ifugao, Amganad Ifugao*, and *Yattuka*.[2]

Hudhud is performed in four different situations: (1) *hudhud di ani*—harvest *hudhud*, performed during weeding and harvesting native varieties of rice; (2) *hudhud ni kollot*—haircut rite song, performed during *kollot*, the haircut rite for boys of the rich families, which is performed in *Yattuka* language only; (3) *hudhud di nate/hudhud ni nosi*—funeral chant, used to guide the soul to the abode of the dead during the wake or *bogwa* the secondary burial ritual, and (4) *uja-uj*—the wedding ritual for the rich, which is not performed anymore by the modern Ifugao. It is sung by a lead chanter *munhaw-e* or *moha-wi* who narrates the events of the story, and the chorus, *mun-abbuy*, consisting of two or more people *mun* or *ma* who finish every line with formula containing the character names, place names and rhythmic fillers. *Hudhud* is a predominantly female tradition sung by women who have passed child bearing age. In Asipulo, males join the chorus much more often than elsewhere. Occasionally male lead chanters can be met. Such chanters can either be males who mastered the art of *Hudhud* from their mothers, or who were taught by elder women.[3] There are more than 200 versions of *Hudhud*, with some 40 episodes each, and one complete narration may take anywhere from three to four days.

As time passes by, many factors contributed to the decline of the chanting of *Hudhud*. One of such is the rise of new generations more inclined to modern practices and considered traditional practices primitive. When technology was introduced, it has also changed the way of planting in rice terraces and observance of funeral wakes. *Hudhud* chanting was then the most usual way to ease the hardship and fatigue of farmers caused by weeding and harvesting of rice and to keep them awake in funeral wakes. It has been replaced by radio, television, and mobile phones. As a result, the interest of the young generations declined, and it was seldom performed in its traditional contexts of rice weeding and harvesting, wakes and burials, and cutting of hair.[4]

Hence, the National Commission for Culture and the Arts (NCCA)–government agency mandated to conserve, promote, and protect the nation's historical and cultural heritage–has to identify, develop, and implement strategies that will address the issues of cultural transmissions, and also instill the value of culture, so that the practices of traditional culture and safeguarding intangible cultural heritage (ICH) will be significant and compatible with current social practices.

2 Safeguarding Efforts Since 2001

In 2001, *Hudhud* has gained international recognition when it was declared by United Nations Educational, Scientific, and Cultural Organization (UNESCO) as Masterpiece of

---

[1] National Commission for Culture and the Arts. (2005). Hudhud Multimedia Packet. Manila: NCCA.
[2] Klimenko, S.B. and Stanyukovich, M.V. "Yattuka and Tuwali Ifugao Hudhud: Yattuka, Keley-I, and Tuwali Ifugao Interference." Downloaded from Academia.edu. p. 585.
[3] Stanyukovich, M.V. (2013) "Epics as a Means to Control Memory and Emotions of Gods and Humans: Ritual Implications of Hudhud Among the Yattuka and Tuwali Ifugao" in Revel, N. (ed.). *Songs of Memory in Islands of Southeast Asia*. Cambridge Scholar publications, Newcastle-upon-Tyne. p. 168.
[4] National Commission for Culture and the Arts. (2008). Safeguarding and Transmission of the Hudhud Chants: Detailed Report of Activities. Manila: NCCA.

the Oral and Intangible Heritage of Humanity and International, and in 2008 it was inscribed in Representative List of the Intangible Cultural Heritage of Humanity, and awarded Arirang Prize by the Republic of Korea. It was also declared a National Cultural Treasure of the Philippines by the National Museum of the Philippines in 2001 and a Provincial Cultural Treasure by the Ifugao province in 2007.

The recognitions given to *Hudhud* at national and international levels further strengthened the commitment of national and international institutions to sustain the safeguarding of one of the notable intangible cultural heritages. In 2003, UNESCO/Japan Funds-In-Trust for the Preservation and Promotion of the Intangible Cultural Heritage extended financial support to implement the action plan and sustainable programs developed by NCCA. The action plan it created focused on four areas: education, research, publication, and promotion.

The program ran from 2004–2007 and was managed by NCCA Intangible Heritage Committee (NCCA IHC) in cooperation with the Provincial Government of Ifugao (PGI) and Department of Education (DepEd-Ifugao). These are the key institutions in the province responsible for policy-making and education. Ifugao Intangible Heritage Executive Committee (IIHEC) was also created. It was composed of local experts representing municipalities in Ifugao, representatives of National Museum of the Philippines (NMP), and PGI. Culture bearers, chanters, and practitioners from the community who are directly connected to the ICH concerned were also tapped to take part.

NCCA established *Hudhud* School of Living Traditions (HSLT) in the community and in different elementary schools in Ifugao. The concept of HSLT was derived from the concept of School of Living Traditions (SLT) established by NCCA since 1995. Over the years, there has been a number of SLT among different ethnolinguistic groups in the Philippines. NCCA developed the concept of SLT defined as, one where a living master/cultural bearer or culture specialist teaches skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical demonstrations. The site may be the house of the living master, a community social hall, or a centre constructed for the purpose. But the concept of HSLT was designed to address the need not only to safeguard the continued practice of *Hudhud* chants but also to encourage its transmission to young Ifugao.[5]

On the first year of its implementation, only five (5) HSLT were established. Although *Hudhud* chanters conduct their own non-formal classes, they are assisted by volunteer public school teachers of Ifugao. On its second year, the HSLT expanded to accommodate more students interested in studying the chant. The volunteer teachers also underwent intensive training; eventually they become the teachers of *Hudhud*. Teaching guides for teachers and students were also developed. As part of the tripartite agreement, the PGI provides financial assistance annually to support HSLT operations while DepEd-Ifugao provides the needed manpower, classrooms, and facilities.

Moreover, based on the detailed report submitted to UNESCO/Japan FIT, the outcomes of the three-year program were the following:

---

[5] Talavera, Renee C. "The Role of Schools for Living Traditions in Safeguarding the Intangible Cultural Heritage in the Philippines: The Case of Hudhud Chants of the Ifugao."

Education
- 19 HSLT were established in seven (7) municipalities, Banaue, Hapao, Hingyon, Hungduan, Kiangan, Lamut, and Lagawe. Each HSLT has an average of 30 students.
- More than 1,000 elementary students trained in *Hudhud* chanting.
- Integration of *Hudhud* into the language arts curriculum in Ifugao province.

Research and Publication
- Documentation and transcription of the following: 17 narrated and chanted *Hudhud* (complete stories); one (1) narrated *Hudhud* (complete story); and one (1) chanted (partial story)
- Translation into English of three (3) complete *Hudhud* (chanted) and three stories (narrated)
- Registry of culture bearers includes 197 culture bearers (*Hudhud* chanters, high priests, ritual practitioners, etc.)
- Two children's books were published to encourage the young Ifugaos to learn the different versions of *Hudhud* through reading: *Pumbakhayon: An Origin Myth of the Ifugao Hudhud* and *Halikpon: A Retelling of an Ancient Ifugao Chant*

Promotions
- Annual *Hudhud* competitions were organized in Ifugao.
- Creation of *Hudhud* Perpetual Award as an annual recognition of performances in cultural context.
- *Hudhud* multimedia packets containing printed information, documentary, and recording. It has been distributed in 19 HSLT, 94 public and private school libraries, and in 80 local government units (80) in Ifugao, 532 municipal libraries nationwide, 100 Philippine embassies and consulates, different cultural organizations, universities, research centers, media, and selected participants in national and international conferences.
- DepEd-Ifugao organized the *Hudhud* Festival gathering at least 300 students of HSLT to perform.

The three-year safeguarding project obviously changed the nature of the initial concerns by increasing the interest in *Hudhud* and stabilizing its viability as a living tradition. Strong local support has also been the key to its success. Behind this are the local government officials, school principals and teachers, *Hudhud* chanters, and other community members themselves who worked hard to guarantee the successful implementation of programs.

When the three-year program was about to end, the PGI organized the Ifugao Provincial Council for Cultural Heritage (IPCCH). This was a concrete indicator of the program's impact in the community. Through it as well, the local government and the community could take the lead in implementing and ensuring continuity of projects already in place. Furthermore, the PGI assumed financial responsibility for sustaining HSLT and other related safeguarding activities through Executive Order 16, s. 2008.

Presently, the Ifugao Cultural Heritage Office (ICHO), formerly IPCCH, is the implementing arm of PGI in all aspects of cultural development programs in the province. They also managed the operations of SLT, wherein teaching of *Hudhud* chants to children is still practiced. Also, teaching Hudhud chants is still integrated in elementary curriculum. It is part of the subject Music, Arts, Physical Education, Health (MAPEH), specifically in Music. It is being taught from Grade 4 to Grade 6 pupils. Moreover, *Hudhud* as an oral tradition is still part of literature classes in higher levels. The *Hudhud* Perpetual Award and annual competition were considered very helpful in mainstreaming *Hudhud,* however due to funding concerns there were times it was cancelled, but is expected to be brought back once the funds are settled.

3 New Challenges in Safeguarding

Inclusions of *Hudhud* in formal education curriculum may be considered as one of the significant achievements of HSLT. On the other hand, one of the challenges faced in mainstreaming this oral tradition is to maintain the uniqueness of each version and avoid standardization which could lead to putting aside other versions. However, the HSLT pedagogical method— memorization of texts provided by the teachers, did not completely avoid these risks. In addition to this, *Hudhud* used archaic words. The young generations cannot fully understand its meaning. Also, as reported by ICHO, one of the languages of *Hudhud*—Yattuka, is being considered by the community and its speakers to be in danger of extinction. These arising concerns need to be addressed in order to continue the propagation of *Hudhud* as a living tradition.

Yattuka is spoken in Bgry. Amduntog and Brgy. Nungawa in the municipality of Asipulo, Ifugao. Based on the 2010 population census of National Statistics Office (NSO), there are about 2,700 people in these two villages–1,400 people in Brgy. Amduntog, and 600 in Brgy. Nungawa. According to their elders, children no longer learn Yattuka as their first language, only adults aged 45 and up can speak the language. In daily conversations, the languages spoken in two barangays are Tuwali, Ayangan, Ilokano, and Filipino. The elders are afraid that their indigenous language will disappear, and eventually young generations will forget their oral traditions like Hudhud chants because they are not using the language anymore, considering that one variety of Hudhud is only performed in Yattuka—the *Hudhud ni kollot.*

4 Integration *Bahay-Wika* with *Hudhud* School of Living Traditions

To address the concerns on Yatttuka endangerment, and later on the extinction of an ICH, Hudhud ni kollot, the Commission on the Filipino Language (CFL) proposed the integration of Bahay-Wika program in Schools of Living Tradition in Brgy. Amduntog and Brgy. Nungawa.

Bahay-Wika is a language immersion program that focuses on language revitalization for children from infant to five years of age and up. Total immersion in the language is performed through the interaction with native speakers of the language. The purpose of this program is to provide intensive exposure to children on basic vocabularies and traditional practices in their indigenous language.[6]

---

[6] Johnston, B., & Johnson, K.A. (2002). *Preschool Immersion Education for Indigenous Languages: A Survey of Resources.* Canadian Journal of Native Education, 26 (2). p. 108.

The goal of the program is not to "teach" children their language, rather to create an environment where language can be acquired naturally. It has been proven and considered by various language organizations in Canada, New Zealand, Alaska, and Hawai'i[7] as one of the most effective models and ways of promoting and revitalizing the language.

Bahay-Wika was launched in 2018 in the Ayta community in Bangkal, Abucay, Bataan where Ayta Magbukun language is spoken. Ayta Magbukun is one of the Philippine languages which is severely endangered. Like Yattuka, Ayta Magbukun is no longer learned by the children, it is only spoken by elders and few adults.

The emphasis of every session in *Bahay-Wika* is on the development of children's receptive and expressive skills through the interaction with the elders who are the native speakers. At the same time, this program nurtures children's cultural and personal identity.

Bahay-Wika also includes the master-apprentice program where parents (apprentice) of the children are taught by the elders (masters) to enhance their ability to speak Ayta Magbukun. In this way, the parents could continue speaking Ayta Magbukun with their children at home.

The *Bahay-Wika* is a community-driven program managed by community members, with support from CFL and local government units. The teachers who served as facilitators, elders who also join in every session served as speakers and culture bearers, their role is to interact and talk to the children; and other staff who handle the administrative aspect are all community members.

To be able to sustain the program, other community activities such as capacity building and training are conducted. The purpose of these is to capacitate and educate the community, especially the elders in developing plans and organizing community projects. These activities are the initial steps in preparing them to become independent.

5 Conclusion and Recommendation

The SLT and Bahay-Wika programs are both essential in safeguarding ICH. Through Bahay-Wika, an endangered language like Yattuka will be revitalized. For an oral tradition, it is important that the language sustain its vitality, actively used in the community, so the younger generation will understand its content and value in their culture. Also, by these programs, community is strengthened and developed because the community members are involved in implementing the activities and cultivating their own language.

Tremendous support and active participation of local government units, other national government agencies, international organizations, and most of all community members led to the success of the safeguarding and transmission of *Hudhud* chants. We advocate that, language revitalization and preservation be considered as measures of safeguarding ICH. It is important for young children to understand the language, not only the chant used in the *Hudhud*, so that they can better understand its cultural value.

The current SLT program has been proven effective in safeguarding and transmitting ICH such as *Hudhud*. The integration of *Bahay-Wika* in SLT, shall be given attention to Yattuka to ensure the transmission of *Hudhud* chant, furthermore, it will revitalize the

---

[7] McIvor, O. (2006). *Language Nest Program in BC: Early Childhood Immersion Program in Two First Nations Communitie.* Victoria, BC: First Peoples' Heritage, Language and Culture Council.

language of the community. Strong collaboration among the NCCA, CFL, ICHO, as well as the community is already in place to achieve this endeavor.

In the years since implementing SLT and Bahay-Wika program, there is a renewed drive to synergize the best of what programs both offer:

- commitment and collaboration of stakeholders (international organizations, national and local government, and most importantly the culture bearers)
- safe space where language can be taught by elders and acquired by young children
- continued practice of the *Hudhud* chants in all its rich variety and context as a mode of transmission.

It is strong belief that language revitalization and preservation efforts are key measures in safeguarding ICH. Children best preserve the ICH of chanting *Hudhud* as it is embedded in the language. Integration of Bahay-Wika in SLT shall be the groundwork for meaningful and impactful transmission of the *Hudhud* chants. The ICH of *Hudhud* rests, not only in their performances and utterances, but also in the grander scheme and symbolic power of a living tradition language owned by its flourishing community.

References

Johnston, B., & Johnson, K.A. (2002). *Preschool Immersion Education for Indigenous Languages: A Survey of Resources*. Canadian Journal of Native Education, 26 (2).

Klimenko, S.B. and Stanyukovich, M.V. "Yattuka and Tuwali Ifugao Hudhud: Yattuka, Keley-I, and Tuwali Ifugao Interference." Downloaded from Academia.edu.

McIvor, O. (2006). *Language Nest Program in BC: Early Childhood Immersion Program in Two First Nations Communitie.* Victoria, BC: First Peoples' Heritage, Language and Culture Council.

National Commission for Culture and the Arts. (2005). Hudhud Multimedia Packet. Manila: NCCA.

_____ (2008). Safeguarding and Transmission of the Hudhud Chants: Detailed Report of Activities. Manila: NCCA.

Peralta, Jesus T. (Ed.) (2013). *Pinagmulan: Enumerations from the Philippine Inventory of Intangible Cultural Heritage.* Manila: National Commission for Culture and the Arts and International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region.

Stanyukovich, M.V. (2013) "Epics as a Means to Control Memory and Emotions of Gods and Humans: Ritual Implications of Hudhud Among the Yattuka and Tuwali Ifugao" in Revel, N. (ed.). *Songs of Memory in Islands of Southeast Asia*. Cambridge Scholar publications, Newcastle-upon-Tyne.

Talavera, Renee C. "The Role of Schools for Living Traditions in Safeguarding the Intangible Cultural Heritage in the Philippines: The Case of Hudhud Chants of the Ifugao."

Tobias, Maricris Jan. "Tangible Programs to Safeguard Philippine Intangible Heritage." https://ichcourier.ichcap.org/article/tangible-programs-to-safeguard-philippine-intangible-heritage/

https://ncca.gov.ph/school-of-living-traditions/

https://www.dilgcar.com/index.php/2015-07-10-09-25-49/province-of-ifugao

Casting Ethnicity into Material:
Cultural Identity and Tourism Consumption of "Zang-yin (Tibetan Silver)" in Southwest China

LI Fei

Institute for Non-orthodox Chinese Culture, Sichuan University, China

"Zang-yin" (藏銀), known as "Tibetan silver", has become a very popular material label and gained a remarkable commercial success in the current ethnic crafts and souvenirs market of China. However, what "Zang-yin" refers to still waits to be explored. From a synchronic point of view, this paper aims to examine how "Zang-yin" both as a tangible "material" and an intangible "representation of material" in tourism industry, reflects the complicated interweaves between materiality and ethnicity in the imagination and identity practice of the multi-ethnic China. From a diachronic perspective, this paper explores the manifold social construction process of "Zang-yin". In details, (a) how the traditional handicraft of silver alloy making was created by ancient Tibetan artisans to express their culture; (b) how the name and material of "Zang-yin" developed and changed in the long-term interaction process between Tibetan and the Dynasties of China's Inner Plains, and then took on its historical character of "impurity"; (c) how "Zang-yin" was reconstructed, appropriated and generalized as a general material category and a successful commercial strategy to pursue profits through the "social alchemy" of material in the mass tourism era; (d) how those memories, narratives, material making and consumption about "Zang-yin" in different communities were integrated into, and in turn reflected the imagination and construction of the multi-ethnic relationship in contemporary China.

Keywords: ethnic identity, material, tourism, Zang-yin (藏銀, Tibetan silver)

Introduction: Story of Material

Over the past several decades, issues of "material" and "materiality" have become an indispensable dimension for ethnographic studies and theoretical explorations of ethnic crafts and souvenirs. In his pioneering studies on ethnic crafts and souvenirs of "the Fourth World", Graburn, an American anthropologist, finds that cultural outsiders rarely care about materials of ethnic crafts, which, to makers, are usually one of the most significant elements.[1] In fact , materials are not like other factors of an ethnic handicraft or souvenir , such as symbol, motif, design theme, pattern, color, or size, which convey obvious symbolic significance at the first sight, but they also carry comprehensive cultural meanings no less than any other factors .

Based on that, this paper focuses on the case of "Zang-yin" (Tibetan silver), aims to explore the complicated interweaves between materiality and ethnicity in China's ethnic tourism today from bilateral perspectives of diachronic retracing and synchronic analysis. It further discusses the following issues on four levels. First, how Tibetan traditional skills of silver alloy making embody their unique religious, cultural and aesthetic concepts; second, how the name and entity of "Zang-yin" take root in historical interaction between Tibetan local government and the Dynasties of China's Inner Plains, and eventually take shape in the construction process of China's nation-state in modern and contemporary time; third, how the name of "Zang-yin" becomes a profit-seeking commercial strategy

via reconstruction, appropriation and generalization, and becomes a cultural fashion through the "social alchemy" in the tourism age; last, in multi-ethnic China today, by making and consuming different ethnic materials, such as "Zang-yin", "Miao-yin (苗銀, silver of Miao people)", "Qiang-yin (羌銀, silver of Qiang people)" and "Dai-yin (傣銀, silver of Dai people)", how the social imagination and identity around "Inner Otherness", "Han and non-Han" and "Diversity in Unity of the Chinese Nation" get continuously perceived, repeatedly confirmed and eventually embodied in daily experience of individuals.

Based on the case of "Zang-yin" in China's multi-ethnic history and tourism practice today, this paper attempts to propose that material neither reflects certain social-cultural significance in a transparent or static way, nor should be seen as something secondary or subordinate—it will lose rich meanings when built into the whole objects of crafts and souvenirs. Materials, both their names and entities are social-historically constructed, thus need to be interrogated in the dynamical framework of anthropological Tourism Studies. In short, materials have their own stories to tell.

1 Name/Entity: Cross-ethnic History and Historical Narratives of Material

In China today, many kinds of ethnic crafts, decorations and ornaments made of "Zang-yin", literally "Tibetan Silver" by its name, become very popular souvenirs for ethnic tourists and the great number of fans of Tibetan culture. At the same time, it is noteworthy that there emerge some very typical social narrations about "Zang-yin", which is widely spread among the public and represents the general attitude towards "Zang-yin":

". . .Zang-yin is a kind of alloy. As for Tibetan people, it's actually "white copper" (cupronickel), or it could be understood as a kind of silver alloy only with about 10%-30% silver in it. Because Tibetan people lacked advanced technologies and devices to refine silver, Zang-yin couldn't reach a high fineness in old time. So, please don't doubt their integrity when Tibetan people sincerely told you their Zangyin decorations are "true/real silver"! The main value of Zang-yin crafts lies in their ethnic craftsmanship. (Cited from a famous Chinese website: Interactive Cyclopedia", "Zang-yin" entry) [1]

However, questions emerge: what kind of material exactly is "Zang-yin"? How did the name of "Zang-yin" come into being? Why could and should those cheap alloys be taken as the "real silver"? And how could this seemingly "inauthentic" ethnic material reflect interactive relationship among different peoples in tourism market? Hence, "Zang-yin" cannot be naturally perceived as "Tibetan silver" like what the name suggests. It should be further discussed in the ancient silver-making history of Tibetan people.

1.1 History and Historical Narratives of "Zang-yin"

On the level of material production, archaeological studies find that the earliest peak of silverware making in ancient Tibet could be traced back to Tubo (吐蕃) Empire from the 7th to 8th century. Back then, Tubo at the traffic hub of Central Asia witnessed frequent communication and trade with outside world via the highly profitable and culturally interactive Silk Road that linked China with Mediterranean. The then silverware making

---

[1] baike.com. http://www.baike.com/wiki/%E8%97%8F%E9%93%B6, 2016-10-10.

of Tubo boasted remarkable craftsmanship, pattern, figure, and style and so on, which were usually seen as a result of cross-cultural impact from China, Persia and Sassanid Empire, and so on. [2, 3]

Like gold, silver with aesthetic and practical values is also a widely treasured metallic material in worldwide ancient cultures, and, as a compound mineral, it is difficult to be mined in ancient times. To date, merely some fragmentary records scatter in Tibetan classics, such as *The Red Annuals* (*Deb-ther dman-po,红史*), *The Blue Annals* (*Deb-ther sngon-po,青史*) and *A Feast/ for Scholars (Mkhas Pavi Dgav Ston, 贤者喜宴).*The three classics all refer to the following content: exploitation of silver mines and production of silverware approximately date back to the reign of 9th king of Tubo, Tsenpo Pude Gungyal (布德貢結讚普) in the 1st century, while there is no further discussion for a lack of detailed data and evidence.[4, 5] Despite that the former classics record time-honored silver making of Tibetan people, silver is actually not their local product in Tibet history. Furthermore, the powerful Dynasties of China's Inner Plains act as Tibetan's most important silver suppliers in their long-term interaction history. Especially from Yuan Dynasty (1206–1368) to late Qing Dynasty (1616–1911), silver served as handsome awards and valuable gifts granted by Dynasties of China's Inner Plains to Tibetan local government. A large amount of silver flowed into Tibet, which increasingly became a crucial material-economic strategy for Dynasties of China's Inner Plains to strengthen their control over Tibet.[4, 6] Therefore, the tradition of Tibetan silverware making is deeply rooted in the far-reaching history of Han-Tibet cultural/political relationship.

In Tibetan, the word "དངུལ།" (Dngul) denotes both "silver" and "money". In the old times, silver was also a token of wealth and status. In traditional Tibetan society that was highly hierarchical, silver was chiefly possessed and consumed by the clergy and upper-class. However, it was really rare to the lower class like common people and serfs. Therefore, some alloys with low content of silver were made to satisfy religious, practical and aesthetic demands of folk life. Generally speaking, common traditional Tibetan silver alloys have approximately 70% copper and less than 30% silver, which were cheaper and more durable for the lower class. Hence, they were widly used for making ritual ware, ornaments and daily essentials, such as statues, shrines, jewelry, bottles and bowls. Meanwhile, "cupronickel" (白銅), a copper-nickel alloy, is often used by Tibetans as the substitute for silver in various occasions for its similar appearance and luster to silver.

From the historical perspective of cross-ethnic interaction, "Zang-yin" is apparently designated by a culturally external group—Han Chinese people. In effect, the parlance of "Zang-yin" emerged very recently, and became a comparatively fixed concept approximately in the latter half of the 20th century. In this century-long period, "Zang-yin" has some comprehensive links with another key concept— "Fan-yin" (番銀) in the modern monetary history of China.

Since the 18th century when the Qing Dynasty was forcibly intruded by Western great powers, an increasing number of foreign silver coins flowed into China from Great Britain, Republic of France, the Netherlands and Japan via colonial and trade activities. Those coins, with more advanced casting craftsmanship, more balanced size and more stable and sufficient purity, became popular among Chinese people, which quickly and heavily struck the long-existed coinage of China.[7] Relevant documents show that by the end of the Qing Dynasty, foreign silver coins in China had reached a high proportion around 43%, almost a half of the whole currency in circulation.[8] It was in this very context that

Fan-yin gained its initial meaning as "sliver coins from foreign countries" in historical documents of the Qing Dynasty.

In 1792 (56th year of Qianlong Era), the Qing Dynasty ordered Tibetan local government to organize "Baozang Bureau of Tibet" (西藏寶藏局) and establish "Snow Mint" (雪造幣廠) in Lasa City to cast "Baozang Silver Coin" (寶藏銀幣).[2] In 1793, Emperor Qianlong promulgated the famous decree "Twenty-nine Provisions for the Better Governing of Tibet, Made by Imperial Order" (欽定藏內善後章程二十九條) by way of consolidating Central Government's all-around control over Tibet in terms of politics, economy, culture, and military affairs. In this decree, the organization of "Baozang Bureau of Tibet" and casting of "Baozang silver coin" are one of the key provisions and measures in the sphere of politics and economy.

It should be noticed that, this is the first time for both Tibetan local government and the Qing Dynasty to create their own silver coins in the modern monetary history. By doing this, the Qing Dynasty both tried to defend against the large number of inferior silver coins flowing inside from Gurkha (Nepel) to exchange China's silver ingots since the 18th century,[4] and tried to consolidate its economic and political sovereignty over Tibet while defend against foreign colonial powers, especially the constant infiltration of the British colonists who coveted Tibet for a long time. [9] Meanwhile, casting of "Baozang silver coin" is also an important way for the Qing Dynasty to accumulate necessary experiences for establishing its own silver coinage in inner region to defend against the huge amount of "silver coins from foreign countries" and to safeguard the Empire's economic sovereignty. The coming-into-being of "Baozang silver coins" (宝藏银币), therefore, became a milestone of the unification of monetary system between Tibet and China's inland. [8, 10]

The Qing Empire followed the long-lasting political idea of "Tianxia" (天下觀) and the ethnic administration framework of "Han (漢)/Fan (番)" of Han Chinese people who believed that they were the center of world. Hence, the important reform of currency system carried out in Tibet is also elaborated in the same framework of "Han (漢)/Fan (番)". Therefore, "Baozang silver coin" (寶藏銀幣) is often referred to as "Fan-yin"(番银) in later Chinese documents. From then on, "Fan-yin" (番银) took on another historical meaning—"silver coins cast in non-Han areas of the Empire". It also shows the complicated meanings of this Chinese word "Fan" (番)—both as "ethnic peoples inside of the empire" and "all foreigners outside of the empire".

As a crucial measure of economic-political control, the Qing Dynasty tried to keep the standard and fineness of "Fan-yin" in Tibet consistent with that in China's inland. However, due to grave collapse of social economy of modern Tibet under internally and externally pressure, the fineness of Tibetan "Fan-yin" also decreased rapidly. According to the historical documents, its purity dived in a few decades to less than 50%–60% of that of silver coins of China's inland. Therefore, "Fan-yin" cast and circulating in Tibet

---

[2] "Baozang"(宝藏) altogether in Chinese usually means "treasure." However, based on the Qing Dynasty's currency casting and circulation system, "Baozang" here should be interpreted like this: "Bao" (宝) comes from "Tong Bao" (通寶), characters commonly used for currency casting of past dynasties; and "Zang"(藏）refers to "Xizang (西藏, Tibet)," the specific regions of silver coin casting. Just as Baoshan Bureau in Shanxi Province, and Baozhe Bureau in Zhejiang Province, "Baozang silver coin" refers to coins cast by "Baozang Bureau" in Tibet. [Refer to Boulnois, L. *Gold and Silver Coins in Tibet: History, Tale and Evolution* (*西藏的黄金和银币——历史、传说与演变*). Geng S. (trans). Beijing: China Tibetology Publishing House, 1999：246-247.

and its surroundings becomes a typical example of inferior silver coins in the modern coinage history of China.[3] Furthermore, the endless struggles among multilateral powers like the Qing Dynasty, Tibetan local government and warlords in Tibetan frontiers (藏邊割據軍閥) for fineness, right of casting and control of Tibetan local silver coins also reflect complicatedly entangled Han-Tibet relationship from the late Qing Dynasty to the Republic of China (1912–1949).[11]

From the beginning of 20th century, in the construction process of the modern nation-state of China,

"Fan" (番), the long-standing key word with multiple connotations, gradually shrunk back into the nation-state boundary of modern China, and lost its meaning of "foreign" or "foreigner". Then after the founding of the new regime in 1949, "Fan" (番) was eventually replaced by a brand-new term, "Shaoshu Minzu" (少数民族), namely "Minority people", which refereed to those Non-Han ethnic peoples according to the new socialistic ethnic policies. Under the same policy framework, Tibetan people was officially recognized as one of the 56 "Minzus" (民族), namely "Zang Zu" (藏族). Correspondingly, the historical concept Tibetan "Fan-yin" is steadily transformed into another term "Zang-yin". On one hand, the parlance of "Zang-yin"（藏銀）or "Zang-yuan" (藏元) already emerged for denoting silver coins cast in Tibet in Han-Tibet mingling areas since the late Qing Dynasty. On the other hand, the term "Zang-yin" officially took shape and spread in the whole society till the late 20th century. In the new period, some scholars who studied China's ancient coins started to adopt the concept "Zang-yin" in their works.[4] Since the 1990s with quickly thriving mass tourism and ethnic tourism, "Zang-yin" turned into a word widely known to the sphere of social consumption. During the word transmission, "Zang-yin" was firstly separated from its academic connotation "silver coins cast in Tibet in late Qing Dynasty," and won wide recognition and acquired new social connotations via the authoritativeness of academic discourse to some extent. By adding the appellation of ethnic peoples in front of the metallic material "silver", "Zang-yin" is seen as some special "ethnic material" used for making Tibetan crafts or souvenirs in Tibetan culture style. Nonetheless, some strong hint of "material impurity" consistently hovers above the name of "Zang-yin".

---

[3] Numerous classics of the late Qing Dynasty recorded inferior purity of Tibetan Fanyin. For example, Youtai, the cabinet minister resident (駐藏大臣) in Tibet wrote in 1904 (光绪三十年， 30th year of Guangxu Era) that "Four taels of Tibetan Fanyin equal to two taels and 20 grams of silver of Inner Plains" [Refer to (Qing)You, T. *Diary of Youtai's Residency in Tibet* (有泰駐藏日記), Vol. 5. China Tibetology Press, 1988: 30); and another cabinet minister Lianyu wrote in different articles in 1910 (2nd year of Xuantong Era) that "silver coins cast in Tibetan mint did not have the former character mark, and were thin and light more adulterated with copper. Unpopular among merchants, they were still forcibly used for business. Furthermore, Tibetan dollars cast in Sichuan faced an arbitrary reduction in the price. I repeatedly gave orders to stop casting, but non-Han officials merely turned a deaf ear to them." and that "silver coins cast by Bureau of Financial Administration of Tibetan local government were flimsy, adulterated with around 1/2 copper." [Refer to (Qing) Lian, Y. *Lianyu's Residency in Tibet* (聯豫駐藏奏稿). Wu, F. (ed.) Lhasa: Tibetan People's Publishing House, 1972: 111, 135].

[4] The concept of "Zang-yin" emerged as scholars' contemporary parlance for silver coins of the late Qing Dynasty cast in Tibet. Representative works include Cao, G. (1999). *Local Currency in Tibet of China*［中國西藏地方貨幣］. Sichuan: Sichuan Nationality Publishing House; Wang, H. (2007). *Local Currency in Tibet* [西藏地方貨幣]. Xining: Qinghai People's Publishing House.

1.2 Purity/Impurity: Ethnic Material and Cultural Difference

In mass consumption, the designation of "Zang-yin" as an "ethnic material" has twofold conspicuous connotations: attempt to veil and hint impurity of its material in the meantime. It leads to an ambiguous zone in-between where merchants seek huge profits. However, based on the analysis of cultural significance of material, Tibetans cherish completely different traditions, attitudes and concepts. In their traditional social life, silver alloys with low impurity are in wider use than pure silver for the deficiency in metallic silver resources. In effect, it is in the past several decades that a large number of products made from pure silver are widely manufactured for trade and practical use in Tibet.[12] Nonetheless, except the material fact of metallic silver deficiency, there are some in-depth cultural concepts that will help us transcend the simple "physical determinism" about the "material impurity" of "Zang-yin".

First, Han society in China's Inner Plains has developed a deep-rooted "silver standard" monetary system in its time-honored economic and cultural course, among which the metallic silver plays an indispensable role. In spite of dynastic changes, fine silver unremittingly provides the base and standard for economic activities and commodity trading value of the market in China's Inner Plains. As the French Tibetologist Boulnois points out that, in the old days, Han people who were highly dependent on pure silver and fond of pure silver ingots as a mode of payment found it exceedingly hard to accept any idea on substituting them with silver alloys. But for Tibetans, they never establish any "metallic standard" monetary system in history, thereby, unlike Han people, bearing no stubbornly deep-seated obsessiveness about purity of silver. Therefore, Tibetans were not actually seriously plagued by the circulation of inferior silver coins of Gurkha in Tibet in the 17th century. Furthermore, the increasingly lower purity of Tibetan "Fan−yin" in the late Qing Dynasty made Central Government thoroughly realize Tibetans' immaterial and insensible attitudes towards the purity of silver coins. This conceptual discrepancy is conducive to explanations of tremendous difficulties plaguing the Qing Empire when striving for unifying the currency system between Tibet and China's Inner Plains.[4]

Second, when Tibetan craftsmen mix other materials into valuable metals, it does not necessarily mean that the latter becomes inferior or secondary. Take well-known Tibetan traditional material "white Lima" (白利瑪) for example. "white Lima" boasts attractively silvery white appearance and luster, while it is, in nature, a kind of copper alloy. It possibly contains a small amount of silver or none. However, owing to its ancient and elaborate casting craftsmanship and sacred religious significance, it is a traditional metallic material highly valued by Tibetan people. Therefore, it is, like other Lima in multicolor, yellow, violet, and red., widely employed for making statues of Buddha and ritual utensils, embodying superb casting craftsmanship of Tibetan craftsmen, and Tibetan unique religious concepts and worship of holy, mysterious and glorious Buddha.[13]

In brief, material concepts of "purity" and "impurity" should possibly not be simply located in the knowledge system of modern metallurgy that judges them by scientific standard and precise measurement. The impurity of "Zang-yin" should be seen as a set of unique local knowledge of traditional Tibetan society, reflecting Tibetans' special lifestyle, and religious and aesthetic sentiments.

2 In the Name of "Zang-yin": Mass Consumption and Social Alchemy of Material

Based on the above analysis, "Zang-yin", both as a material and as a material concept, witnesses a historic creation in the multi-layer and complicated course of the society. During that process, the Qing Empire suffering from pressure of external colonialism and crisis of internal administration, was passively involved in a worldwide capitalism system in construction; Tibet was more closely integrated into the reign of the Qing Dynasty. Different in speed and extent, both Han society in China's Inner Plains and Tibetan Society on the frontier inevitably stride into the irreversible process of modernization.

It should be highlighted that the pair of concepts of material "purity/impurity" in the case of "Zang-yin" in this paper is not borrowed from the anthropologist Douglas's interpretation of "purity". Douglas in her book *Purity and Danger* presents an analysis of material "purity/impurity" and "clean/dirty" that is greatly endowed with binary connotations of "divinity/secularism".[14] However, "purity" in this paper denotes a material intermingling, especially mixing low-value material into high-value one, and represents a value criterion for depreciation and loss. In the context of tourism consumption, it is precisely the material mark of "impurity" that plays a crucial role underlying "social alchemy" effect embodied by "Zang-yin".

2.1 Commodity Transformation of Ethnic Symbol

In present China's market of ethnic crafts and souvenirs, "Zang-yin" has become an unusually prevalent material label. Various goods are manufactured, and ready for trade and consumption in the name of "Zang-yin," and possess a considerably sizable market share. Hence, tourists can purchase a variety of products and ornaments made from "Zang-yin" in the "right" places, such as Barkor Street (八廓街) in the old town of Lasa (拉萨) City, ancient gold-silver workshop "Tashigyetsal" (扎西吉彩) in Shigatse (日喀则) City, the famous "Tibetan Street" (藏民街) in Chengdu City (四川省成都市, the provincial capital of Sichuan Province), and, unsurprisingly, scenic spots in other places like Beijing (北京) City, Lijiang City (丽江) and Dali (大理) Prefecture in Yunnan Province, and even the distant Sanya City (海南省三亚市, Hainan Province). Therefore, "Zang-yin" is ubiquitous in any place where there are souvenir stands and retailers. However, people hardly know what kind of material "Zang-yin" exactly is. Driven by the consumerism logic, "Zang-yin" becomes a wavering signifier that is rather sketchy and all-inclusive.

To Han people, "Zang-yin" sounds like some silver or silverware with Tibetan characteristics created by Tibetan people, and is usually cheaper than "real" silverware. But to Tibetan people, it traditionally refers to silver alloys where the content of copper and other constituents are usually more than silver for a deficiency in metallic silver and Tibetans' unique metallic casting craftsmanship in Tibetan history. Nowadays when pure silver is no longer difficult to acquire, traditionally ancient "Zang-yin" is rare with its casting craftsmanship on the brink of vanishing. Additionally, owing to the close historical interaction between Tibetan regions and Nepal in multiple fields like religion, culture and trade, many ancient and present Buddhism utensils and artware made from "Zang-yin" are, in effect, cast by Nepalese craftsmen. Also, in the present commercial district of Taiyang Island (太阳岛) in northern Lasa City stand numerous silverware workshops owned by Bai (白族) silver craftsmen from Dali (大理) Prefecture, Yunnan (云南) Province. They or their ancestors who came to Tibet via Tea-Horse Road possess a sizable market share in the production and sale of "Zang-yin" by superb craftsmanship and excellent reputation continuously built. To retailers engaged in trade of ethnic crafts

and souvenirs, "Zang-yin" as a chief source of profit could hence be any cheap metal, alloys or other materials similar to silver in terms of appearance and luster, such as tin, nickel, tin-lead alloys, cupronickel, galvanized iron, or even resin plated with silvery appearance—only if they can bring about handsome economic profit in the name of "Zang-yin".

Therefore, tourists and ordinary consumers can purchase a variety of commodities in the name of "Zang-yin," which are expected to have certain common characteristics of "Zang-yin".[1] For example, they should be silvery but not too glittering, better with some black marks to achieve a greater extent of antiquity and mystery. The surface should not be too sleek, reflecting the simple and unsophisticated metallic processing craftsmanship of national minority. In terms of the contour lines, ware should explicitly embody Tibetan people's unique pattern, style and aesthetic beauty at first glance, regardless of the size. They are generally mounted with turquoise, coral, amber, or crystal as ornaments, and unlikely with diamond. Also, the majority of common decorative patterns and symbols originate from basic creeds of Tibetan Buddhism, such as lotus, vajra (金剛杵), the Six Syllable Mantra (六字真言), and character "卐" or "卍" (萬字符). Purchase price of "authentic" or "fake" ware or ornaments made from "Zang-yin" may vary to a great extent, which depends on a series of relevant elements, including manufacturer, purchase location, commodity exhibition sites, purchaser's knowledge background and aesthetic taste, and some more profound social and cultural concepts restricted by era and relevant to crafts of national minority and their value.[1] Nonetheless, "Zang-yin" has, in effect, become one of the most successful commodities and tokens of Tibetan culture in China's tourism market.

As it points out above that material "impurity" is a crucial label deeply located in social memory and discourse system about "Zang-yin", formation of "impurity" of "Zang-yin" as a historical fact and memory, from the perspective of Tibetan culture, is attributed to interwoven influence of multiple elements, including the deficiency in metallic silver of ancient Tibet, local knowledge of Tibetan silver making tradition and craftsmanship system, Tibetan people's unique daily experience, religious attitudes and aesthetic needs, and long-term Han-Tibet interaction in politics, economy and culture. However, in present era of tourism industry, "impurity" of "Zang-yin" witnesses the gradual loss of the above pluralistic historical memory and cultural connotations, and it is reconstructed into some code boosting commodification of material transformation, and a conceptual tool for pursuing commercial profits.

2.2 Formation of Ethnic "Material Genre"

On Wuhouciheng Street (武侯祠橫街) in Chengdu City, Mr. Tsewang (澤旺) from Kangding (康定) City in Sichuan Province runs a shop specialized in retail and wholesale of ornaments with Tibetan characteristics. Similar Tibetan-owned shops specialized in ethnic and religious crafts and souvenirs hold more than a half share of neighboring business. In recent years, this "Tibetan Street" known far and wide develops into a "Tibetan Block" in larger scale extending from Temple of Marquis to the whole surrounding area of Southwest Minzu University(西南民族大學), by abundant resource of tourists attracted by its surrounding: international tourist spot Temple of Marquis. In Mr. Tsewang's shop,various ornaments made from "Zang-yin" including rings, necklaces, bracelets, Tibetan amulet in casket (嘎烏盒), usual amulets (護身符), hair clasps, small-scale statues of Buddha, oil lamps (油燈盞), teacups, bowls and chopsticks occupy near

70% of commodities. Except the disparity between wholesale and retail price, and regional difference in customer source, cultural interaction in consumption behavior of "Zang-yin" is more significant. First, ordinary Han and other non-Tibetan tourists prefer daily ornaments with Tibetan characteristics that fit their habits like rings, necklaces and bracelets to "Tibetanized"(藏族化) ones like Tibetan amulets in casket, usual amulets, hair clasps and statues of Buddha, which reflects the underlying yardstick of boundary awareness of culture identity. Second, unlike Tibetan or Han wholesalers who replenish their stock from here on a long-term basis, almost every ordinary tourist inquires that if the material is "silver" during selection. The shop owner Mr. Tsewang then explains that it is "Zang-yin" or "silver ornaments with Tibetan characteristics." His customers either doubt it without getting to the bottom, or readily accept it, neither of which affects the following haggle over the price to further transact or cancel the deal. "Culture Otherness" and "Foreground" contexts respectively set in "Tibetan Street" and ethnic tourism block establish and consolidate the cultural advantage of Tibetans as Minority here, and dominate consumption expectation of tourists to a great extent. Mr. Tsewang as a Tibetan has the legitimate power of discourse interpretation of "Zang-yin", and establishes a safety valve regulating potential conflicts of ethnic cultures by his flexible grasp of tourists' psychology and trade skills in the micro-context of daily life. Therefore, more in-depth issues underlying "Zang-yin" have transcended rhetoric question "purity or impurity" or "authentic or fake" and are directed at the formation logic of "material genre" of ethnic materials.

By the assembly of certain ethnicity and materiality, the social course of manufacture and consumption of modern "Zang-yin" constructs a new material form, and embodies intrinsic paradoxes between "ethnic" and "non-ethnic," and between "authentic" and "inauthentic": as a proper name, "Zang-yin" realizes ethnicalization of general metallic silver, which unveils certain crucial historical and cultural attributes of Tibetan silverware making tradition. In this sense, "Zang-yin" reflects "authentic" value of material in accordance with "internal insight" of ethnic culture. However, as a general name in the market of tourism consumer goods, it is appropriated for glossing over inferior or counterfeit goods to a great extent. As a commercial strategy, the parlance of "Zang-yin" is conducive to the transformation of historical material attribute of "impurity" to a tool for pursuing profits, while prevalent inferior or counterfeit goods are apt to incur distortion and misunderstanding about Tibetan culture, thereby making "Zang-yin" not only "non-ethnic", but "non-authentic".

Based on the enlightening concept of "social/socio symbolic alchemy" borrowed from Bourdieu,[15] it is more distinct that the huge success of material legend of "Zang-yin" is attributed to contest and manipulation of historical narratives and cultural imagination revolving around "Zang-yin" by multilateral powers like commercial capital, mass media and even the academic circles. On one hand, social alchemy of "Zang-yin" consolidates the material Zang-yin's cultural token of "Otherness." On the other hand, it effectively evades detailed enquiry about Zang-yin's materiality formation and doubts over its impurity. Therefore, it is essential to thoroughly introspect how the concept of "Zang-yin" is created, appropriated and further generalized to a "magical word" in modern market of ethnic crafts and souvenirs. It is even more crucial to realize how the construction process of social concept of "Zang-yin" in turn stimulates the emergence of a large number of material entities "in the name of Zang-yin" in reality,[16] and the brand-new material genre

of "ethnic material". Meanwhile, a new model of culture perception in multi-ethnic China is thereby under construction.

To summarize, in the case of "Zang-yin", there are two basic prerequisites for the exertion of "social alchemy" effect: firstly, historical changes, dislocation, appropriation and reconstruction between the name and flexible entities of "Zang-yin" have built up an indispensable basis for manipulation of the value of ethnic culture and commodity in today's tourism market; secondly, it has a close intrinsic correlation with imagination of "Inner Otherness" of a multi-ethnic country and construction of consumers' self-identity. As the anthropologists of tourism Salazar and Graburn reveal that consumption of ethnic crafts and souvenirs signifies imagination of different groups and places via material, which is deeply rooted in complicated relations of social power, it is, therefore, by no means a purely neutral practice behavior.[17]

3 Imagination of Multi-ethnic China: Beyond the Case of "Zang-yin"

Since the 1980s when mass tourism gradually emerged in China, it is recognized at the very start that the development of ethnic tourism shoulders significant missions to stimulate economic progress of national minority regions and embody the policy of national unity.[18] Ethnic tourism provides a new means for particularly Han with more than 90% population of China to go to remote ethnic regions, and learn different national minorities and their cultures. Furthermore, based on the theory of an Australian scholar Morris, manufacture and consumption of ethnic crafts and souvenirs signify the construction of a "national image space" [19] in the administrative territory of a country. Hence, correlation of material with ethnicity inside nation state realizes spatialized and visualized imagination and representation. Therefore, ethnic crafts and souvenirs become a crucial material carrier and medium for bearing the imagination of multi-ethnic China and advancing cross-ethnic cultural interaction. In the case of "Zang-yin", integration of rich ethnic peculiarities and mass trend creates a novel culture experience, and turns intangible "Otherness" materialized/ substantiated for consumption. The accompanying problem is, in the "multi-national image space" of present China, there is considerably diversified "Otherness" that provides consumers with cultural imagination beyond daily life and of ethnic peculiarities, but ethnic tourism industry can by no means promise to provide equal opportunities for the transformation of every ethnic culture into highly profitable cultural commodities. Inside nation state, the mechanisms and limitations for transformation between imagination and consumption of "Otherness" are rooted in some deep structures of society and culture in both history and present age.

3.1 Transformation and Limitation: Between Ethnicity and Commodity

The commercial success of "Zang-yin" not only triumphantly represents splendidly outstanding Tibetan culture, but unveils that historical/cultural discrepancy among different national minorities induces varied genres and sequence of "Inner Otherness" imagination, and is transformed into the reality discrepancy of social/economic situations in tourism industry.

For instance, to the majority of Han tourists, Miao people (苗族) and Dai people(傣族) are comparatively typical type of romanticism; Menggu people (蒙古族), Kazak (哈薩克族) people and Wa people (佤族) are robust, brave and even ferociously intrepid examples for their nomadic or hunting traditions; Naxi people (納西族) is rather counted as the mysterious and old type; Manchu (滿族), Hui (回族), Zhuang (壯族) and Tujia (土家族)

peoples are often considered to be lacking in "Otherness", for they absorb plentiful Han's culture and customs in many aspects of life and culture. In comparison, Tibetan culture not only cherishes high recognizability in multiple aspects like exoticism, romanticism and mystery, but is more attractive than adjacent national minorities with less population like Monba people (門巴族) and Lhoba people (珞巴族) that are seemingly vague to ordinary tourists who could hardly make a distinction, thereby reflecting some "does-not-matter otherness". In such types of cultural imagination and structure of sequence, prevalence of "Zang-yin" is not purely the natural consequence of market rules.

Relevant to "Zang-yin," silverware of Yi people (彝族) is also a comparable case. In terms of craftsmanship, aesthetic value and cultural connotations, silverware making tradition of Yi people can utterly rival that of Tibetan people. For Yi people, silver is not only the traditional token of wealth, power and influence, and beauty, but the essential for mediators (德古) to reconcile a dispute and for priests (畢摩) to perform religious rites. Skilled Yi silver craftsmen can forge by hand exquisite silver ornaments emblazoned with patterns of ethnic tradition like fern, cockscomb, ram's horn, cloud, the sun, moon, and stars. On the Torchlight Festival (火把節), Yi's women in the heartland of Daliang Mountains (大涼山) in Sichuan Province like Butuo (布拖) and Zhaojue (昭覺) counties wear a set of traditional silver ornaments as heavy as more than 20 kilograms, acclaimed as the acme of perfection in terms of their size and exquisiteness. However, different from Tibetan people, it seems that the Yi merely favors pure silver, and traditionally rarely accepts silver alloys as the substitute for it. In traditional silverware workshops in Jilabutuo, the "silverware town" renowned to Liangshan Prefecture in Sichuan Province, silver craftsmen keep the indigenous method to date: to burn silver ornaments into charcoal fire and brush them with alum solution for a polish. That "real silver fears no fire" (真金不怕火煉) is a means for Yi's craftsmen and masses to inspect the purity of silver ornaments, and bears ritual implication that transcends practical needs. This concept of upholding pure silver partly originates from Yi's ancient faith in animism and reverence for the silver elf "Sese".

From a historical perspective, the development of Yi's silverware making in modern and contemporary times is closely connected with trade in opium, and silver ingots and coins between Han's domain and Yi's districts since the late Qing Dynasty. In effect, in Republic of China (1912–1949) when Yi districts of Liangshan Prefecture remained to be the largest nation-wide opium plantation, silver ingots continuously flowed into Yi districts that output opium.[20] Therefore, similar to "Zang-yin", the tradition of Yi's silver making is also rooted in cultural, political and economic interaction zones between "Han/non-Han". Nonetheless, unlike "Zang-yin," there is no such a concept of "Yiyin" (彝銀) as a kind of ethnic material. If "Zang-yin" in the name of ethnic successfully bypasses detailed enquiry about what kind of material it is, Yi's traditional emphasis over the purity of silver deprives possibilities for modern tourism industry to manipulate obscure relations between ethnicity and materiality. It expounds on why Yi's silverware hardly wins commercial success in souvenir market like "Zang-yin" to a certain extent.

In present China's ethnic tourism market, Tibet has turned into one of the hottest tourism destinations. However, the tourism development of Yi's districts is comparatively backward, especially for the largest Yi's community in Liangshan Yi Autonomous Prefecture in Sichuan Province. Consequently, silverware and silver ornaments made by Yi's craftsmen that similarly boast the distinct culture trait of "Otherness," superb craftsmanship, and good reputation for high purity are, nevertheless, principally

manufactured and available for consumption in Yi's districts, and are commonly labelled by tourists and non-natives as "countrified" and "unfashionable." On the subtle demarcation line between "ethnic fashion" and "rustic," "Zang-yin" and Yi's silverware reflect structuralized difference in position of the two minority peoples in modern tourism industry.

Additionally, against the background of globalization, ethnic imagination and consumption are likely to break through intrinsic relational structure inside the multi-ethnic country, and be affected by internally and externally complicated factors. Tibet is one of the most significant legends in human geography both in China and international society, which is also seen as the "Last Pure Land" in terms of culture, religions, and ecology. Based on mysterious imagination of "Shangri-La" among modern and contemporary Western society and influence of numerous international politic factors that are complicated and realistic, Tibetan people may be the most attractive to and popular with the Western society among China's 55 national minorities. The Tibetan style wins wide recognition among westerners, and, beyond their reach, Tibet even becomes more mysterious and attractive. For Westerners, it is an "indirect tourism" [21] to "Land of Snow" beyond their reach when they consume ware and ornaments made from "Zang-yin". Tibetan culture holds a culturally advantageous position in the international society, benefiting from comparatively high international popularity and "generalized positive moral image" [22]. By consuming crafts and souvenirs made from "Zang-yin", Han tourists also feel like they closely follow the world-wide trend, which is another factor that stimulates "Zang-yin" to become the mass consumption trend.

To summarize, possibility and limitation of transformation from "ethnicity" to "commodity" may greatly rely on the spatial adequacy for cultural interpretation and commercial manipulation between self-identity of "main body" nationality and "Otherness" imagination of different national minorities. The commercial success of "Zang-yin" unveils that the non-balanced structure of "Inner Otherness" imagination of multi-ethnic China is also the consequence of contest and negotiation among multiple internal and external power relations.

3.2 Diversity in Unity: Consumption, Experience and Reflection of Ethnic Tourism

In southwest China, besides Tibetan people and Yi people, many other national minorities like Miao, Dai, Dong, Qiang and Jingpo (景頗族) also create their own silver making traditions during the historically cross-ethnic interaction. Therefore, corresponding parlance like "Miao-yin (苗银, silver of Miao people)", "Dai-yin (傣银, silver of Dai people)" and "Qiang-yin (羌银, silver of Qiang people)" also spreads in China. When "Zang-yin" enjoys high popularity as a religious token, "Miao-yin" is considered to be endowed with romantic, elaborate and exaggerated beauty; "Dai-yin" is purported to boast some curative effect, for ancient Dai craftsmen specially used solution of herbal medicine for silverware making; as for "Qiang-yin", it started to catch external attention as the souvenir of Qiang people merely a few years ago. Also, the support for and development of "Qiang-yin" are components of project of local culture and economy reconstruction in Qiang communities after the 2008 Sichuan earthquake. "Zang-yin", "Miao-yin", "Dai-yin" and "Qiang-yin" all follow the same nomenclature: to add the name of minority peoples like Zang, Miao, Dai and Qiang in front of the metal "yin (silver)," which endows material with certain ethnicity, or realizes materiality and concreteness of certain ethnicity by way of seeking commercial profit. However,

questions like if those ethnic materials are pure silver, silver alloys or anything else are either unsettled, sidestepped, or acquiesced.

Undeniably, commercialization of these "ethnic materials" still helps or even consolidates to some extent the representation of diverse cultural traditions and identity in ethnic tourism. Therefore, "Zang-yin" together with "Miao-yin," "Dai-yin" and "Qiang-yin" as the "subculture sign" in mass consumption positively directs the masses to comprehend and endorse China's dominant ideological discourse of "The Pattern of Diversity in Unity of the Chinese Nation" (中華民族多元一體格局) pattern. [23]

The nomenclature of "Zang-yin" unveils the cultural logic of coupling of materiality and ethnicity in tourism industry. Furthermore, emerging "material genres" like "Zang-yin", "Miao-yin", "Dai-yin" and "Qiang-yin", and manufacture and consumption of corresponding entities reveal basic ethnic conception's penetration into and shaping of tourism industry of the nation state. In the era of heritage, Han tourists can purchase tangible "Zang-yin", "Miao-yin", "Dai-yin" and "Qiang-yin", or buy "Yi embroidery"(彝繡), "Miao embroidery" (苗繡), "Dong embroidery" (侗繡) and "Qiang embroidery"(羌繡); or enjoin intangible "Tibetan circle dance" (藏族鍋莊), "Qiang circle dance" (羌族鍋莊), "Yi circle dance" (彝族鍋莊), "Lisu circle dance" (傈僳鍋莊) and "Pumi circle dance" (普米鍋莊). This convenient and efficient model of cultural analogy implies three basic stages of "Otherness" consumption: (1) consume, compare, and imagine different ethnic cultures; (2) seek similarity among different ethnic cultures, construct analogical imagination and categorize it; (3) construct a new material genre in the discourse system of Han language and rename it. The above three stages unveil the fundamental laws for ethnic tourism to stimulate ethnic culture imagination: imagine ethnic culture as "Otherness," and as some mirror image of tourists' "Self". Correspondingly, on the micro-level of individual practice, a typical model of cultural analogy is widely established through mass participation into ethnic tourism and mass consumption of ethnic souvenirs. It integrates effectively national politic discourse and social collective narratives, and then blends them with individual consumption practice of tourists, thereby turning the abstract conception of "Diversity in Unity of the Chinese Nation" eventually practicable on the physical dimension of individual.

By the consumption of "ethnic materials" like "Zang-yin", "Miao-yin", "Dai-yin" and "Qiang-yin" that share the same logic of cultural representation, profound "tradition of material" unique to every ethnic group is likely to be incorporated in a rectified "system of material" as equivalent of real existence to imagination of "The Pattern of Diversity in Unity of the Chinese Nation". Furthermore, social practice of ethnic tourism consolidates "Otherness" of national minority, and turns into the course of creation of "Culture Oneness" of the Chinese Nation, namely, "Culture Oneness that transcends and includes Han people and non-Han ethnic groups".[24] Despite that it reflects the historical fact of multi-ethnic interaction and cultural communication in certain regions, cultural diversity may face the risk of losing independent value, degraded as "cultural mosaics"[25] of the grand prospect of imagination towards nation-state community. In this way, "Zang-yin" would be naturally seen as a subdivision of silver making traditions of "the Chinese Nation", characterized by inferiority in craftsmanship, level and quality; and its material property of "impurity" would neither be perceived as peculiarities of Tibetan silver making tradition, nor embody Tibetan people's cultural memories and lively experience around silver.

Conclusion

From twofold perspectives of history and anthropology, "Zang-yin" is explored on multiple levels of "material", "conceptual construction of material" and "social practice of material". As a symbolic paradox of material in ethnic tourism, "Zang-yin" is not only the flexible tool of ethnic imagination, but also the outcome of it, [17] and then helps to fulfill various demands of different social roles by manipulating social discourse. In the name of "Zang-yin", all narratives, construction, manufacture and consumption revolving it are incorporated into a long-term process cross-cultural interaction of multi-ethnic China. Finally, the ways of how minority peoples learn to be "the minority" [26] and how Han is constructed as "the non-minority" [27] of China, both became the embodied facts in the social practices of ethnicization and commodification of material.

References

[1] Graburn, N. H. (1978). "I like things to look more different than that stuff did": An experiment in cross-cultural art appreciation. In Greenhalgh, M., & Megaw, JVS (Eds.) *Art in Society: Studies in Style, Culture and Aesthetics* (pp. 52, 56-57, 57, 63). London: Duckworth.

[2] Heller, A. (2003). The silver jug of the Lhasa Jokhang: Some observations on silver objects and costumes from the Tibetan empire (7th-9th Century). *Silk Road Art and Archaeology*, (9), 213-237.

[3] Carter, M. L. (1998). Three silver vessels from Tibet's earliest historical era: A preliminary study. *Cleveland Studies in the History of Art*, (3), 22-47.

[4] Boulnois, L. (1999). 西藏的黃金和銀幣——歷史、傳說與演變 *[Gold and Silver Coins in Tibet: History, Tale and Evolution]*. (Geng, S., Trans.) (pp. 29, 217-219, 219, 219-260, 265-271, 243). Beijing: China Tibetology Publishing House.

[5] Zhaga. (1992). 西藏傳統手工業五金工匠的歷史、行會組織及其社會地位 [The history, gild institution and social status of traditional metal ware craft artisan in Tibet]. *China Tibetology/中國藏學*, (S1), 89.

[6] Zhang, H. (1984). 元代紙幣在西藏地方流通考 [An research on currency of paper money in Tibet in the Yuan Dynasty]. *China Numismatics/中國錢幣*, (4), 19, 28-30.

[7] Chen, X. (2010). "門戶開放" 後蜂擁入華的西洋番銀 [Foreign Fanyins warmed into China after "Open-door" in Late Qing]. *East Collections/東方收藏*, (5), 114-116.

[8] Jiang, X. (2002). 從寶藏銀幣看清朝對西藏的統治——兼議外幣流入及其影響 [Qing Dynasty's governing over Tibet on the case of Baozang Silver Coins: And on the influence of foreign coins in China]. *Sichuan Cultural Relics/四川文物*, (2), 63-64, 65.

[9] Zhou, Y. (2002). 清末中英在西藏的貨幣之爭 [The Dissension of Tibetan Coinage between China and United Kingdom in Late Qing Dynasty]. *Journal of Nanjing Normal University/南京師大學報*, (5), 155-160.

[10] Zhang, W., & Wang, J. (2005). Historical rendezvous of the oriental and occidental monetary cultures and a milestone symbolizing unification of monetary system in Tibet with That in China's inland: On the trade of exchanging silver coins for silver ingots and the coming into being of the Baozang Coins. In Alfaro, C., Marcos, C. & Otero,P (Eds.) *XIII Congreso Internacional de Numismática (Madrid, 2003).Actas-Proceedings-Actes.Vol.II.* (pp.1688-1689). Madrid.

[11] Yu, F. & Zhou, T. (2007). 對西藏清代藏銀鑄幣衡製與成色的疑問 [Query on the weights and measures and fineness of Tibetan Zang-yin minting in Qing Dynasty]. *China Numismatics/中國錢幣*, (4), 41-42.

[12] Lou, Z. (2008). 西藏白銀 [Tibetan silver]. *Tibet Geographic/西藏人文地理*, (6), 3-5.

[13] Dagyab Loden Sherap. (1989). 西藏宗教藝術 *[Tibetan Religious Art]*. (Xie, J., Trans.) (pp.133-134). Lhasa: Tibet People's Publishing House.

[14] Douglas, M. (1966). Introduction. In *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*. (pp.1-5). London: Routledge and Kegan Paul.

[15] Bourdieu, P. (1986). The forms of capital. In Richardson, J (Ed.) *Handbook of Theory and Research for the Sociology of Education* (pp. 241-258). New York: Greenwood.

[16] Wacquant, L. (2013). Symbolic power and group-making: On Pierre Bourdieu's reframing of class. *Journal of Classical Sociology*, *0* (0), 1-2.

[17] Salazar, N. B., & Graburn, N. H. (2014). Introduction: Toward an anthropology of tourism imaginaries. In Salazar, N. B. & Graburn, N. H (Eds.) *Tourism Imaginaries: Anthropological Approaches* (p. 3, 16). New York & Oxford: Berghahn.

[18] Graburn, N. H. & Jin, L. (2011). 中國旅遊人類學的興起 [The rise of Chinese tourism anthropology]. *Nationalities Research in Qinghai/青海民族研究*, (2), 2.

[19] Morris, M. (1988). Panorama: The live, the dead and the living. In Foss, P (Ed.) *Island in the Stream: Myths of Place in Australian Culture* (pp. 160-187). Sydney: Pluto Press.

[20] Qin, Y. (2014). 鴉片種植與涼山彝區社會變遷 (1908-1949) [Opium planting and social changes of Liangshan Yi's society (1908-1949)]. *Journal of South-Central University for Nationalities/中南民族大學學報, 34*(3), 31-35.

[21] Aspelin, P. (1977). The anthropological analysis of tourism: Indirect tourism and political economy in the case of the Mamainde of Mato Grosso, Brazil. *Annals of Tourism Research, 4*(3), 135-160.

[22] MacCannell, D. (1984). Reconstructed ethnicity: Tourism and cultural identity in third world communities. *Annals of Tourism Research, 11*(3), 380-382, 385.

[23] Fei, X. (1989). *中華民族多元一體格局 [The Pattern of Diversity in Unity of the Chinese Nation]*(pp. 1, 5-6). Beijing: Minzu College of China Press.

[24] Wang, H. (1997). 地方形式、方言土語與抗日戰爭時期 "民族形式" 的爭論 [The debate on local forms, dialects and the "native form" during the War of Resistance Against Japan]. In Wang, H (Ed.) *汪暉自選集 [Self-selected Works of Wang Hui]* (p. 345). Guilin: Guangxi Normal University Press.

[25] Graburn, N. H. (1997). Tourism and cultural development in East Asia and Oceania. In Shinji Yamashita, Kardir, H. & J. S. Eades (Eds.) *Tourism and Cultural Development in Asia and Oceania* (p. 205). Bangi: Universiti Kebangsaan Malaysia Press.

[26] Harrell, S. (2002). Ways of Being Ethnic in Southwest China (p. 28). Seattle and London: University of Washington Press.

[27] Brown, C. D. (2008). *Making the Majority: Defining Han Identity in Chinese Ethnology and Archaeology* (Unpublished Doctoral dissertation) (pp. 128-132, 170-171). University of Pittsburgh, Pittsburgh, America.

Expanding the Groundwork for Research in the Revitalization and Sustainability of Micronesian Seafaring

Vicente M. Diaz

Department of American Indian Studies, University of Minnesota Twin Cities, USA

For almost half a century Pacific Islanders have worked to revitalize traditional seafaring often with remarkable success. In recent years, under climate crises and other social and political challenges, such efforts have also begun to explicitly link canoe culture restoration and proliferation in terms of sustainability; we are now in the midst of operationalizing cultural revival in terms of intangible cultural heritage. Supportive of these efforts, I also argue for the need to expand the terms by which we understand the space and contours of seafaring culture and the Indigenous identities staked in it. To illustrate and substantiate the argument I present a case study of efforts by a Chuukese community to practice traditional Carolinian seafaring culture in their new home in rural west Minnesota in view of seafaring culture's unique spatio-temporal logics and a critical analytic framework drawn from new forms of global and critical Indigenous studies.

Keywords: Micronesia, Seafaring, Cultural Revival

Introduction: Toward New Research in Canoe Culture and Sustainability in Oceania

Research into a community's efforts to safeguard its traditional seafaring culture for sustainability is urgent, but not as straightforward as one might think. In a time of climate change that endangers especially those in the low-lying islands, as in the Central Carolines, where seafaring tends to be strongest, there are a number of considerations, beyond varying definitions of sustainability, that also warrant new, critical, perspectives. These considerations include population dispersal in the twenty-first century, ongoing colonialism, and Indigenous seafaring epistemologies (ways of knowing) and ontologies (ways of being) associated with seafaring cultural knowledge and new forms of conducting research.

In contemporary Micronesia, there are noteworthy efforts to safeguard traditional seafaring for sustainability purposes, some in which I have been involved[1]. These local

---

[1] In the early 1990s, I worked with the organization, Traditions About Seafaring Islands, and helped convene and direct the Micronesian Seafaring Society (MSS) (Diaz 1994 and Diaz 2002), a regional organization of canoe builders and navigators from all seven nations and territories in the Micronesia. Though the MSS was short-lived, networking continues through individuals, projects and events, like regional festivals, such as the 12th Festival of Pacific Arts held in Guam in 2016, which included a Canoe Summit of canoe builders and navigators (Uslander 2016; UNESCO 2016) which I helped organize and moderate. In the mid 1990s, I co-produced a documentary about a new generation of navigators from Polowat and their counterparts in Guam (Diaz, DeLisle, and Nelson 1997). In the late 1990s, I co-founded the University of Guam Seafarers Society, which grew into the Guam Traditional Seafarers, whose activities included community-engaged teaching and research in the revival of seafaring knowledge under master navigators from

and regional cases have kin elsewhere across the larger Pacific region, as exemplified in the work of organizations like Hawai'i's Polynesian Voyaging Society (Polynesian Voyaging Society), and various Maori tribes in Aotearoa (Waka Hourua 2020). Or that of the Okeanos Foundation for the Sea (Okeanos Foundation; Galluci 2020) and the Vaka Taumako Project in the Solomon Islands (The Vaka Taumako Project). This list is not exhaustive, though interestingly enough, all of these projects, in the larger Pacific as in Micronesia, overlap and intertwine with each and other like-minded programs, through personnel, motives, and programs.

Contemporary efforts to safeguard canoe culture across Oceania also provide good material with which to critically examine research interests in cultural preservation and development through the framework of intangible cultural heritage (Diaz Forthcoming, 2018a, 2018b, Diaz 2015b). Especially where it has continued unabated (such as in the Central Carolines), traditional seafaring features values and principles, technologies and ways of knowing and being, that reveal profound alterity or radical cultural difference -- and social "densities" (Andersen 2009) -- as compared to and contrasted from modern, especially western systems (Diaz 2016, 2015a). Along these lines, this paper shifts grounds to argue that traditional Indigenous seafaring culture by its very nature, and Indigenous diasporic conditions created by economic and environmental refugee-ism, also demand that we rethink the presumed interiorities and boundaries of our conceptual categories as a first order of research business. More specifically, I argue that we need appropriately capacious and elastic concepts of culture, tradition, and even community identity, and for which examples and models can be found in Indigenous Traditional Ecological Knowledge (TEK), especially as they are engaged in the emergent academic field called Critical Indigenous Studies (Whyte 2018; Moreton-Robinson ed. 2016), and finally, in what we might call "trans-Indigenous" collaborations with other Indigenous peoples. To illustrate these ideas, this paper is divided into two parts. Part I commences with a sampling of how various efforts to revitalize canoe culture in Micronesia employ different definitions of sustainability, followed by a case of how a displaced Chuukese community in rural west Minnesota also looks to traditional Carolinian seafaring to ensure their future as Chuukese, but through designed collaboration with Minnesota's Indigenous Dakota communities that also seek resilient futures through the revitalization of their own TEK around canoes, water, and sky knowledge. In Part II, I tease out the differences and densities of traditional Carolinian seafaring knowledge through its spatio-temporal logics, and consider these alongside new academic efforts to join Indigenous cultural and political revitalization with the urgent need for new forms of research and knowledge production.

1.1 *In* Micronesia

In Micronesia, successful efforts to revitalize seafaring can be found in the Marshall Islands' *Waan Aelon in Majel* project (Waan Aelon 2020), in Palau's Traditional Non-Instrument Navigation Program at the Palau Community College (Sewralur, Tellei, Olgeril, and Tadao 2017), in the Marianas (as we shall see shortly), and, most especially, in the remarkable story of seafaring persistence and continuity in the Central Carolines,

---

Polowat. Since 2001, I have continued this work in the US Midwest, but with American Indian counterparts who are also reviving their canoe and water traditions, and as informed by critical Indigenous theory. This paper draws from this more recent work.

especially as attested to by the renewed and continued voyages in and out of the region by practitioners from traditional canoe houses in the islands of Polowat and Satawal (Cunningham, Kranz and Ikea 2006; Flood 2002; Metzgar 2006, 1996; Ridgell, Ikea, and Uruo 1994). In Guam, the tradition of outrigger building and navigation had been understood to be all but lost, or at least reduced, by the late 1980s, to a single builder of relatively simple outrigger dugout paddling canoes (Diaz, Delisle, and Nelson, 1997). But, after nearly three decades of revitalization, there are now, in Guam, about half a dozen sailing canoes built and maintained by a handful of organized groups and individuals, including the San Diego, California-based organization, Chamorro Hands in Education Links Unity (CHE'LU), and its celebrated voyaging canoe, *Sakman Chamorro*. In the Commonwealth of the Northern Marianas, where there is a sizeable Carolinian community that has also revitalized its varied connections to the seafaring traditions of their respective atolls in the Central Carolines (Brower 1983; Olopai 2005), the revival includes the Saipan-based Okeanos Marianas double-hull canoe (Okeanos Marianas) and a half dozen or so single hull outrigger sailing canoes built by the organization, 500 Sails, through its "Improving Health Outcomes through Traditional Maritime Activities" grant project to build 500 sailing canoes by 2030 (500 Sails). In each of these cases, and as exemplified best in the story of the survival of the tradition in the Central Carolines (in the atolls between Chuuk and Yap States of the Federated States of Micronesia), the question of sustainability, we might say, hitches the health of the people to the status of the outrigger canoe and the ability to sail it the traditional way. Put another way, the canoe carries, metaphorically and literally, the wellbeing of the people, even to the point where the presence of the canoe gets to stand in, sometimes problematically, for the existence of traditional culture, while its absence is taken to signal cultural loss. In between these two poles, the larger the number of canoes – especially open-ocean canoes, and the number of bona fide seafarers steeped in traditional knowledge of sailing without the use of modern-instruments -- the healthier is regarded to be the community's 'cultural' status.

In several of the cases, the projects invoke specific definitions of sustainability. For example, in the case of 500 Sails, whose larger vision is to engage in "Restoring Maritime Traditions in the Mariana Islands," the "magic" number of 500 (as in 500 canoes to build) as the measure for achieving cultural restoration (and hence, broader community cultural health) draws from an entry in the logbook of the Miguel López de Legazpi expedition of 1565 in which Legazpi observes "a great number of proas … more than four or five hundred around the ships" (500 Sails). While the organization's website solicits donations for the "immediate and long-term sustainability of our programs…" – which operationalizes sustainability conventionally, that is, in terms of the survivability and permanence of its organizational program -- the (more than) rhetorical choice to reach back five centuries for the magic number (500 canoes, or the set number to match the number of canoes that a Spanish explorer once estimated to have surrounded his ship in the 16th century) as the chosen measure for canoe culture health restoration five hundred years later (500 sails for 500 years of ongoing colonization) foregrounds the need to decolonize and the principles of Indigenous resurgence as key measures in which to define the terms of sustainability (Dhillon, ed. 2018). In this paper, we will return to the import of Indigenous decolonization and the cultures of Indigenous resurgence in the case study and final section. In recent years, 500 Sails has partnered with the New Zealand-based Okeanos Foundation around a double hull canoe called the Okeanos Marianas. Here, too, the objectives merge "traditional" discourses of sustainability in terms of using

tradition in non-harmful and historically appropriate ways that also measure sustainability in terms of pre-contact or non-western (read: Indigenous) ways: to champion traditional "wayfinding" (non-instrument navigation) and to provide "a more feasible and cost-effective way of transporting people and goods around the Mariana archipelago" (Okeanos Marianas).

In Guam, the community organization, Traditions About Seafaring Islands (whose acronym means "the sea" in Chamorro), had teamed up in 2010 with Chamorro marine biologists at the University of Guam, a US Land Grant and Sea Grant Institution, to secure a United States National Oceanographic and Atmospheric Administration sustainability grant to explore traditional Chamorro fishing techniques, to build outrigger sailing canoes to help wean local fishermen off coal-based fuel driven vessels, and to promote the spread of Indigenous maritime technology and knowledge. The Chamorro marine biologist, Jason Biggs, reiterates pre-colonial history as a baseline measure:

> Prior to European contact and conquest, the Chamorro people were renowned throughout the Western Pacific for their ability to fish the open ocean in addition to their inshore waters. Over the centuries, native Chamorro fishing practices, Indigenous maritime skills, knowledge and tools have been replaced with Western technology. We need to reestablish our knowledge of our traditional fishing skills so we don't lose the safe, sustainable seafood supply that has defined us as a people for centuries (Grant to Revive, 2010).

As a *Sea Grant* institution, the University of Guam is also charged with upholding the Sea Grant convention's environmental stewardship ethos of "enhanc(ing) understanding of coastal processes in ways that promote the use of sustainable practices in human activities and result in improved conservation, protection and maintenance of coastal resources property" (ibid). For example, in 2018, the University of Guam's Center for Island Sustainability contracted Yapese navigator Larry Raigetal of the community-based organization *Waa-gey* to offer a hands-on traditional seafaring course that included "environmental lessons on climate change in both scientific and humanistic contexts." Stefan Krause explains that traditional seafaring and Waa-gey in particular serve as,

> a sustainable alternative to costly motorboats used for fishing and traveling to neighboring islands. This understanding of the economic benefits of preserving this important element of Yap's cultural heritage is a powerful argument that underscores the relationship between traditional knowledge and sustainable development practices not just in the Pacific, but around the world" (Krause 2015, 303).

This objective was entirely in keeping with the Center's mission. Established in 2009, the Center's mission is, "to lead and support the transition of island communities toward a sustainable future … to become a focal institute in our region for adapting and modeling sustainable technologies to meet island needs in the broader areas of the environment, economy, society, and education."(Center for Island Sustainability).

These are just some examples of how voyaging for sustainability are operationalized in the region. But seafaring also teaches us that Islanders and their "home" lands must be understood in more expansive ways, albeit without sacrificing or losing the specificity or

particularity of their claims to lands and waters they consider "theirs". In the cases above, Chamorros of Guam and the Marianas collaborate with Carolinian seafarers; in one case, collaboration also includes Polynesian seafarers based in New Zealand. In next section, the project of advancing traditional Carolinian seafaring charts new grounds in new collaborations through new deployment of ancient knowledge systems under new conditions and challenges.

1.2 Elsewhere: the Milanesians[2]

In the past two decades, a Chuukese community of almost 400 individuals (primarily from Romanum Island in the Faichuuk region of the Chuuk Lagoon) has sprung up in a Minnesota town called Milan, rendering them the furthest group (of significant size) in the Chuukese diaspora in the continental United States.[3] The Chuukese of Milan have also begun to refer to themselves as the Milanesians, a play on the town's name and the standard taxonomy of Oceania into the more familiar Polynesia, Melanesia, and Micronesia. In rural west Minnesota, the Milanesians have traded a self-subsistent lifestyle of fishing and harvesting back in the Chuuk lagoon for small town life of modest wage earning. It is a young demographic; its leaders are in their late thirties and early forties. On the whole, rural southwest Minnesota towns are in economic decline. Milan is the sole exception, and on account of the still-growing population of Chuukese. But rural west Minnesota is still profoundly part of Miní Sóta Makhóčhe (Westermann and White 2012), the traditional homelands of the Dakhóta Oyáte. Beginning in the 1860s, through bloody warfare and a genocidal campaign of extermination, Dakota had been rounded up and removed from the state, but a small number began to return in the late nineteenth and early twentieth century. Now there are four state and federally-recognized communities, the closest to the Milanesians being the Upper Sioux Community, or *Petihutazizi Ka'pi Makhóčhe*/"Where They Dig for Yellow Medicine. The Milanesians have also been building relations with members of the Lower Sioux Community or *Cansayapi*/"Where They Paint the Trees Red." In 2016, the Milanesians asked my help to build a traditional outrigger sailing canoe and learn the fundamentals of Carolinian voyaging. Customarily, one acquired a canoe and/or seafaring knowledge from one's clans. As all Chuukese have clan relations across the many islands within and beyond the Chuuk lagoon, I advised the leaders to find out who their kinship ties were to Polowat (where the tradition is still practiced, and where I had working and "fictive relations," as anthropologists refer to such forms of social adoption and kinship extension). As it turned out, the leaders had such customary ties to the same Polowat clan and canoe house into which I myself had been adopted and with whom I continue to work. Such a coincidence rendered all of us kin, though my own lineage is to the Eastern Carolines (Pohnpei). This tie also helps bind the project to my academic home department (American Indian Studies), and the research program that I head (the Native Canoe Program). Moreover, the deployment of such kinship ties to the US Midwest and to Dakota Makoce potentially means that folks from that specific canoe house in Polowat might now look to and include, in their "traditional" circuits of travel, rural west Minnesota, for potential support for housing, food and other assistance. What was needed next was to build good relations

---

[2] This section annotates from Diaz 2019 and Diaz 2018b.
[3] For media coverage of the Milanesians see the following: Pioneer TV 2014; Twin City Public TV 2019;

with the real "home" team, the Dakota, not only because we are on their lands and waters, but also because the characteristic efficacy of traditional navigation requires knowing local waters and skies, flora and fauna; on recognizing into whose lands and waters one has entered by learning substantive knowledge of that locality. So, long story short, we are now immersed in what might be called a trans-Indigenous community-engaged research project that features and shapes interdisciplinary scholarship through building good relations with two Indigenous communities that are themselves building relations around shared cultural revitalization projects involving canoe building and learning of Indigenous knowledge systems about water and skies. Thus, this trans-Indigenous community cultural project is also about exploring new research protocols informed by commitments to decolonization, Indigenous nation-building, and equity. Preliminary research "outcomes" include a 20ft *wa herak*/Carolinian sailing canoe and an 18 ft *wata*/Dakota dugout (Cherveny 2019), "participatory action workshops" in Dakota and Micronesian water and sky knowledge, and even the development of Virtual Reality voyaging simulation (but that's another story. See Kelly 2019). These activities bridge and expand domains and communities (academic vs non-academic; culture vs science, land vs sky vs water; Dakota vs Chuukese, Oceania vs the Great Plains) typically considered separate and even mutually-exclusive. For example, part of learning the traditional Carolinian system of using stars for directional purposes, called *paafu*, also now requires knowing how the constellations shift when one moves from the latitudes of Carolines to the northern hemisphere. That knowledge, in the Dakota context, also requires how the movement of the same constellations used in paafu have cosmological and "instructional" meaning and value in the Dakota context. In the Dakota context, too, the Milanesians are learning about the profound inter-relationality that exists among the entities or domains of land, water, and sky, and between these and those of the *human people world* and those of the *non-human people*, all of whom are understood and regarded as "relatives" in Dakota culture, for, in Dakota and other Indigenous knowledge systems, human beings simply don't have the monopoly over person or peoplehood. This sense of profound inter-relationality is captured in the concept of the *kapemni*, which teaches that all that is found below, on earth , is reflected in the sky and stars, and vice versa (Goodman 1992). This remarkable understanding and ethic of profound and prescribed interconnectivity, is also about the demand for inter-accountability and care-giving among everything in the cosmos, and these are only part of what it means for Dakota to have or make good "relations" – to relate to all as good "relatives" as expressed in their concept of mitakuye owasin. What is unfolding here is a research/culture project in which learning what it means to be Dakota in Miní Sóta Makhóčhe constitutes a pre-requisite for learning how to be a good Carolinian navigator; that to succeed, Micronesians need to learn how to be good relatives with Dakota human people, lands, waters, skies, and all other forms of non-human persons.

2 New Grounds: Seafaring's Spatio-temporalities[4]

The Milanesian effort to revitalize their/our cultural traditions in and through proper or good relations with and in Miní Sóta Makhóčhe can help us rethink our approach to research, but the good thing here is that Micronesian seafaring culture itself can also help us learn how to think differently. In what follows, I will briefly touch on traditional

---

[4] This section excerpts from Diaz 2019, 2018b, 2015a, and 2015b.

seafaring concepts and practices that involve seafaring's "spatial temporal" logics. To begin, we would do well to remember that, at the *root* of traditional Indigenous seafaring tradition are *routes*: seafaring culture is all about mobility as a way to strengthen one's cultural roots, one's deep connection to home. It is also about how traditional seafaring pushes the boundaries of our categories of place and selfhood. Below are four examples taken from traditional Carolinian and Marshall Islands TEK: *paafu*, *etak*, *pookof*, and *aelon*. Together they help us rethink the underlying spatial-temporal and ontological assumptions and logics that continue to inform cultural research and modern practice.

2.1 Paafu

Paafu is a teaching tool that uses a circle of points, usually represented by shells or pebbles upon a woven mat, to represent the rising and setting stars and/or constellations around an island (or a canoe) in order to mark the directions where other lands or objects lie from that island or canoe that is centered in the diagram. In the literature and in popular (mis)understanding, paafu is mistranslated as a star "compass" even while the traditional system of which it is a part, and the new systems that are built on it in the past fifty years of revitalization, insist, erroneously and problematically, on calling it (and themselves) "non-instrumental" in nature or essence (Diaz 2015b). In fact, paafu instrumentalizes celestial knowledge although it does so not through cardinal directionality (western compass technology) but through what we might call an Indigenous cartography of and social relation between positionality and directionality. The rising and setting points of stars, for example, mark directions (directionality) from whence lies socially meaningful locales as they are considered from any number of privileged locations (positions) on earth. Of the many interesting things we can say of paafu as an Indigenous form of instrumentalizing the skies for the purposes of navigation – as a mnemonic, for instance – one is how paafu also taxonomizes known locales that lie astride the direction of a paafu point as siblings. For example, from the vantage point or position of Polowat, in the direction of the rising star *Mailap* (aka Altair), lie, collectively, the islands in the Chuuk Lagoon, and thereafter, Pohnpei, and then Kosrae, and then the Marshalls, and so forth. Similarly, from Polowat atoll, Guam lies *Tan Welo* (where rises the Big Dipper), and then, far enough, Hawai'i, and beyond, California, and, in the general bearing, if you go far enough, Minnesota, and so forth. We might say that under paafu, when considered from Polowat, Chamorros, Hawaiians, and Dakota communities are siblings under the rising Big Dipper. As an Indigenous cartography, paafu's utility for geographic directionality can also prompt alternative ways of expanding place and personhood through metaphors and practices of relative-making.

2.2 Etak

Etak is a system of triangulation that involves plotting distance and rate traveled, and thus, the ability to always know where one is out in the open ocean at any given time. Loosely translated into English as moving islands, etak works by bearing towards the constellation (as in paafu) under which lies a target destination, while back sighting and calculating how long it takes for one's departure island to recede and disappear from view. That unit of analyses (from the moment one shoves off one's island of departure in the direction of a target island, to when that island of departure can no longer be seen) will then constitute a "leg" of a voyage, a voyage whose cumulative operation will entail also charting the movement of a third reference island along another star course, namely, from what stars

it sits when one is positioned in one's island of departure, to where it should be when seen from the vantage point or position of the destination island. Upon realizing the sum effect of this operation, a researcher observed that this system of seafaring made it seem as if the canoe were stationary while islands moved by. What's noteworthy about etak is that it is also an instrumentalization of ecological knowledge –a map and a time piece -- enabling navigators from our part of the world to travel far and wide beginning a long time ago. We can also say that etak compresses, or at least mediates, the distance between Milan in Minnesota and Chuuk in Micronesia by how it comes to know Dakota locality – Dakota land, waters, and skies.

2.3 Pookof

Simply put, pookof is a system of land-finding, more specifically, of honing or zooming into a target island by "expanding" it (which can also be contracted, even to the point of disappearance). This expansion is accomplished by knowing the inventory of creatures endogenous/Indigenous to any given island, and their travel habits. An island can thus be expanded if you know its Indigenous creatures through their travel, their itineraries around an island, that in turn also serve to expand the island's territorial boundaries. When you see a given species of bird or fish, and you know who belongs where and most especially, their travel habits -- the pookof of an island -- you also then know into whose island home you have sailed. Thus, islands are known by dint of the furthest travels of their Indigenous creatures. The notion of expanding an island also includes knowing things like the distinct look of clouds above and around an island, the character of currents and waves as they deflect around islands, and of course, the group of stars associated with an island and the range of stars under which an island can travel, as for instance, in etak, paafu, and wofanu.

From the vantage point of paafu, etak, and pookof "technology" we might say that, 1) islands are mobile, 2) they are elastic, able to expand and contract, and 3) their coordinates in time and space are emplotted via the farthest reaches of their Indigenous creatures, in all directions, including from above and below (as we shall see in the next section). From these vantage points, we cannot say that islands are isolated, tiny, and remote, regardless of how they have been defined, and thus marginalized, in western historical and cultural and natural cartography. If John Donne famously observed that "no man is an island" to dispel the myth of man as an intrinsically autonomous, independent, agent, Indigenous seafaring's spatio-temporalities further teach us that no island was ever an island to begin with: *no island is an island.*

2.4 No Aelon is an Island

This point is reinforced well in the Marshall Islands, where the term for islands is *aelon* [ai-lahng], where *ae* means "currents," and *lang* means "sky" (Ahlgren 2016). Yet, aelon's composite materiality of fluidity (currents) and infinite vastness (sky) also connote specificity and indispensability of site locality, even foundationality, beginning with how the surrounding environment works together to also inform notions of collective personhood. Much as how sea and currents pound and shape land into existence, land's contours in turn give distinct form to water, winds, rain, and air. The meanings run as deep as islands run down to the ocean floor: the currents of ae include submarine flow from seafloor to surface, as waves and swells, all of which bend and wend around, indeed produce, the particular contours of individual and chains of atolls, while atoll and island

features, again from bottom of the sea to the surface, in turn give shape to water's behavior and its distinct forms around the islands. Moreover, currents don't stop at sea level: they manifest as winds and clouds, *who* move and behave in patterned and anomalous ways that are also linked to the movements further up, of stars and other celestial bodies – lang. Movement from seafloor to the stars is how Indigenous Marshallese define islands and Islanderness, helping explain why, like navigators of Taumako (George 2018), Marshallese navigators are particularly adept at voyaging through knowing and feeling waves and swells. (Genz et al. 2009). Such is an island in Marshallese discourse.

3 Conclusion: Voyaging with Sustainable Critical Indigenous Scholarship

Traditional seafaring ontology and epistemology – its spatial and temporal logics – as well as properly designed cultural research – (must) make nonsense of modern boundaries and definitions enroute to successful voyaging. Mainstream scholarship – especially in the eve of the globe's catastrophic destruction -- is *only beginning* to catch up with such Indigenous alterities and ethics, and no field has led the surge forward better than critical, comparative, and global Indigenous studies through the lens of *Indigeneity*. A keyword in Critical Indigenous Studies, Indigeneity describes the claims and conditions of aboriginal belonging to specific places, best expressed in vernacular terms of the communities themselves (Coulthard and Simpson 2016). In this sense, Indigeneity is an ontological category of historical, social, cultural, and political existence. Indigeneity is also an analytic category whose aim is to critically account for the conditions under which such a subject position comes into existence. In recent years, Critical Indigenous Studies has begun to explore the potential for radical Indigenous cultural alterity (Simpson 2017; Coulthard 2014) and *density* (Andersen 2009) for asserting a political presence that does not unwittingly replicate old and new forms of colonial and other forms of power inequalities. This work falls under the framework known as Resurgence (Aikau et al 2026; Alfred and Corntassel 2005; Corntassel 2012; Dhillon ed. 2018). In dialogue and solidarity with this work, the cultural material presented here likewise demands an analytic that can keep apace with the vernacular specificities of Indigenous technologies and discourses of mobility, concurring with Chad Allen's (2012) justification for affixing the prefix "trans" to the figure of Indigenous resurgence and survivance as defined above. By trans-Indigeneity, then, I mean the claims and conditions of aboriginal belonging to specific places, but as such discourses of vertical depth or rootedness (in deep time and place) are further "carried" in two additional processes: (1) in productive relations with histories, narratives, and technologies of travel or geographic reach, here referred to as lateral or horizontal routedness, and (2) in collaboration with other equally deep and moving Indigenous peoples and traditions from elsewhere (Aikau et al 2016; Cook 2018). This trans-Indigenous framework for resurgence offers ways to counter those elements of settler colonialism and other forms of colonial discourse that operate by erasing or disavowing prior Indigenous presence and knowledge. Our project of what it takes to be Chuukese in Dakota land, water, and skies demands as much as shows the potential of keeping cultural depth and reach, roots and routes, always articulated together; they also describe how traditional seafaring culture refuses the suffocating logics that have confined and sequestered traditional Indigenous culture in time and place. Research into these domains ought to follow suit.

References

500 Sails. Webpage. https://500sails.org/. Accessed November 19, 2019.

Ahlgren, I.A. (2016). The Meaning of Mo: Place, Power and Taboo in the Marshall Islands. Ph.D. Thesis, The Australian National University, Canberra Australia.

Aikau, H.K., Goodyear-Kaʻōpua, N., and Silva, N. (2016). The practice of Kuleana: reflections on Critical Indigenous Studies through trans-Indigenous exchange. In A. Moreton-Robinson (Ed).*Critical Indigenous Studies: Engagements in First World Locations*. Tucson, University of Arizona Press.

Alfred, T., and Corntassel, J. (2005). Being Indigenous: Resurgences against Contemporary Colonialism. *Government and Opposition, 40* (2), 597-614.

Allen, C. (2012). *Trans-Indigenous: Methodologies for Global Native Literary Studies*. Minneapolis: Univ. of Minnesota Press.

Andersen, C. (2009). Critical Indigenous Studies: From Difference to Density. *Cultural Studies Review, 15*(2), 80-97.

Brower, K. (1983). *A Song for Satawal*. New York: Harper and Row.

Center for Island Sustainability, University of Gaum. Website. www.uog.edu/cis. Accessed on October 14, 2019.

CHE'LU (Chamorro Hands in Education Links Unity). Webpage. http://www.chelusd.org/sakman.html. Accessed October 14, 2019.

Cherveny, T. (2019). Milan's Micronesian Residents Building Dugout Canoe and Outrigger. *West Central Tribune*.| 30 Jul https://www.wctrib.com/community/history/4042572-An-island-people-discover-their-roots-on-the-prairie. Accessed on August 3, 2019.

Cook, K. (2018). *Return to Kahiki: Native Hawaiians in Oceania*. Cambridge: Cambridge Univ. Press.

Corntassel, J. (2012). Re-envisioning Resurgence: Indigenous Pathways to Decolonization and Sustainable Self-Determination. *Decolonization: Indigeneity, Education and Society, 1*(1), 86–101.

Coulthard, G. (2014). *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*. Minneapolis: University of Minnesota Press.

Coulthard, G. and Simpson, L.B . (2016). Grounded Normativity/Place-based Solidarity." *American Quarterly, 68* (2), 249-255.

Cunningham, L.J., Kranz, W., and Sikau. M. (2006). Restoring Traditional Seafaring and Navigation in Guam. *Micronesian Journal of the Humanities and Social Sciences, 3* (1-2, November), 314-318.

Dhillon, J., Guest Ed. (2018). Indigenous Resurgence, Decolonization, and Movements for Environmental Justice. Special Issue *Environment and Society, 9*, 1-5.

Diaz, V.M. (Forthcoming). Movement in the flow of seafaring's Intangible Cultural Heritage. In *Proceedings of the International Symposium Negotiating Intangible Cultural Heritage*. Osaka, National Ethnology Museum.

Diaz, V.M. (2019). Oceania in the Plains: The Politics and Analytics of Trans-Indigenous Resurgence in Chuukese Voyaging of Dakota Lands, Waters, and Skies in Mní Sóta Makhóčhe. *Pacific Studies, 42* (1/2 April/August), 1-44.

Diaz, V.M. (2018a). Querying Intangible Cultural Heritage with Central Carolinian seafaring's extreme tangibilities. In *Report of the International Symposium on Negotiating Intangible Cultural Heritage* (pp. 23-31). Osaka, Japan, International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI).

Diaz, V.M. (2018b). Backing into the Future: Trans-Indigenous Sea, River, Plains, and Sky faring Between Faichuuk in the Caroline Islands and Mní Sóta Makhóčhe in the Eastern Plains. Taonga/Measina/Treasures. *Va Moana Pacific Spaces* https://www.pacificspaces.com/taonga-measina-treasures/.

Diaz, V.M. (2016). In the wake of Matapang's canoe. In A. Moreton-Robinson (Ed). *Critical Indigenous Studies: Engagements in First World Locations* (pp.119 -137). Tucson, University of Arizona Press.

Diaz, V.M. (2015a). No island is an 'island.' In S. Teves, M. Rajeha and A. Smith (Eds). *Native Studies Keywords* (pp. 90-106). Tucson, University of Arizona Press.

Diaz, V.M. (2015b). From 'One History, One Way,' to 'Our Future, Our Way' (By Way of a Rant About Star Compasses). Paper presented at the Our Future, Our Way Conference, Ethnic Studies, University of Hawai'i March 13-14.

Diaz, V.M. (2002). Sacred Tensions: Navigating Tradition and Modernity. *Micronesian Educator, 9*, 54-62.

Diaz, V.M. (1994). Canoes of Micronesia: Navigating Tradition into the Future. *Pacific Daily News* (28 April), 38.

Diaz, V., DeLisle, C., and Nelson, S.K. Producers. (1997). *Sacred Vessels: Navigating Tradition and Identity in Micronesia.* (Video recording.) Mangilao, GU: Moving Islands Production. (28 minutes.)

Flood, W. (2002). Carolinian-Marianas Voyaging Continuing the Tradition. *Micronesian Journal of the Humanities and Social Sciences,* 1 (1–2 December), 41-56.

Gallucci, M. (2020). Into the Raging Sea. grist Jan 7. https://grist.org/justice/to-safeguard-their-future-pacific-islanders-look-to-the-past/?fbclid=IwAR1HM4y5wHfl-_EPWTjdQfMxPJzpJvh7_73-kyWnUOMNGQ_SFhXGyniDLSI accessed January 13, 2020.

Genz, J., Aucan, J., Merrifield, M., Finney, B., Korent, J, and Kelen, A. (2009). Wave Navigation in the Marshall Islands: Comparing Indigenous and Western Knowledge of the Ocean. *Oceanography, 22* (2), 210-221.

George, M. (2018). Experiencing Mana as Ancestral Wind-Work. *Time and Mind: The Journal of Archeology, Consciousness and Culture*, *11*(4), 385-407.

Goodman, R. (1992). *Lakota Star knowledge: Studies in Lakota Stellar Theology*. Mission, SD: Sinte Gleska University

Grant to Revive Pre-contact Chamorro Fishing Techniques. 2010. EurekAlert Public Release: 29 July https://eurekalert.org/pub_releases/2010-07/uog-gtr072910.php. Accessed on October 14, 2019.

Kelly, J. (2019). Using Canoes and Virtual Reality, Local Project Explores Indigenous Traditions. *Minnesota Daily* Sept 19. https://www.mndaily.com/article/2019/09/n-exploring-indigenous-traditions-in-virtual-reality . Accessed Sept. 20, 1019.

Krause, S. (2015). Preserving the enduring knowledge of traditional navigation and canoe building in Yap, FSM. In S. Lee (Ed.). *Traditional Knowledge and Wisdom: Themes from the Pacific Islands* (pp. 292-305). ICHCAP: UNESCO. https://www.ichcap.org/kor/ek/sub10/pdf_down/04-4.%20Preserving%20the%20Enduring%20Knowledge%20of%20Traditional%20Navigation%20and%20Canoe%20Building%20in%20Yap,%20FSM.pdf. Accessed on September 13, 2019.

Metzgar, E. (2006). Carolinian Voyaging in the New Millennium. *Micronesian Journal of Humanities and Social Sciences*, *5* (1/2 Nov, 293-305).

Metzgar, E. Prod. (1996). Spirits of the Voyage. (Video recording, 88 minutes. Triton Films.

Moreton-Robinson, A., Ed. (2016). *Critical Indigenous Studies: Engagements in First World Locations*.Tucson, University of Arizona Press.

Okeanos Foundation for the Sea. Website. https://okeanos-foundation.org/. Accessed on October 14, 2019.

Okeanos Marianas. Website. https://okeanos-foundation.org/tag/okeanos-marianas/. Accessed January 12, 2020.

Olopai, L., with Flinn, J. (2005). *The Rope of Tradition*. Saipan, CNMI: Northern Marianas Islands Council for the Humanities.

Pioneer Public TV. (2014). Postcards: Micronesian Culture in Milan." Feb 16: https://www.youtube.com/watch?v=9SezhtPjA58. Accessed Sept. 13, 2019.

Polynesian Voyaging Society. Website. http://www.hokulea.com/ Accessed January 3, 2020.

Ridgell, R., Ikea, M., and Uruo, I. (1994). The Persistence of Central Carolinian Navigation. *ISLA: A Journal of Micronesian Studies, 2*(2, Dry Season), 181-206.

Sailing to the Future on Traditions of the Past. (2019). *West Central Tribune,* Oct 5 https://www.wctrib.com/sports/outdoors/4702212-Sailing-to-the-future-on-traditions-of-the-past. Accessed on Oct 7. 2019.

Sewralur, S., Tellei, P., Olgeril, J., and Tchuzie T. (2017). *The Beauty of Fallen Breadfruit*. Koror, Republic of Palau: Palau Community College.

Simpson, L. B. (2017). *As We Have Always Done: Indigenous Freedom through Radical Resistance*. Minneapolis: University of Minnesota Press.

Twin Cities Public Television. (2019). Micronesians make home in Milan. 11 January. https://www.tpt.org/almanac/video/micronesians-make-home-in-milan- 31343/. Accessed on October 14, 2019.

UNESCO. (2016). First canoe summit held at the Festival of Pacific Arts and Culture in Guam. UNESCO Office in Apia, 1 June. http://www.unesco.org/new/en/natural-sciences/priority-areas/links/single-view-Indigenous-peoples/news/first_canoe_summit_held_at_the_festival_of_pacific_arts_and/. Accessed on October 14, 2019.

Uslander, S.F. (2016). A Historic Gathering of Seafarers. *Guam Pacific Daily News*. 11 June. http://www.guampdn.com/story/life/2016/06/11/historic-gathering-pacific-seafarers/85587844/ Accessed on October 14, 2019.

Vaka Taumako Project. Website. https://vaka.org/ Accessed on October 8, 2020.

Waan Aelon in Majol. Website. https://www.canoesmarshallislands.com/ Accessed on October 8, 2019.

Waka Hourua. Science Learning Hub/Pokapū Akoranga Pūtaiao website. https://www.sciencelearn.org.nz/resources/633-waka-hourua. Accessed on October 8, 2020.

Westermann, G., and White, B. (2012). *Mni Sota Makoce/the land of the Dakota*. Minneapolis, MN: Minnesota Historical Society Press.

Whyte, K.P. (2018). What do Indigenous knowledges do for Indigenous peoples? In M.K. Nelson and D. Shilling, (Eds.). *Traditional Ecological Knowledge: Learning from Indigenous Practices for Environmental Sustainability* (pp. 57–81). Cambridge: Cambridge University.

Tourism, Regional Development and Conservation of Heritage in Asia

Akiko Tashiro

Research Faculty of Media and Communication, Hokkaido University, Japan

Natural disasters such as earthquakes and tsunamis sweep amount of things away from people and society. Such disasters also impose on the local community to make various decision for revitalization. Cultural heritage, including landscapes and townscapes, could be lost as a result of the complicated situation and decisions that are made on the occasion of a disaster. In Japan, because of revised of national law for cultural properties, government promote tourism as a tool of regional development and also conservation of heritage. There are various cultural heritage at various levels like local, national and global level. How do we promote to conserve heritage at local level? How people discover their own heritage by themselves? How tourism involve on the process? Phenology Calendar attract attention as method to find out "heritage" in region by local community. Based on presentations of the session, this paper will discuss some issues on tourism, regional development and heritage in Asia, especially through a case of Padang, Indonesia.

Keywords: Heritage, tourism, regional development

1 Introduction

In Japan, repeated natural disasters have affected various issues on cultural heritage. In particular, the Great East Japan Earthquake of 11 March 2011 was a major disaster that prompted the government and academics to review the current system for conservation of cultural heritage in Japan. Similarly in Indonesia, natural disasters have affected many cultural heritage properties. Islamic documents and inscriptions were damaged in Ache by an earthquake and tsunami in 2004, the Prambanan compounds by an earthquake in 2006, and Borobudur by the eruption of Mt. Merapi in 2010. Padang was also struck by an earthquake on 30 September 2009. After this disaster, UNESCO and the Indonesian government assessed the damage to cultural heritage, including manuscripts, historical buildings and museums, in collaboration with international experts.[1] Since then, Japanese experts have conducted several studies and held workshops on cultural heritage in Padang, especially with regard to historical buildings and landscapes.[2] In Japan, government promote tourism as a tool of regional development and also conservation of heritage. Based on presentation of the session, this article will discuss some issues on tourism, regional development and heritage in Asia, through case of Padang.

2 Disaster and Cultural Heritage

2.1 Community and its Revitalization

Murosaki, professor emeritus at Kobe University, states that disasters show a kind of "distortion" of the affected society, one of which could be a decline in culture after the

---

[1] (UNESCO 2010)

[2] (NRICP Tokyo 2011)(NRICP Tokyo 2012)(NRICP Tokyo 2013)(NRICP Tokyo 2016)

disaster, and that it is necessary to address this distortion during the process of recovery from disaster. Through past disasters, people have learned and experienced that not only "reconstruction" but also "revitalization" is needed. Murosaki gives three disasters in Japan as examples of successful revitalization. These are the earthquake and fire in Kinosaki, Hyogo prefecture in 1925, the fire in Hakodate, Hokkaido prefecture in 1934, and the atomic bomb in Hiroshima in 1945. In the case of Kinosaki, a famous hot spring in Japan, many historic buildings burned down in a fire caused by the earthquake. After the disaster, residents discussed whether or not they should reconstruct the buildings with reinforced concrete, as buildings made of reinforced concrete would certainly be stronger against fire and earthquake than buildings made of wood. However, residents of Kinosaki chose to use wood to re-store the buildings to their original appearance. They concluded that the hot spring is a characteristic of the area, and that its atmosphere could only be produced by wooden structures and the landscape created by them. The town landscape created by the wooden structures was considered crucial to the recovery process of the area. The example of Kinosaki tells us not only how residents decide on the important factors for the future of their society, but also how they regard the culture and past that their ancestors have established over many years. Murosaki also issues a strong alarm that a community may lose its heritage and culture, both tangible and intangible, if the area is protected and surrounded by a high breakwater. A high breakwater can keep the community safe, but destruction of the landscape may lead to destruction of the culture and living environment of the community. Therefore, it is important to discuss how the landscape could be revitalized after a dis-aster. It is also useful to recognize and discover the heritage and characteristic of the community before a disaster.

2.2 Cultural Heritage as a Symbol of Local Community

Before a disaster, an inventory of cultural heritage should be prepared at the local and national levels. Mitsui, an architect, suggests five things to do in advance, in reflection of the Great East Japan Earthquake of 11 March 2011.

First, he says to discover heritage at the local level. Maita, visiting fellow at Hokkaido University, invented the "phenology calendar" based on the methodology of ecology. The phenology calendar shows a community's activities during the year. These include activities related to food, religious ceremonies and festivals. The calendar is to be completed by each community through information collection workshops. Based on the information collected, the phenology calendar can be designed for the public. Second, an inventory of cultural heritage should be created at the local level before a disaster. Values of cultural heritage should include subjective and objective values at the local level. Therefore, workshops need to be held by the community with the participation of various stake-holders. Third, a phenology calendar may play an essential role as an open book for the public. Sharing heritage information contributes to disaster prevention. With the awareness that information panels on buildings are not enough to disseminate information, the community should be encouraged to take more active involvement in heritage preservation.

Two more things, networking of experts and budget support system for conservation of cultural heritage, should be implemented mainly by the municipality. The number of architects who can assess the historical background of buildings is limited, so a networking of experts at the regional, national and international levels is needed for damage assessment when a disaster occurs. For example, a damage assessment of heritage

via information sharing is able to be conducted in urgent situations owing to the close relationship among ICOMOS, UNESCO, and academics at the local, national and international levels. The economic factors of conservation are also an urgent matter in the wake of a disaster. Many cases in the past show how quickly building owners decide to demolish their buildings after a disaster when they receive an estimate of the cost of keeping the affected building.

The first three activities should be conducted at the initiative of the local community. It means people discovering their values and heritage, making a list of them, and sharing information with others. The latter two activities could be led by the municipality in the form of support for economic factors and a system to support owners.

3 Tourism, Regional Development and Conservation of Heritage

3.1 Cultural Identity and its Consumption in Tourism

Presentation by Dr. LI Fei showed us that complicated interaction between ethnic identity and its consumption through case of Zangyin in China. China is a multi-ethnic country and the study revealed how historical cross-ethnic interaction was happened, especially for "Inner Otherness" and "Han and non-Han". In contemporary China, sometimes ethnicity was described as Han or non-Han, and it was consumed by tourism industry. How tradition have been invented and how the majority is constructed as the non-minority.

Case of Zangyin gave us very important tips to understand multi-ethnic country China. Chinese government officially categorizes 56 Ethnic groups, and commodity in Tourism industry contributes to cast or reinforce its boundary, and the boundary is controlled. How is it about religious issues on Zangyin? Zangyin was an example of minority but how about relationship between ethnic identity and religion, Han and another Han in China? For instance, Hui people in Kunming.

3.2 Regional Sustainable Development Through Indigenous Knowledge

Dr. Vicente Diaz's presentation provided us very detailed information on projects for Carolinian regional sustainable development. Correlation between sustainability and traditional knowledge, how people think about culture, "indigenous cultural alterity", "radical difference", and "cultural density". What is revitalization of culture? Case of Milan is interesting because of its motivation and process. People seek to learn seafaring culture because they think it could be their base to con-tract identity as Chuukese for their future.

Finally, what kind of role can university play to conserve intangible heritage? Presented projects are closely worked with locals, and participants from university and it is not limited on researchers and professors. How university can contribute to regional sustainable development as academics or institutes of higher education?

3.3 Conservation of Language and Culture

Revitalization from disaster for tangible heritage could be different from revitalization of culture. Also it is necessary to examine the potency of tourism in revitalization process, both in revitalization of tangible and intangible heritage. City of Padang was affected by earthquake in 2009 and the case showed how local community made a decision on their regional development or they could not, in view of the circumstances. The city is located in a multi-ethnic country, Indonesia, and the historic area of Padang could be perceived

as a symbol of multi-ethnic area based on historical background during Dutch colonial period.

4 Padang as *Kawasan Cagar Budaya (Cultural Heritage Region)*

Since the earthquake in 2009, Japanese experts on cultural heritage have collaborated with *Balai Penelitian Cagar Budaya Batusangkar* (BPCB Batusangkar: Research Center for Cultural Heritage, Batsusangkar), the provincial government of West Sumatra, the city government of Padang, Andalas University, and Bung Hatta University. Reports of research have been published in Indonesian, English and Japanese,[3] and several workshops have been held in Padang from 2010 to 2017.[4] The research revealed the characteristics of the historical district of Padang, examined how the utilization of space by residents has changed, and clarified the transition of the townscape after the earthquake. This section shows these results and discusses the values of Padang as *Kawasan Cagar Budaya, cultural heritage region*.

4.1 History of Padang and its Residents

Padang was a small fishing village that developed rapidly after the construction of a fort by the Dutch East India Company (VOC) around 1666. There are several studies about the history of Padang.[5] The studies reveal how the townscape of Padang developed from the early 19th century until today. The oldest map illustrating the city of Padang was drawn during the British Empire and shows the original appearance of the town with the fortress constructed by the VOC. The fortress was destroyed under British occupation. After the Dutch colonial government was reinstated in Padang, it sold a block of the fortress to the local community and built official facilities, a city hall, a market, and military bases in the north.[6] It is said that current shophouses in Padang show the influence of two Dutch local rules around this period: 1) the alignment of houses along the street and 2) the prohibition of grass roofs.[7]

The Minangkabau are the major ethnic group in West Sumatra, but a variety of other ethnic groups also live in Padang, the provincial capital. There are the Minangkabau, Batak, Nias, Java, Tamir, Chinese, and others. Khaerunnisa's research in 2013 revealed changes to buildings and their uses before and after the earthquake in 2009.[8] I also conducted semi-structural interviews with the residents of 35 buildings in September 2012 and 2013, November 2014 and August 2017, in collaboration with students of Andalas University and Bung Hatta University.[9] These interviews and field works revealed three important features of community in Padang: logistics hub, land ownership, and social ties among residents. Firstly, the historic area of Padang, especially around Pasar Hillir Street and Pasar Batipuh Street, is a logistics hub in the province. Many buildings are used as warehouses. This is why the daytime population on these streets is larger compared to the nighttime population. In these streets, the floating population,

---

[3] (UNESCO 2010)(NRICP Tokyo 2012)(NRICP Tokyo 2013)
[4] (NRICP Tokyo 2011)(NRICP Tokyo 2016)
[5] (Colombijn 1994)(Colombijn 1996)(Zaidulfar 2002)
[6] (Colombijn 1994)(Colombijn 1996)(Zaidulfar 2002)
[7] (Colombijn 1996)
[8] (Khaerunnisa 2013)
[9] (Tashiro, Takeuchi, Wakita and Wongso 2019)

including drivers, day employees and officers, is the majority, and this makes it difficult for residents to recognize the area as "their" area. Secondly, landownership of the historic area of Padang is complicated. There are more renters along Pasar Hillir Street and Pasar Mudik Street than along Niaga Street, Klenteng Street and Pasar Batipuh Street. Owners often live outside of the historic area and rent out their building over various rental periods, from short periods to long periods, or from a few months to more than 20 years. Finally, social ties among residents are stronger than geographically based ties along the streets. The Himpunan Bersat Teguh or Heng Beng Tong, hereafter, HBT, and Hok Tek Tong, hereafter HTT, are the oldest Chinese organizations in the historic area of Padang. Family organizations such as the Lim, Lee (Kwee/Lie), Tan (Tang), Huang (W-I/Oei), Tjoa (Kwa/Chua), Gho (Go), Ong, and Kho existed as of 2017. Additionally, religious networks of Muslims and Christians are also observed. These residents do not have a strong sense of community based on geographical ties.

4.2 Damage and Changes After the Earthquake in 2009

Takeuchi and Funo conducted a survey on building types in the historic area of Padang.[10] Large private buildings and non-residential buildings such as storages, offices, and factories are gathered along Batang Arau Street. There are many Chinese facilities, including a temple, funeral facilities, assembly halls for family organizations, two-story shophouses, and three- and four-story warehouses and birdhouses in the block of the former VOC fort and along Klenteng Street, the T-shaped street running toward the north and east ends of the block. A continuous row of two-story shophouses stretches to the north along Niaga Street. The shophouses form the commercial area of the historic area of Padang.
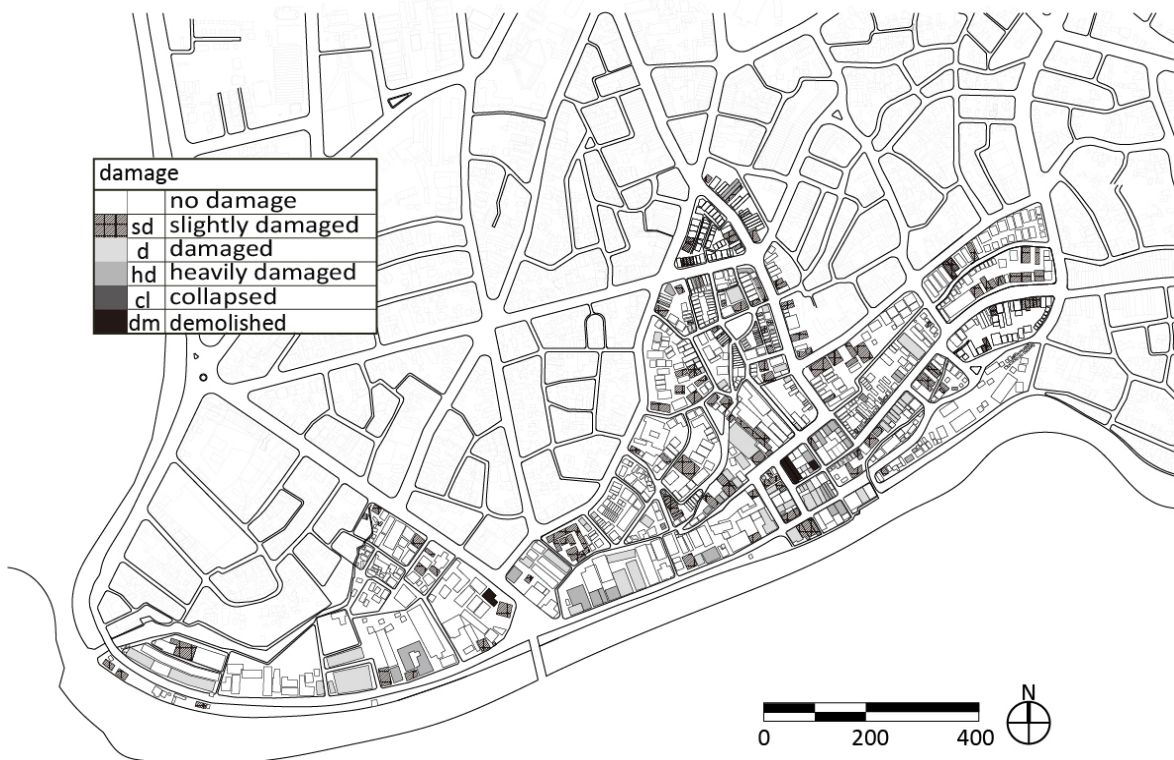
---

[10] (UNESCO 2010)

Figure 1. Distribution map of damaged buildings in 2009 [UNESCO 2010]

Figure 1 shows damaged buildings by earthquake in 2009. From 2009 to 2017, Japanese experts continued their survey and classified the changes into 4 levels of damage to the buildings: small-scale repair including painting of the exterior walls, large-scale repair to remove construction materials or exterior walls, the level that requires rebuilding, and the level that requires demolishing.[11] The continuous study revealed some characteristic changes in the historic area of Padang by tracking each level of damage, especially the three levels of large-scale repair, rebuilding and demolishing.

4.3 Padang as a Historic Area, *Kawasan Cagar Budaya*

As a result of research for a decade, several suggestions are made.[12] In 2010, the law for cultural heritage in Indonesia was revised, and a new category called "*Kawasan*" (Region/Area) was established. In Padang, buildings in the historic area are preserved without considering design, building volume and use, because of the local code of the city to preserve the facade of buildings. First, it is necessary for the municipality and owners to share a common understanding of the significance of the attractive historic townscape. A revised code and a guideline for its operation should be prepared that also includes provisions regarding support systems such as a tax reduction and budget support for restoration. In Padang, residents' ties are based on social and religious ties and not on geographical ties. Most of the residents recognize the area as *Kawasan Kuno* or *Kota Tua* but not as *Kawasan Cagar Budaya*. Geographical ties at the street level would be

---

[11] (Tashiro, Takeuchi, Wakita and Wongso 2019)
[12] (Ibid.)

54

encouraged if common understanding on *Kawasan Cagar Budaya* is shared among residents and various municipal divisions. Also, conservation by law at the national level is still limited to buildings today, but it is necessary to also designate areas for future conservation. Finally, function replacement and space division were seen most frequently in the historic area of Padang, and showed how people continue to use historic buildings to match their changes in circumstance. At present, residents do not have any adequate techniques for the restoration on historic buildings as part of *Kawasan Cagar Budaya*, so it is necessary to formulate restoration or reinforcement guidelines for historic buildings and disseminate them among residents.

5 Conclusion

Through past disasters, people have learned various lessons in safety. Conservation of cultural heritage is one such lesson that has been recognized as necessary through past experience. Not everything can be conserved as heritage, so people select their heritage according to their values. Values, however, change with time and also by nation or society. Disasters prompt people to think about what kind of heritage they have and what they should hand over to the next generation. Cultural heritage such as *Kawasan Cagar Budaya* is prone to be seriously affected by disaster and could easily disappear. Townscapes are a type of heritage that shows how the local community has created their living environment in coexistence with nature. Revitalization could be achieved only if the entire local community comes together in selecting, recognizing, and sharing understanding that their townscape is their heritage. It is the local community that is responsible for creating, maintaining, and handing over their heritage to the future.

References

Association of Eco Tourism in Japan. (2017). *Let's make a phenology calendar*, Shunhou Ltd. (in Japanese only)

Colombijn, F. (1996). *Padang*. Elsevier Science.

Colombijn, F. (1994). *Patches of Padang, The History of an Indonesian Town in the Twentieth Century and the Use of Urban Space*. Research School CNWS

De Steurs, H.J.J.L. Ridder. (1849). *De Vestiging en Uitbreding der Nederlanders ter Westkust van Sumatra*, Leiden.

Hobsbawn, Eric. and Terence Ranger. eds. (1983). *The Invention of Tradition*, Cambridge, UK: Cambridge University Press.

Khaerunnisa. (2013). Kajian Mengenai Kerentanana Rumah dan Ruko Cagar Budaya oleh Pemilik Rumah pada di Kota Lama Padang Terhadap Pembangunan Kembali Pasca Gempa 2009. *Report on Conservation and Rehabilitation for Historic Area of Padang*, pp. 39-50. NRICP Tokyo

Mitsui, Wataru (2012). "Things which we can do before and after disaster", Nomura, S. and Koresawa N. (eds.) *Disaster, Space and History: Theories of Architectural Preservation and Regeneration in Japan*, Tohoku University. pp. 93-103. (in Japanese only)

Murosaki, Yoshiteru. (2016). "Natural Disaster Recovery and Tourism Creation", in Nishiyama, N. Nishikawa, K. Hanaoka, T. and Hirai, T. (eds.) *Natural Disaster Recovery and Tourism Creation*, CATS Library, Vol. 9, pp. 141-145, Center for Advanced Tourism Studies, Hokkaido University. (in Japanese only)

National Research Institute for Cultural Properties, Tokyo. (2011). *Report on Workshop for Conservation of Cultural Heritage in Padang*. NRICP Tokyo.

National Research Institute for Cultural Properties, Tokyo. (2012). *Report on Conservation of Cultural Heritage in Padang*. NRICP Tokyo.

National Research Institute for Cultural Properties, Tokyo. (2013). *Report on Conservation and Rehabilitation for Historic Area of Padang*. NRICP Tokyo.

National Research Institute for Cultural Properties, Tokyo. (2016). *Report on Workshop on Rehabilitation of Cultural Heritage in Padang*. NRICP Tokyo.

Tashiro, A. Takeuchi, Y. Wakita, Y. and Wongso, Jonny. (2019). *Conservation and Rehabilitation of Historic Urban Landscapes as Kawasan Cagar Budaya: Case in Padang*, *West Sumatra*. 5th ISTEcS Indonesia

UNESCO. (2010). *Assessment Report and Recommendations for Action Plan for the Rehabilitation of Earthquake-affected Cultural Heritage in West Sumatra, Indonesia*. UNESCO Jakarta Office.

Zaidulfar, Eko. (2002). *Morfologi Kota Padang*. Ph.D. Dissertation. Universitas Gajah Mada (2002) (in Indonesian only)

The Museums as New Industry and Utilizing Intangible Cultural Properties

Hideki Yoshihara

Biratori Town Office, Hokkaido, Japan

Around the early 1980s, the phrase "it is being lost" typically accompanied any discussion of Ainu culture. In April 2019, the "Act on Promoting Measures to Realize a Society in Which the Pride of the Ainu People is Respected" (the Ainu Promotion Act) was established. Intended as a national effort to promote measures and policies related to the Ainu people, it encompasses not only the conventional aspects of welfare and culture, but also extends to fields such as regional and industrial development, tourism, international exchange, environmental conservation, etc. In conjunction with this, efforts are being made with a sense of urgency towards the opening of the National Ainu Museum and the National Ainu Park in April 2020. In my own experience, one landmark event emphasizing the importance of change, at least in the Biratori region, was when "Ainu traditional dance" was designated as an Important Intangible Cultural Property in 1984. Changing and deepening people's awareness of intangible cultural properties, including initiatives related to *iwor* (traditional living spaces) development plans, encourages them to act and transform the face of a region. Museum systems have come to play a crucial role in this process. In this forum, I would like to offer comments from the perspective that museum work should be further broadened and developed.

Keywords: Ainu culture, Tourism, Museum

1 Introduction

Iramkarapte! The town of Biratori, where I work as a local government official, is now often introduced as a municipality that works hard on Ainu-related policies and measures among the municipalities in Hokkaido. One of the characteristics of the town's efforts to promote Ainu culture is its emphasis on museums, such as the Biratori Town Nibutani Ainu Culture Museum. Underlying the town's strategy is the "Iwor Project", which aims to establish the entire region as a field museum, using the actual museums as pillars.

The project was named after the Ainu word *iwor*, which means land and space that have supported traditional Ainu living. In the areas of administration, it is often translated as "traditional living space". The "Iwor Project" is designed as a project to creatively revive and develop iwor in contemporary environments. This is an initiative positioned as one of the pillars of Ainu policy, prior to the "Symbolic Space for Ethnic Harmony", which includes National Ainu Museum and National Ainu Park, which are being constructed by the Japanese government in Shiraoi Town, Hokkaido.

In this paper, I will introduce, as one of the important cases, the 21st Century Forest for Ainu Cultural Tradition Project, which the town of Biratori in the Hidaka Region, Hokkaido, has worked on since 2012 in cooperation with the Hokkaido Forest Administration Bureau and the Biratori Ainu Association. I believe this project is one of the tasks necessary to make the new Ainu policy more concrete and richer, as the Japanese

government admits the mistakes of its previous policy and is making a transition. I want you to understand that these tasks are being implemented with reference to and careful consideration of the "Project to Preserve Ainu Culture and Its Environment", which Biratori has worked on with great support from the Hokkaido Regional Development Bureau, the "Project to Establish Traditional Living Spaces (Iwor)" by the Foundation for Ainu Culture, and the "Project for the Preservation of Cultural Landscapes" that has been implemented by Biratori in recent years with guidance and support from the Agency for Cultural Affairs.

This paper is based on the presentation I made at the International Researchers Forum. The main theme of the forum was "Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society", and the theme of the first session was community development. To address these themes, I was planning to discuss the designation of traditional Ainu dance as an Important Intangible Folk Cultural Property, which was a significant turning point for intangible cultural heritage in the Biratori region, with a focus on the history, current status, and future prospects of the initiatives related to their preservation and use. For various reasons, however, what I discussed during the session was more about the Iwor Project and the 21st Century Forest for Ainu Cultural Tradition Project. One of the reasons was that the new Ainu policy took a rapid and an unexpected turn, and I had to spend several hours day and night from months before the forum to update the 21st Century Forest for Ainu Cultural Tradition Project and the Iwor Project. However, the new findings and lessons learned from these efforts were valuable. Thus, I thought they would not contradict the themes of the research forum initially set up, or rather, that they would serve the same purpose. This will be discussed and expanded upon in the Conclusion. While introducing the cases in which I was involved, I will also highlight some criticisms concerning the three reports presented during Session 1.

2 Museums as a New Industry

Facilities related to cultural assets and cultural resources are concentrated in the Nibutani area in Biratori, such as the Biratori Town Nibutani Ainu Culture Museum, the Sarugawa Museum of History, and the Ainu Culture Information Centre of Biratori (serving also as an arts and crafts gallery). This area where these facilities are located has been developed collectively as Nibutani Kotan. *Kotan* is a word that means "village". The town has spent about 30 years establishing this cluster of museums. The use of cultural heritages is changing the face of the Nibutani area, and has become the image for the entire town of Biratori.

Mayor Mitsuru Kawakami of Biratori often uses keywords to introduce the characteristics of the town, such as "rich nature", "delicious tomatoes and wagyu beef", and "Ainu culture that defines the characteristics of the area". Yukara, a hot springs accommodation facility that opened in 2014, has been successful. This facility is characterised by the use of Ainu designs in both the interior and the exterior.

Activities have been implemented actively in various areas of culture and tourism, built around Nibutani Kotan, which is, in a sense, a collective and encompassing museum itself (in the broad sense I have been propounding). There are over 40 people working in this area, and the number is increasing. Working at a museum is becoming one of the great "vocations" in a town with a population of just 5,000. This is one of the reasons I call this presentation "Museums as a New Industry".

Table 1 shows what kind of changes were seen in every decade from the 1970s to the present. I hope you will understand why I use the phrase "museums as a new industry".

Table 1. Summary: the history of community (place / ethnic community)

1970's:	"Recognition for re-ethnic history and culture"
	\<case\> Opening of Nibutani Ainu Culture Museum (1972)
1980's:	"Protect the tradition, inherit the future"
	\<case\> Specified Ainu dances were designated as important fork-cultural property (1984)
1990's:	"Inheritance of Ainu traditional culture"
	\<case\> "Act on the Promotion of Ainu Culture" (1997)
2000's:	"The independent-minded participation of residents including Ainu and partnership with the experts"
	\<cases\> The start of "Survey of Environmental preservation of Ainu culture" and "iwor development projects"
2010's :	"Expansion and deepening of inheritance and Promotion of Ainu Culture"
	\<case\> "Basic plan on Ainu cultural promotion in Biratori Town" (2011)

*Practical activities, research and survey of Ainu culture Saru basin, the ethnic Ainu. In each period of history surrounding the culture, has been presented the "standard" one.

The 1970's "Recognition for re-ethnic history and culture"

The 1970s was a period when the perception toward Ainu history and culture was renewed. An important Ainu ritual involving bears called iomante was reproduced, which raised ethnic consciousness and confidence in young people. An excellent documentary was produced by the Centre for Ethnological Visual Documentation (*Iomante*, Centre for Ethnological Visual Documentation, 1977), which became a valuable reference for later generations. Behind this was the opening of the Nibutani Museum of Ainu Cultural Resources (currently the Kayano Shigeru Nibutani Ainu Museum) in 1972.

The 1980's "Protect the tradition, inherit the future"

The 1980s is a period when the expression "protect the tradition and hand it down to the future" came out and was embraced in the Biratori region. Ainu dance was designated as an Important Intangible Folk Cultural Property by the government (the Ministry of Education, Science, Sports and Culture). Dance is an area that still draws the highest numbers of people. Various types of activities are now seen, including an effort to reproduce traditional dancing from old videos and audio recordings. The government"s involvement led to a positive and major shift, which is worth praising.

The 1990's "Inheritance of Ainu traditional culture"

"Modern inheritance of traditional Ainu culture" is the concept of the Biratori Town Nibutani Ainu Culture Museum, which opened in 1991. Instead of a nostalgic mindset

for merely inheriting things from previous ages, it is a message that we want to inherit things from the past by reflecting on current circumstances and adding creativity.

Meanwhile, 1993 was proclaimed the International Year of the World's Indigenous People by the United Nations. A large-scale international forum was held in Nibutani, Biratori. This forum was held for a second time in 2005, and a third time in 2019. In 1997, the Act on the Promotion of Ainu Culture and Dissemination and Enlightenment of Knowledge about Ainu Tradition, etc. (abbreviated as "Act on the Promotion of Ainu Culture") was established. In the same year, the Sapporo district court ruled that the construction of the Nibutani dam was illegal. The ruling became final because neither the plaintiff nor the defendant filed an appeal.

The 2000's "The independent-minded participation of residents including Ainu and Partnership with the experts"

Entering the new millennium, the Iwor Project, along the Saru River Basin, was put together and became the foundational strategy for preserving and using cultural heritage in Biratori and promoting Ainu culture. This is a project for trying to creatively reconstruct Ainu traditional living space (iwor) at the right spot along the Saru River Basin. Seven places in Hokkaido were selected for the establishment of iwor. The national museum and the park collectively called "Symbolic Space for Ethnic Harmony", which is now under construction in the town of Shiraoi, can be seen as one of the developed styles of this iwor-related initiative.

In the case of Biratori, this iwor-related project was established based on a comprehensive investigation of the Saru River Basin that was carried out by a team of researchers led by Seiichi Izumi, a great cultural anthropologist and folklorist. The highly specialised field investigation by researchers led to a re-evaluation of Ainu traditions and their active inheritance.

The 2010's "Expansion and deepening of inheritance and Promotion of Ainu Culture"

In 2010, the Basic Plan for the Promotion of Ainu Culture in Biratori was put together. There are still very few local governments and municipalities developing these basic plans to promote Ainu culture. This basic plan is renewed every 10 years. Right now, the plan for the next decade is being discussed.

The Act on Promoting Measures to Realize a Society in Which the Pride of the Ainu People is Respected (the Ainu Policy Promotion Act) was established in April 2019 and came into force in May. It was designed to expand the areas where Ainu-related measures are taken and to use the budget to drive such measures. The Symbolic Space for Ethnic Harmony centred around the national museum and the park, Upopoy[1], which is scheduled to open on April 24 of this year.

When Nibutani Kotan is compared with the Symbolic Space for Ethnic Harmony established by the national government, there are many similarities in the functions and the roles of the facilities within the "space" as well as in the entire structure. I am not the only person to point this out—many of others have said so as well. Is this a coincidence, or was one modelled after the other? The one established first was of course Nibutani Kotan in the Biratori region. Setting aside which came first, I would like to see this

---

[1] Website introducing Upopoy: https://ainu-upopoy.jp/

phenomenon as evidence that such museum-like facilities are essential for the people and culture of Ainu and their future.

Biratori is actively working on preservation and use in terms of landscape and environment, because the core idea is that they are an infrastructure essential for the regeneration and promotion of the culture. This idea has been demonstrated and stressed as the various efforts have been made. Practices implemented based on this philosophy has brought about great achievements in the medium- to long-term. I want to remind you of this point.

3 Interpretation of "Multicultural Layers" in the Landscape

In Section 3, I would like to introduce the efforts related to the cultural landscape in Biratori. The "cultural landscape" is a relatively new concept, which was defined in the Act on Protection of Cultural Properties of Japan (amended in 2004). In 2007, The "Cultural Landscape of the Saru River Basin Based on Ainu Tradition and Modern Reclamation" was designated by the national government (the Ministry of Education, Culture, Sports, Science and Technology) as the third important cultural landscape in Japan, the first in Hokkaido. "Multicultural layers" is the key concept here. Currently, preparations are being made towards the selection of the fourth landscape.
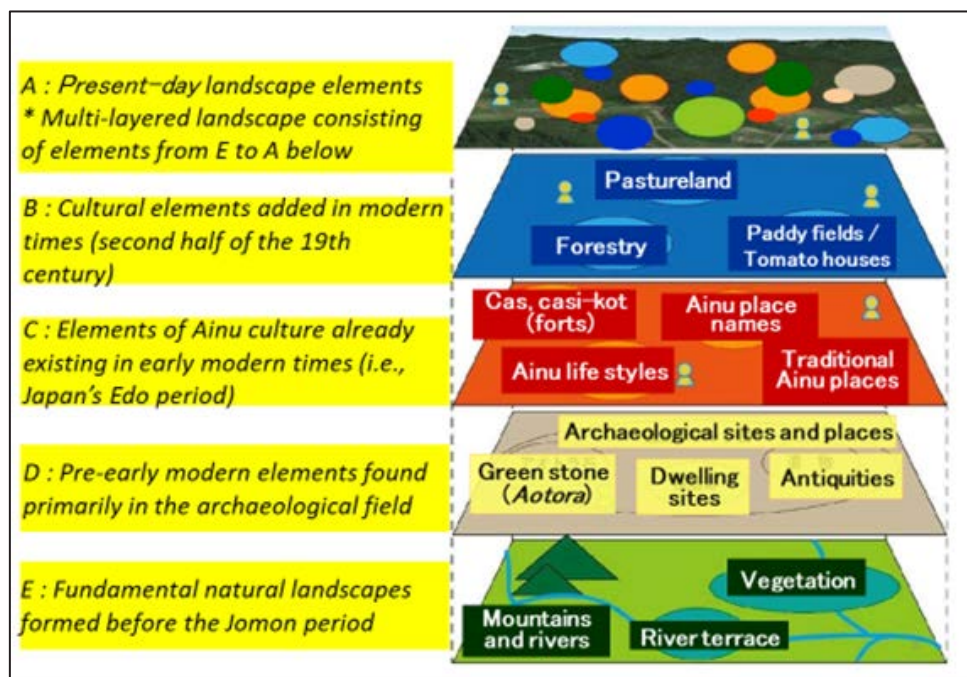
Figure 1. Concept of Multi-layered Cultural Elements Characterizing the Cultural Landscape of the Sarugawa River Basin

Figure 1 is the revised version I made based on the conceptual scheme[2] listed on p. 236 of the 2017 Hokkaido Biratori Town report of its investigation of the cultural landscape and the natural environment in Biratori. The names of the periods given to each stratum of the layered original version have been changed to expressions that are more suited for the intentions of this figure (tentative). It is "an extremely valuable cultural

---

[2] The scheme listed in the report itself was created based on Yoshihara's opinions and a rough original drawing.

landscape that shows the multicultural layers according to land use for agriculture and forestry after the reclamation period, while retaining the elements of the Ainu culture to the present day", according to the press release provided by the Agency for Cultural Affairs upon its selection as an Important Cultural Landscape (official website, May 2007). The description by the Agency for Cultural Affairs simply illustrates the characteristics and values of Saru River Basin's cultural landscape, but this conceptual scheme has been updated several times to make it easier to understand.

There are several elements comprising the landscape in the areas that Biratori presented to the Agency for Cultural Affairs as important cultural landscape and were selected as such. Due to editorial restrictions, I would like to introduce one of them that characterises the region's "multicultural stratification".

How does the landscape photo of a herd of cows eating grass show "multicultural layering", which is the characteristic of the landscape of this region? What kind of phenomenon is the "multicultural layering" in this area? Below, let me explain using Figure 1.

Production of wagyu beef became a full-scale operation in the 1960s in Biratori. The pasturing of horses and cows began in the early days in the Memu and Toyonuka areas. The Biratori Livestock Corporation is now based in Memu. What led the area to the pasturing of horses and cows was the production of war horses that began in the 1900s. This history is related to large clusters of lilies of the valley, which spreads near the pasture field owned by the town, where the photo was taken. Horses and cows were pastured on the land originally suited for lilies of the valley. Because they do not eat lilies of the valley, which are poisonous, this cluster was left uneaten and became densely distributed.

In contrast to the Ainu Policy Act established in 2019 we can see that the period in layers A and B are nature-sided phenomena that occurred in this area in modern and contemporary times. These changes in environment and landscape are the process and the result of the leadership from people of Wa descent who moved from outside of Hokkaido and became stronger. What should be noted here is the fact that people of Ainu descent tried very hard to adapt to the modern and contemporary age, at least in the Hidaka area, including Biratori and the neighbouring Iburi. These efforts have often been seen, rather one-sidedly, as a superficial assimilation to society of the Wa people. However, if we use more aggressive expressions, it should be regarded as a participation or contribution to modernisation that took place in the form of "reclamation". If we only see the two terms "Ainu tradition" and "modern reclamation" as used in the name given when it was selected as a cultural landscape, "Cultural Landscape of the Saru River Basin Based on Ainu Tradition and Modern Reclamation", the story of this region may become too simplified and may be misunderstood. Furthermore, we might overlook the current efforts of the people in this area who are trying to inherit "Ainu tradition" in a contemporary fashion and envision the future where multiple ethnic groups and multiple cultures coexist.

Let me explain a little more in association with Table 1 and the Ainu Policy Act established in 2019 by taking a look at Layers C and D in Figure 1. These layers represent legendary or local places that are believed to go back to early modern and medieval times in the Japanese history, which are scattered in various places in the mountains behind the rangeland for cattle. These include rocky hills used for prayers called *cino-mi-sir* ("the mountain where we pray"). One of the important points of controversy during the

Nibutani dam litigation, whose verdict was finalized in 1997, was this *cino-mi-sir*, which was considered one of the historical legacies showing the high cultural value of the area.

Figure 2. Rangeland in front of the Mountains Where Many Cino-mi-sir are Located. Rangeland Located near Photo A. Flatland on the River Terrace is Used for Grazing Cows and Horses. Location: Memu, Biratori Town (view from the left bank of Nukabira River). Date: July, 2017

Additionally, there is a place containing a buried cultural property (ruins) of the Satsumon and Jomon cultures times the rangeland. The recent archaeological investigations and studies have revealed that greenstones called aotora were distributed widely as superior materials from which to make stone axes in the Jomon period. The aotora material can be collected only in the Saru River Basin in Hokkaido. More than half of the stone axes from the Jomon period excavated from the famous great Sannai-Maruyama ruins in Aomori Prefecture are made with this aotora. Gaining further scientific knowledge has allowed us to see that there were interactions between various people, which are dynamic even within each layer of the figure. I would like to stress that "multicultural layering" does not simply mean an overlap of multiple layers.

4 A New Phase in Culture and the Environment: The Use of State-Owned Forests

As mentioned earlier, new legislation was put together recently for Ainu policy. The Ainu Policy Promotion Act came into force in May 2019. In these important times, government officials in Biratori are hoping and expecting that a cluster of appropriate and effective Ainu policies will be formed, as they have faced and worked on various relevant measures every day from the municipal standpoint of the area where many Ainu people live. They also believe that they should also contribute to realising various measures and enhancing their effectiveness by making sure the policies to be formed would reflect the will of the local Ainu people and by participating in some way.

In the first section, I will introduce the 21st Century Forest for Ainu Cultural Tradition Project, which I believe is the most important of these efforts, and will discuss its aims. I am deeply involved in these efforts in a professional capacity. And I think it is meaningful to discuss this to prepare for and respond to speculations and criticisms from the administrative perspective, as well as from the academic standpoint.

(1A) The aims of the 21st Century Forest for Ainu Cultural Tradition Project: The significance of the strengthening and expansion of the project implementation structure

When the 21st Century Forest for Ainu Cultural Tradition revitalisation project undertaken in Biratori, Hokkaido was proposed by the Hokkaido Forest Administration Bureau in 2012, and the agreement was concluded the following year (see the excerpt at the right), people engaging with the Ainu people and culture had high hopes for the future, because the philosophies set out and the proposed ideas were extremely sincere and appropriate.

However, it has not moved ahead with the scale and speed originally expected, unfortunately. This is because a promotion system aligned with the intent of the project could not be formed, and frankly, the budget for it could not be secured. While various measures and projects remain in such a state, we are hoping that newly planned legislative measures related to Ainu policy would promote these efforts strongly and smoothly. They should be planned and formed as such. This proposal, consisting of eight areas starting with 1A and 1B, is designed to upgrade the projects undertaken in agreement with the Biratori Ainu Association, Biratori Town, and the Hokkaido Forest Administration Bureau, using new grant systems and the system of common forests, upon the establishment and enforcement of the Ainu Policy Promotion Act.

(1B) Expansion of space where the *Kotan-kor-kamuy* (Blakiston's fish owl) can make its habitat sustainably

Kotan-kor-kamuy in Ainu is the name of the god who controls the village. *Kotan-kor-kamuy* is often seen as a species that lives deep in the mountains. However, they used to live near human dwellings and were relatively close to us.

This *Kotan-kor-kamuy* is used as the symbol of the 21st Century Forest for Ainu Cultural Tradition Project. This has a great significance, because expanding the space where *Kotan-kor-kamuy* can make their habitat sustainably means that one of the issues raised in this document is going in the right direction toward resolution.

Considering in detail the measures to "expand the space" will be a core agenda in the next step. It has the following two pillars here: preserving the environment of the space itself from a long-term perspective, and swiftly implementing each measure that is proven to be effective. Both of these should be combined to realise the goal effectively.

(2) Formation of an Iwor-style multilayered forest: A large-scale testing site for various forest preservation theories and techniques

Through the 21st Century Forest for Ainu Cultural Tradition Project, as well as various initiatives undertaken previously by the town of Biratori such as the Project to Preserve Ainu Culture and Its Environment, the Project to Establish the Traditional Living Space (Iwor), and the Project for the Preservation of Cultural Landscapes, people involved have

64

felt there is a diversity of images, theories, and methods of forest preservation. Even when we talk about rejuvenating the "traditional forests that developed Ainu culture", there are various perspectives as to what to do next.

In Biratori, the image of the forest they want to build has been called an "Iwor-style multilayered forest". However, there has not been a common understanding on this idea itself. However, we cannot simply try each forest preservation theory one by one, because forest preservation takes a long span of time. I believe we should study various forest preservation theories and techniques simultaneously while building a large-testing site in the Saru River Basin for upgrading skills and promoting usage and human cultivation.

(3) Inheritance of the materials and techniques used in Ainu tools ("places" where tangible and intangible cultural properties are combined): The preservation and usage of forests as "places"

One of the things that should be used as an important clue when implementing the forest preservation initiatives mentioned in the previous section is the traditional everyday tools as shown in the slide extracted from *Ainu no mingu*, written by Shigeru Kayano. Most of them are made with by-products of "traditional forests where Ainu culture developed", and they supported a highly sustainable living based on the use of the forests.

These tools are designated "important tangible folk cultural properties" of Japan as "a collection of Ainu livelihood tools in Nibutani and the surrounding areas in Hokkaido". The techniques for making them and the knowledge system should be preserved as "folklore techniques". Additionally, dancing, which established the use of animals and plants as motifs are designated "important intangible folk cultural properties" of Japan and are registered in the list of "Masterpieces of the Oral and Intangible Heritage of Humanity".

The entire forest selected as an "important cultural landscape" is seen as an important cultural resource. This is connected deeply with the issue of preservation and its usage as a field museum.

(4) The setting up of space where the modern inheritance of traditional Ainu hunting culture is tested and implemented: Support for those who try to live today as Ainu hunters

In Biratori, there are young people who seek to live as hunters as they inherit the knowledge on traditional Ainu hunting and its techniques. There are not many, but providing strong support for these people is important both culturally and economically.

There has not been much progress in recent years in terms of domains related to animals, particularly hunting, compared to various activities related to plants, while movement toward inheritance and promotion of Ainu culture is becoming more active. However, I believe putting effort into these domains and investing in them will have a great ripple effect on other areas, including food culture.

For example, deer can be eaten as meat, and its horns, bones, and skins can be used as materials for handicrafts (deer are simply discarded and eradicated when they are deemed harmful). It can be a step for establishing a complex industry that covers wide areas, including the development of unique cooking, processing, and selling methods with higher added values, which can also contribute to tourism.

(5) Promotion of collaboration with privately owned forests such as Mitsui forests and town-owned forests: International forest certification and its application and usage

International forest certification systems are becoming more popular. There, respecting the rights of indigenous people is one of the principles that must be complied with. For example, Mitsui & Co. has obtained FSC (Forest Stewardship Council) Certification for its 12,129-hectare forest in Biratori. FSC defines negotiations with the relevant indigenous people, a guarantee of traditional rights, the identification of important places, the protection of intellectual properties, etc., as criteria and requirements for certification.

Following Mitsui, Oji Paper Co. and Nippon Paper Industries Co. have concluded agreements with the Biratori Ainu Association and the town of Biratori after prior consultation on the premise that they would acquire international forest certifications.

This should be seen as a positive trend for Ainu people and culture. There are many issues, both on the side of the Ainu people and on the side of the region, that need follow-through, with the principle of FPIC (free, prior, and informed consent) emphasised in certification processes, to create a viable system for implementing preservation measures and monitoring based on consent, and to realise and maintain a win-win relationship. In this respect, Biratori is expected to be a model for other areas. Thus, the town should consider how to accommodate it as a new business.

(6) Preservation of the cultural landscape and the environment as a comprehensive framework: Investigation, research, and countermeasures that conform to the standards of world heritages and geoparks

Hokkaido has a long and deep history. This is evident from the large number of archaeological and folklore materials available as well as the written documents that have been left, although there are not many in terms of the number compared to areas south of the Tsugaru Channel.

However, the modern and contemporary social environments, especially the disrespect for the existence of Ainu people and their history and culture, have made it difficult to see this. Even so-called intellectuals sometimes make public statements as if Hokkaido has a short and shallow history.

Biratori's initiatives related to the cultural landscape and the environment spanning over a decade have led us to illustrate the shifts in history and culture using the layered structure, as shown in the figure 1, and to give new values to the idea of "multicultural layering". These achievements have been made by referring to the trends in research and studies of world heritage sites.

Going forward, we should continue investigations, research, and countermeasures that conform to the standards of the domains, such as world heritage sites, geoparks, and national (nature) parks. I believe they should elicit the potential of the initiatives undertaken in this region, and further enhance their sustainability and evolvability.

(7) Development of a new industry (a place for earning a living and making a contribution) using Ainu culture and forests: Setting up a large-scale field museum

One of the characteristics of the Ainu-related measures undertaken by Biratori Town is the creation of a cluster of museums (in the broad sense of the word) to inherit and revive the culture and make it the foundation or infrastructure for regional promotion. This is an

idea in common with the Saru River Basin Iwor Project, which is designed to use a wide area as a place for inheriting and developing Ainu culture.

Many of today's events and cases indicate that "culture" is indeed linked to various industries and creates them. In the case of Biratori, the primary method for mediating and facilitating these activities was to set up a cluster of museums, which I believe is an effective strategy from a long-term perspective.

This positions the wide-area forest space as a field (on-site) museum, while preserving the environment and resources and using it as a place for Ainu people to earn a living and make active contributions. A social attempt to this end is worth investing the cost it deserves.

A Summary of Section 4, and Future Tasks

Figure 3 shows the structure of the Project to Preserve Ainu Culture and Its Environment, which the town of Biratori has worked on since 2003. A similar framework was already established in the 21st Century Forest for Ainu Cultural Tradition Project as well. There is no room for detailed discussion here, but there are very few similar cases, and the fact that projects with so many problems have survived this far with this structure proves that it has a certain validity.

I understand that the important point from now on is to form an implementation group to serve as a core for research and countermeasures through the active participation of local people, including the Ainu people; to form a series of legislations for implementing various initiatives strongly and smoothly; and to secure budgets for supporting them.
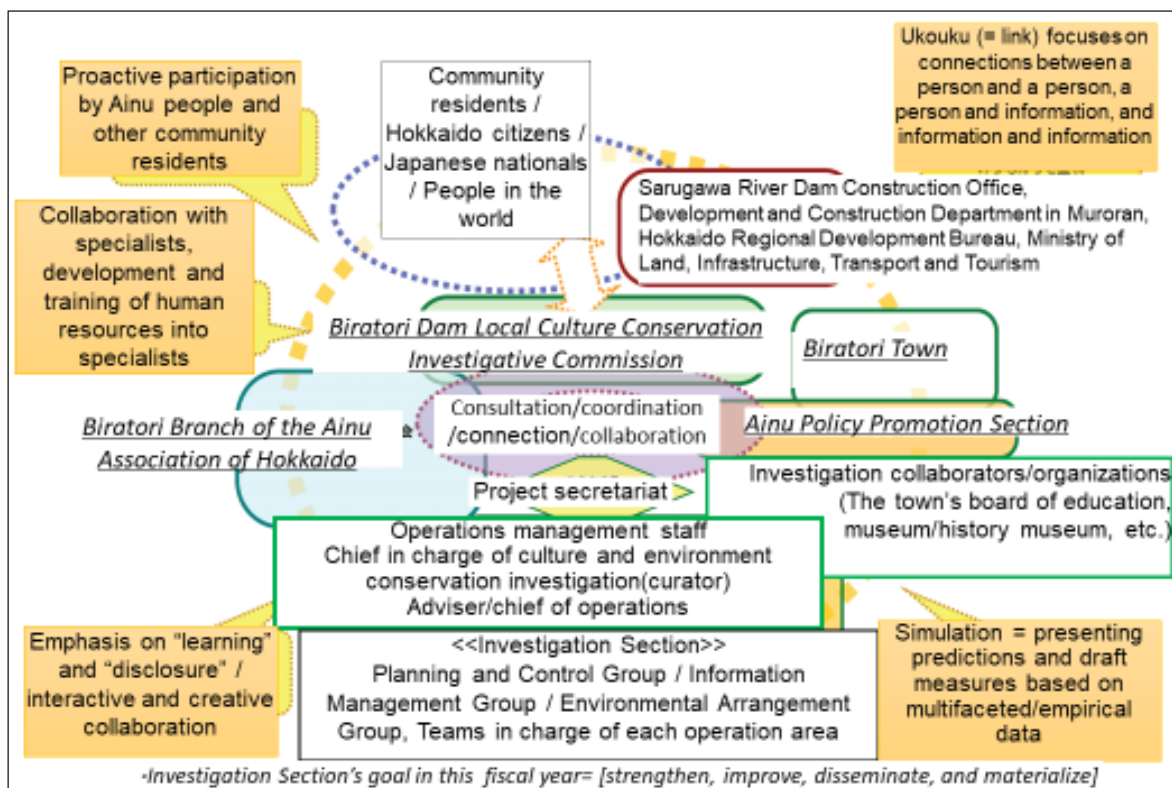

Figure 3. Basic Concept of System of Ainu Culture and Environment Conservation Project

People in Biratori, including myself, believe that this type of project, which can be deployed in a wide river and forest space, can lead to the creation of new "industries" or "vocations" if it proceeds appropriately, and can be a high synergistic initiative that can serve as a base for human cultivation. This has been verified to a certain extent by the Project to Preserve Ainu Culture and Its Environment that has been undertaken for the past 15 years, as described earlier. It would be desirable to further develop the river-based initiative and establish and expand a series of flexible and aggressive laws and projects that can be deployed in other areas, such as forests. In this sense, the Project to Preserve Ainu Culture and Its Environment that has been implemented in the Biratori region in the field of culture and environment is now entering a new phase now in which it can use a vast space in the state-owned forest.

5 The Mentality of Those Who Work on the Preservation and Use of Cultural Heritages

In Section 5, I will offer my impressions and opinions of the presentations given by three members in Session 1 and give an overview of what I found helpful in light of my own tasks. Upon doing so, I will introduce the projects that I have been involved in. I will also offer my views while considering this forum's theme, "Perspectives of Research for Intangible Cultural Heritage—Towards a Sustainable Society".

There were three presentations in Session 1.

Presenter 1: Lourdes Z. Hinampas, National Commission for Culture and Art, The Philippines: "Safeguarding Endangered Language as a Component of Community Development: A Case of Hudhud Chants"
Presenter 2: Li Fei, Sichuan University, China: "Casting Ethnicity into Material: Cultural Identity and Tourism Consumption of Zangyin (Tibetan Silver) in Southwest China"
Presenter 3: Vicente M, Diaz, University of Minnesota, USA: "Sustaining Seafaring and Island Research at a Time of Rising Seas, Sinking Islands, and Settler Colonial Knowledge Production"

All of them offered very fine studies, analysis, and discussion worth noting during the forum; discussions that have been brushed up are included in this report of their papers, which I would like to read thoroughly and urge you to do the same. As mentioned earlier, I would like to present the following five points to remember when utilising cultural heritages for "community development".

(1) A multifaceted and comprehensive approach

I would like to stress the importance of taking a multifaceted and comprehensive approach as much as possible when exploring where the problems lie and seeking their solutions. I would like to introduce the case of the Project to Preserve Ainu Culture and Its Environment as a project I worked on. This is a case involving assessments and

mitigations (preservation measures) for river development—particularly dam construction.[3]

In this project, investigations have been conducted in various fields, including spiritual culture (the traditional view of nature and religious beliefs included), nature (especially rivers) environment, the use of animals and plants, food culture, education, and the names of places in Ainu language, to implement preservation measures.

(2) Seeing the concept of culture broadly and flexibly

Next, I would like to remind you that seeing the concept of "culture" broadly and flexibly instead of thinking of it in a limited way can sometimes open more doors.

As an example of seeing the concept that way, below is a long excerpt from the Report of the Advisory Council for Future Ainu Policy (2008). This advisory council is an advisory body of the government, but wise members offer various considerations in the report. Seeing those signs accurately, selecting a concept that suits our own circumstances, or creating a concept if necessary, are essential tasks and skills we must have.

The following sentences were quoted from my presentation during the forum

> Policies related to the culture in a broad sense
> Promotion of the use of land/resources
> The Ainu people have a deep spiritual and cultural connection with the land. Therefore, it is extremely important to make efforts to enable comprehensive activities, etc., to help the continuance of Ainu culture use the land/resources in a timely manner based on opinions and the livelihood of the contemporary Ainu people in promoting and succeeding the culture of the Ainu as indigenous people.
> Specifically, it is necessary to expand the implementation area of the regeneration project of the Ainu traditional living environment (iwor) in consideration of opinions of the Ainu and concerned parties. In addition, it is essential to materialize the continuance of the Ainu culture using the land/resources in a timely manner by setting up a place where the concerned parties, including the Ainu people and governmental staff, can make necessary adjustments regarding the use of natural materials in national/public lands and sea/inland waters in the implementation area of said project, etc.
> (Extracted from the Report of the Advisory Council for Future Ainu Policy[4])

(3) Stakeholders' participation according to their sense of ownership

Irrespective of the size or the nature of the projects, stakeholders' appropriate and continuous involvement, according to their sense of ownership, determines the success or

---

[3] Leaflet introducing the Ainu Culture Preservation Control Office, the working team leading the Project to Preserve Ainu Culture and Its Environment. Please refer to the following URL:
https://www.hkd.mlit.go.jp/mr/sarugawa_damu/tn6s9g0000003aqw.html
[4] Final Report of the Advisory Council for Future Ainu Policy (July 2009)
https://www.kantei.go.jp/jp/singi/ainu/dai10/siryou1_en.pdf

failure of the projects. In the structural conceptual scheme of the Project to Preserve Ainu Culture and Its Environment shown in Figure 3, the exploratory committee controlling the entire project is located in the centre, and is surrounded by the Biratori Ainu Association (the association representing the Ainu people), Biratori Town (representing the local people), and the Hokkaido Regional Development Bureau (which is in charge of the development itself).

I would like to add and stress that we should avoid being obsessed with dichotomy, such as "Ainu people vs. the administration" or "indigenous people vs. the developer", because it is a mindset and attitude for fixating and applying structure. There is no room for detailed discussion here, but there are many people of Ainu descent are working at governmental bodies in Hokkaido, especially in the Hidaka region. The problem here is that the number is still relatively low.

(4) Principle of FPICC

Not only the Project to Preserve Ainu Culture and Its Environment but also various initiatives related to Ainu people and Ainu culture in the Biratori region have been carried out in compliance with the basic idea of "voluntary participation by local people, including the Ainu people, in collaboration with experts". This idea is in line with the FPIC principle (free, prior, and informed consent) proposed by various UN bodies, etc. However, in Biratori, we have added one more "C" to it and implemented various initiatives with FPICC. The last C here represents "collaboration".

(5) Principle of *Ukouk*

There is a unique style of singing and performing called *ukouk* in Ainu performance. *Ukouk* is a singing and dancing form of artistic expression unique to the Ainu people, in which they respond to the lyrics or styles of singing of the people next to them or surrounding them by singing together ("trolling") or changing actions. Scales and singing techniques can be written down on a staff notation to a certain extent, but what is written on a piece of paper is just a rough idea. In addition, improvisation is another important feature.

These features were connected with old communities, but even today they may influence and be influenced by how they live and work, or how their communities are built. We should at least avoid a vertical or horizontal mindset, let alone the imposition of wills. It may be easier to understand if we say that the issue is one of ethnic diversity in the relationship between individuals and groups, ways of living, work styles, etc.

6 Conclusion

Under the theme Museums as New Industry: Utilizing Intangible Cultural Properties, I have offered my views while introducing cases from the Biratori region in Hokkaido. Based on these cases, the preservation and use of cultural heritages, tangible or intangible, has many possibilities and can contribute to community development.

The cases discussed, in my opinion, are cases where the foundational community and its culture were forced to change unwillingly in the historical context, and were damaged greatly. The damages done were greater than those caused by natural disasters, such as earthquake and extreme weather, and "reconstruction" will be the long-term agenda. In these cases, the value of the areas or communities where efforts that are rarely seen

elsewhere are being made should be expressed as follows and praised positively: "There is a regional and ethnic community where the culture of the indigenous people that used to be on the verge of extinction is now being rejuvenated steadily; that society is being rebuilt in a contemporary fashion, and its foundation is strengthened sustainably".

More importantly, I am beginning to think that this is the outstanding universal value (OUV) of the cultural heritages of this area, and their essential value.

To add to this, the role of museums is not just to provide vocations, of course. It is to collaborate with the community like the one mentioned above, protect people in it and promote various activities, while preserving the community itself. The museum system called Nibutani Kotan has been built while being aware of such responsibilities to a certain extent.[5]

These are also important responsibilities of the National Ainu Museum and Park, collectively known as the "Symbolic Space for Ethnic Harmony" (Upopoy), which is scheduled to open in April 2020. By carrying out these responsibilities, a prerequisite for becoming the facility that lives up to its name can be created.

Figure 4. Photo of the Bear-shaped Rock Destroyed Partially During the Earthquake in September 2018. There is a Difference of Opinion in the Region as to Whether the Rock Should be 'Reproduced'—a Delicate and Urgent Matter that Occurs when it Comes to Preservation and the Use of Cultural Heritages.

---

[5] "Modern Inheritance of Traditional Ainu Culture", set forth by the Biratori Town Nibutani Ainu Culture Museum in 1991, was the first instance indicating awareness of such responsibilities.

Articles

Session 2

Community Development
-Environment and ICH

Urban Continuity: Retaining Identity and Resilience of the Historic City of Kathmandu

Kai Weise

ICOMOS Nepal, Nepal

Kathmandu City developed over the past millennia adapting to the natural setting defined by the cultural identity of the people who settled here. The physical urban structure and morphology were created out of historic circumstances. Economic development based on agriculture and trade allowed for the urban culture to flourish. Humans projected their belief in the supernatural, linking this to symbolism and rituals. The Licchavis in the mid first millennia established settlements as well as rituals and festivals of which some are still alive. The historic cities that we see today were however established and built during the Malla period between the 13th and 18th centuries. This was when magnificent structures were built by skilled crafts-persons. The urban setting was maintained by the community through their complex social system of Guthis.

This paper introduces the historic city of Kathmandu through its development over time. The physical development is explained in the context of intangible heritage: the beliefs, skills, knowledge and community systems. The 2015 earthquake caused great damage and raised many questions. The paper assesses the relevance of traditional systems in post-disaster rehabilitation as well as a means of ensuring continuity, resilience and sustainability of the historic city of Kathmandu.

Keywords: cultural continuity, urban resilience, historic city

1 Introduction

The city is not just a built landscape but a living entity made up of thousands of people who go around doing their daily activities. It is through these activities that the city is maintained, changed and whenever a disaster strikes, the city morphs and recovers. Urban resilience lies in the communities and their activities. These activities also ensure cultural continuity.

The Kathmandu Valley is known to have been a lake possibly until some twenty thousand years ago. This geological phenomenon has been explained in the *Swayambhu Purana*, a religious text on the creation of the valley. As the waters drained out of the valley, a fertile landscape appeared from the floor of the lake (Bajracharya 1978: 37-41). People settled in this landscape, developing into a highly evolved agrarian society. Profiting from agriculture and controlling the lucrative trade, the community evolved cultural activities and building technologies. They learned to adapt to their environment, including the regular earthquakes that affected the area (Weise 2015: 15).

This paper introduces the historic city of Kathmandu through its development over time. The physical development is explained in the context of intangible heritage: the beliefs, skills, knowledge and community systems. The 2015 earthquake caused great damage and raised many questions. The paper will assess the relevance of traditional systems in post-disaster rehabilitation as well as a means of ensuring continuity, resilience and sustainability of historic city of Kathmandu

2 Historic Centre of Kathmandu

The history of settlement in the Kathmandu Valley is shrouded by uncertainty until the Licchavi Period beginning in the fifth century CE. There are inscriptions that provide some insight of the grand palaces that were built and the settlements that were established (Shaha 1992: 31). Somewhere towards the second half of the first millennium there are records of cities being established along the lines of the *Vastu Sastras*. These early developments laid the foundations for the urbanization that took place during the Malla period that began in the thirteenth century and continued until the late eighteenth century when the valley was conquered by the Prithvi Narayan Shah (Gutshow 1982).

2.1 Trade Routes and Monastic Complexes

The trade routes through the Kathmandu Valley connected the Gangetic Plains to the Tibetan Plateau and beyond. These early trade routes were linked to what today is referred to as the Silk Roads, which crisscrossed Asia and connected to Europe. The trade routes that passed through Kathmandu weaved their ways through the mountains and crossed the Himalayas over the Kuti and Kerung Passes. Within the Kathmandu Valley, these early routes through the landscape established the main spine for later developments of market centres and religious structures (Weise 1992: 32).

Some of the oldest sites in the valley are known to have been site of spiritual importance. These are for example the Swayambhu Stupa located on a hillock which is closely linked to the founding legends of the Kathmandu Valley. Bauddhanath, another ancient stupa is located on the main trade route towards the Kuti Pass. The most important Hindu site of Pashupatinath is located at a *thirtha* or ford across the River Bagmati (Hutt 1994). Early developments were also known to have been the *viharas*, locally called *bahals* or *bahis*.

Some of the earliest settlements would have been markets that developed around the crossings of trade routes. Such market centres are still identifiable with the city centres today. Early development of settlements in Kathmandu identifies Koligram in the north and Dakshin Koligram in the south. These would have been market centres founded by the Lichhavis, possibly with even earlier roots.

2.2 City Founding and Continuity

The founding of cities is an important part of the ancient Vastu Sastra texts. Planning guidelines are provided in detail which would have been widely known during the second half of the first millennium CE. The founding of the city of Kantipur is ascribed to King Gunakamadeva in 723 CE testified by a founding stone with inscription in Maru Tol (Slusser 1982). The city was planned in the shape of Manjushri's sword with the point facing a north-eastly direction. A depiction of the city plan on an old manuscript shows a wall adorned with city gates (Gutshow 1982: 110).

These gates do not exist anymore, however processional routes, particularly those followed during Indra Jatra demarcate the city boundaries which are identified by protective deities. The overlay of the cosmological plan integrated the already existing trade routes, settlements as well as the monastic structures. To fill the remaining space within the city boundaries urban extensions, particularly between the fifteenth and sixteenth centuries, were planned in grid form and following the cardinal directions (Gutshow 1982).

The urban order was also defined by where the various trade groups were located. The central areas, particularly around the palace and main temple areas, were reserved for the higher-ranking trades such as the gold smiths and sweet shops. The various trades groups, who also belonged to specific families and guilds lived in clearly defined areas. The lower ranking groups, particularly those working with dead animals and waste lived on the outskirts, particularly near the river. In the case of Kathmandu this would have been particularly towards the Vishnumati River (Weise 1992: 60).

The urban form, though adapted to the basic topography and earlier developments, followed a strict order and hierarchy of spaces. Particularly important are the cardinal directions for the orientation of temples and shines, as well as the entrances to important buildings. The monastic courtyard buildings, the *bahals*, general had the main shrine to the southern side facing the entrance on the north. This same structure can be found throughout the city, even where the monastic courtyards have long changed into semi-public living spaces (Weise 1992: 39).

The city has always developed with new overlays which have respected the older structures. This can be seen even after regular destruction by earthquakes. The traces of such devastation can still be found where buildings might have been lost, but the spatial order remains. The area of the main shrine of an earlier monastic complex will not be encroached upon, while the surrounding dwellings are allowed to be modified and adapted to changing requirements.

2.3 Breaking the Boundaries

During the medieval period, the urban boundaries where strictly adhered to, particularly since the outside area were not protected by the deities. The city grew within its boundaries with the urban buildings increasing in height. Newari architecture restricted itself to three floors and an attic floor where often the kitchen was located under the roof, with a cutout terrace. (Weise 1992: 30). The kitchen was also on the top floor since cooking was done on the open fire and there was not chimney. The smoke also helped to keep the attic clear of insects and rodents. The restriction of height was largely also due to the threat of earthquakes. Furthermore, the density of the urban fabric didn't allow tall buildings, since it would shade the courtyards and block ventilation reducing the hygiene of the urban habitation.

It was initially only the lower castes who lived outside the city walls. This changed diametrically once the valley was conquered by Prithvi Narayan Shah in the late 1760s. The Shah Kings first had palace towers built, such as the Nine-storey Basantapur Tower at Hanuman Dhoka. This was followed by the nobility requiring palaces for themselves, however, there was no space left within the city. Prime Minister Bhimsen Thapa built his own palace on the edge of the city in 1805 (Pruscha 1975: 121). In 1819 he built a smaller palace outside the city in Chauni, which now houses the National Museum. This was an initial break from tradition by the Prime Minister who was powerful enough to fulfilled his needs by changing tradition.

The trend was further evolved by the Rana Prime Ministers who governed Nepal between 1846 and 1951. They built many palaces in European neo-classic style outside the city walls and linked them with roads. Particularly after the 1934 Nepal Bihar Earthquake, they took the opportunity to develop urban inserts, following European examples such as the boulevards built by Georges-Eugène Haussman's through historic Paris. A new street was carved into the old city connecting the Royal Palace at Hanuman

Dhoka to the parade ground in the western suburbs (GTZ 1995:72-75). They also opened up the Basantapur square to allow for a better view of the Neo-classical Gaddhi Baitak, or thrown hall, which was supposedly designed inspired by the British Library building in London. Such interventions went totally against the approach and standards of traditional urban planning.

3 The City and its Intangible Heritage

There is a clearly defined boundary to the historic city of Kathmandu, demarcated by deities and a processional route. The city wall, which was depicted on various early diagrams of the city, doesn't exist anymore. This has however hardly deterred from the understanding that protection is not necessarily physical, but much effective when it is spiritual. It is said that when King Gunakamadeva founded the city of Kantipur, now better known as Kathmandu, he also introduced the festival of Indra Jatra to ensure that the city is protected (Toffin 1992: 73).

3.1 Urban Communities

The people who settled in the Kathmandu Valley over many centuries developed their own language, Newari. This Tibeto-Burmese language is unique, for it defines a linguistic community that developed both the agrarian sector as well as urban habitation. This is, in today's understanding of urban community, a conflicting development, since "urban" is often understood as being a densely populated area which is generally non-agrarian. Due to the fertile soil allowing for numerous crops to be grown within a single year, as well as being strategically located on the trade route, the communities in Kathmandu Valley flourished.

Understanding the value of the fertile land, the Newari community built their settlements compact and generally in areas that were less fertile. The land was categorized based on its agricultural productivity (Karky 1982: 57). These were areas on higher ground which could not be irrigated, which however due to artisan wells allowed for fresh water supply. As the settlements grew, particularly the three cities of Kantipur (Kathmandu), Lalitpur (Patan) and Bhaktapur (Bhadgaon), further water supply systems were required, which led to water being channelized to city water spouts (Becker-Ritterspach 1994). These the compact settlements of the Newars was a very specific characteristics very different from other ethnic groups in the Himalayan foothills. It is only when one goes to the settlements in the higher mountains that such compact structures were found, however for very different reasons, to protect from the harsh climate (Weise 2000: 4).

The community members, though to a largely farmers, usually also followed other trades. The arts and crafts of the Newars were highly developed, particularly in respect to metallurgy and wood crafts. The Newari architecture, a combination of brick in mud mortar and timber elements, has been highly adapted to the local conditions, availability of materials, as well as hazards such as fire and earthquakes.

3.2 The Artisans and Traditional Knowledge

The settlements of the Kathmandu Valley have been adapted over the past millennia, some with possibly even earlier origins. Over time the artisans learned how to adapt the buildings to the imminent hazards. It is important to note the carefully designed buildings,

balancing out the strengths and weaknesses of materials. There possibly were major fires that wiped out the earlier settlements of the Kathmandu Valley leaving no trace of such early structures. Only recently have we been able to date the foundations of Kasthamandap to the seventh century CE, providing evidence of early structure being primarily built of timber (Coningham et al. 2016: 3).

The construction of buildings using primarily timber seems to have changed sometime in the early part of the second millennium CE when the use of brick masonry became more prominent, particularly to create fire walls between row housing. The threat of fires was largely mitigated; however, the new problem of earthquake stability arose. This led to the need to develop detailing to provide improved seismic stability to the new structures. In Newari architecture there were more than a hundred different types of joints, though many of these have already been forgotten (Weise 2019: 34-35). The innovative ideas of using timber lacing in the masonry along with timber pegs allowed movement but reduced the chance of collapse. The loadbearing structure was allowed to function in compression, particularly by weighing down the building. This was achieved by using a thick layer of earth on the roofs which also ensured that water seepage was absorbed before causing rotting of the timber planking below.

The structures that have been developed over centuries of careful trial and error, learning from the effects of regular earthquakes, doesn't follow modern engineering principles. This clash of approaches towards assessing structural systems has led to confusion and conflict between traditional knowledge and scientific assessment. There is a need for better understanding this phenomenon. Possibly the intrinsic characteristics of traditional structures is based on dampening external forces through flexibility and ductility. Cross-bracing such as diagonal elements are not used other than as struts to support roof projections. The earth used to fill the spaces between the foundations seems to have a very specific role of dampening. The mud mortar used in brickwork has a similar affect, however such brickwork must have some form of timber ties to separate the brickwork at layers to hamper cracking and keep the brickwork deflecting out of plain. Furthermore, the thick mud layer on the roof provides the required weight for the load-bearing structure to remain stable. All these principles seem to go against the norms of modern engineering that promotes strength and stiffness. Modern engineering has, therefore, not been able to understand the principles of traditional structures.

3.3 The Festivals and Rituals

The historical cities are molded to form the vessel for communities to live their lives and carry out their rituals and celebrations. A certain level of conceptual planning is carried out; however, the urban fabric is amorphous. The Newari cities such as Kathmandu have layers of different spaces and structures that are closely intertwined with the cosmological diagrams at urban, community and household levels. These are linked to daily rituals or annual festivals. There are certain requirements for events that take place only every twelve years.

Being primarily an agrarian society, many of the festivals and rituals are linked to the seasons as well as the gods, spirits and demons that control the weather and rain. The water serpents or *nags* are particularly powerful. When the valley was a lake before it was drained by Bodhisattva Manjushri for human habitation, this was the realm of the *nags* (Bajracharya 1978: 41). They must be kept appeased for they control the rains. There are also many rituals that are linked to daily routines such as cleaning, cooking and eating.

This most spectacular are however the main chariot festivals. In the historic centre of Kathmandu these would be primarily the Seto Machhendranath chariot festival and the combined festivals of Indra Jatra and Kumari Jatra. The Seto Machhendranath festival takes place in the spring when the statue of Janabaha Dyo or Avalokiteśvara is removed from the temple at Janabaha and carried to where a large chariot is reassembled. The chariot is then pulled through the streets from the upper town in Ason to the central town in Hanuman Dhoka and on the lower town in Lagan, each section by the communities of the three part of the city. This requires all the communities to work together while ensuring that the route of the chariot is kept free.

During the ancient festival of Indra Jatra, processions go around the periphery of the city, making sure that the both the living and the departed communities are protected. Such festivals unity the city while paying respect to ancestors (Toffin 1992: 74). At the same time, the Kumari jatra is celebrated, which requires Kumari, the living goddess, to be pulled around the city in a chariot, along with Lord Ganesh and Lord Bhairav, each in their own chariot. The head of state, formerly the King and now the President of the republic, has to get the blessing of Kumari on this day to legitimize their position. Despite the change in political system, such rituals have continued, since their significance goes far beyond the belief in the powers of the gods, and are part of the identity of the local community.

4 The Urban Community and Earthquake Resilience

Every eighty to a hundred years there is an earthquake that has major impact on the Kathmandu Valley. Though this is a relatively long period and there is a generation gap in between, the knowledge gained after each earthquake was passed down to the following generation. This allowed communities to adapt to the particular context of the Kathmandu Valley and the eminent hazards. There is constantly period in history when the lessons were forgotten leading to deadly consequences. In the 1934 earthquake parts of the Narayanhiti Royal Palace, a neo-classic structure built in European style and clearly lacking seismic detailing, collapsed killing two daughters of the King (Rana 1935: 59). However, an entirely new system of building has emerged using reinforced cement concrete and all traditional knowledge has been replaced by engineering science. The implications of this is still unknown, particularly as the concrete ages and it is difficult to restore.

The Sustainable Development Goals (SDGs) requires under Goal 11 countries to pledged to "make cities and human settlements inclusive, safe, resilient and sustainable" and Target 11.4 aims to "strengthen efforts to protect and safeguard the world's cultural and natural heritage" (UN 2015). That the SDGs link the protection of cultural and natural heritage to cities and human settlements sends a clear message that this issue is becoming imperative. However, in it is not clear how best to deal with the urban context since the built heritage so closely linked to the intangible and the way the communities live within the context.

4.1 The Historic City: Adapting and Transforming

The historic city of Kathmandu has changed over time. Initially it consisted of various trade routes, market squares and monastic courtyard buildings. With the founding of the city in the eight century CE, a structure was given, particularly by defining the boundaries. The boundaries might have later been fortified with walls and gates; however, the more

effective controls were rings of deities that warded of evil and ensured that people remained within these boundaries. Over time the space within the boundary was filled with streets being laid out in grid form. The space got filled out by streets and courtyard developments. The building heights rose to three floors and an attic floor but was restricted to this for structural as well as environmental reasons. These clear structures were however shattered each time there was an earthquake and parts of the city were partially rebuilt, often leaving only the traces of earlier strictures. The city continued to morph and adapt to changing populations.

The most distinct elements of the historic city are the open spaces. The bustling market streets, loud, crowded and constantly in motion. The inner courtyards are however generally quiet and slow moving. These are living spaces for the communities living in the surrounding buildings. These spaces that would have begun with the typology of the courtyard of the monastic buildings quickly adapted to the requirement of the surrounding dwellings. This meant the courtyards were places where the children played, the elderly sunbathed and very often this was were agricultural and household activities took place.

The city has had to adapt to allow for vehicular traffic which causes the streets to clog up, enraging the pedestrians and assaulting them with exhaust fumes. Motorcycles are driven through the quiet courtyards, entrance passages and through narrow alleys. However, the most intrusive of all developments has been the buildings built of reinforced cement concrete that rise up seven to even ten stories. Not only have these buildings replaced the traditional ones, but have totally destroyed the character and quality of the urban fabric.

4.2 Traditional Knowledge and Historic Structures

After the 2015 Gorkha Earthquake, there was a rush to reconstruct houses and monuments. Calculations were done on how much this would cost. Standardized designs were adopted by the government engineers, such as the catalogue that was prepared by the Department of Urban Development and Building Construction. In the entire process, traditional knowledge was not given any respect. It has been replaced by science. The government requires certification and registration before work is allocated, though there is no means for traditional artisans to obtain these. The impact of this can be seen when working with traditional artisans who, though they understand the materials, technology and detailing, wait for the engineer to provide instructions. Traditional knowledge, even with its restrictions, has been tested over centuries, while the science that is employed is often based on assumptions that are not necessarily relevant to the specific context.

Kasthamandap, one of the most iconic historical buildings in Kathmandu, collapsed during the recent earthquake killing numerous people. The planning of its reconstruction was given to a senior engineer who had never worked on traditional monuments. One of the results of the calculations was that the foundations were not sufficient for the structure and that it needed to be strengthened through micro-piling. In the meantime, it was possible for archaeologists from Durham University to investigate the foundations. They found the foundations of brick masonry in mud mortar to be in perfect condition and were dated to be from the seventh century CE. The foundations had performed perfectly for fourteen hundred years, but according to engineering calculations they were found to be insufficient. The calculations of the senior engineer were surely not wrong, but the understanding of traditional structures and materials was lacking.

The conflict between traditional knowledge and engineering arises due to the misunderstanding that these two can be directly translated. That is not the case, since they are based on totally different languages and mindsets. The implementation of projects and procedures are entirely different. It is therefore necessary to find a means for these two systems to communicate.

4.3 Activism and the Will of the Community

The city and its cultural heritage were built, used and maintained by the local communities. In the Newari community, guthis, social organizations or trusts, were established, to carry out community activities including festivals as well as to maintain community structures (Sharma and Shrestha 2006: 3). When a temple or rest-house was built, the donor would also provide land as the resource to make sure the structure was maintained. Communities members contributed to these activities. This system ensured a close-knit society as well as the maintenance of the essential components of the city.

When Kathmandu was conquered by the Shahs and governed by various strong-headed Prime Ministers, they gradually chiseled away at this system, with particular interest in taxation. It was however in King Mahendra in 1965 who nationalized the guthi's to break the system, grab the guthi land and thereby neutralize the power base. This move also required the government to take on the responsibility of maintenance of the monuments. Mismanagement and general lack of interest led to devastating effect on the monuments. Most of the monuments that collapsed during the last earthquake was due to lack of maintenance and inappropriate interventions (ICOMOS Nepal 2016: 78).

There has been a forced disconnect between the community and their heritage due to nationalization of the monuments and direct government interventions. However, after the massive destruction caused by the earthquake a new wave of local activism has arisen to counter the mismanagement and possible inappropriate reconstruction of the monuments. This phenomenon can however only be found in Kathmandu and was never allowed to arise in Bhaktapur nor in Patan. Community protests led to changes in government decisions such as with the reconstruction of Rani Pokhari as well as Kasthamandap. Furthermore, communities began working together with lawyers and legal action was taken whenever any monument was threatened with inappropriate reconstruction. Such activism by the communities is a positive step towards reclaiming their heritage, however it needs to lead to finding appropriate solutions and means of employing traditional craftsperson.

5 Conclusion: Continuity in Place of Conservation

The historic city is a living entity which goes through constant change. This is where communities live, work and pursue their recreational and religious activities. It is therefore hardly possible to consider conserving a city. A historic urban setting does however have certain important attributes that define its characteristics. It is this character that needs to be maintained, ensuring that the city doesn't lose its connection to the past. This connection is largely dependent on the activities of the communities and how the urban setting is used and maintained.

Beyond identity, the city must remain livable, which requires that the basic quality is maintained. The medieval city was dirty, often lacking sanitation and in general not a very pleasant place to live in. This will need to change, since health and hygiene is an essential part of human habitation. To achieve this inappropriate development must be

controlled, particularly such things as traffic, pollution, and the creation of an unhygienic environment. One of the most detrimental developments in a densely built up area are buildings that become taller. These are not only structurally dangerous but also impact the urban hygiene of an area, causing excessive shading and blocking ventilation.

The artisans who are the bearers of traditional knowledge must be reintegrated into the maintenance and rehabilitation process of monuments and the historic city. This will require artisans to be given respect and acknowledgement. Furthermore, for this knowledge to be passed on to future generations, the apprenticeships and training must be integrated into all projects which also comes with certification for artisans. Artisans are critical to ensure continuity of the historic settlements as well as post-disaster rehabilitation and resilience of the community (Weise 2019: 138).

There is going to be regular change, and with environmental impact, cyclical renewal of the urban fabric is essential. What needs to be ensured is the cultural continuity of the historic city. This can only be achieved through the local communities who are the bearers of the local culture, and have the motivation ensure festivals and rituals are carried out. The resilience of communities is based on ensuring cultural continuity.

References

Bajracharya, M.B. (1978). *Mythological History of the Nepal Valley from Svayambhu Purana*. Kathmandu, Nepal: Avalok Publishers.

Coningham, R. et al. (2016). *Post-Disaster Archaeological Investigations at the Kathmandu Valley UNESCO World Heritage Property (Nepal) Post-Earthquake Archaeological Assessment and Evaluation of the Kasthamandap, Hanuman Dhoka's Durbar Square Interim Report of the November-December 2016 Season of Field Activities*. Durham, UK: UNESCO Chair, Durham University.

GTZ / udle, (1995). *Images of a Century: The Changing Townscapes of the Kathmandu Valley*. Kathmandu Nepal: Deutsche Gesellschaft

Gutschow, N. (1982). *Stadtraum und Ritual der newarischen Stadte im Kathmandu-Tal: Eine architekturanthropologische Untersuchung*. Stuttgart, Germany: Kohlhammer Verlag.

Hutt, M. (1994). *Nepal, A Guide to the Art and Architecture of the Kathmandu Valley*. Scotland, UK: Kiscadale Publications.

ICOMOS Nepal (2016). *Post-Earthquake Rehabilitation of Cultural Heritage in Nepal*. Kathmandu, Nepal: ICOMOS Nepal (unpublished document).

Karky, J. (1982). A Study in Revenue Collection System in Nepal: 1846 – 1923. In Contributions to Nepalese Studies, Vol 9. No. 1 & 2 (pp. 55-64). Kathmandu, Nepal: CNAS/TU

Prusha, C. ed., (1975). *Kathmandu Valley. The Preservation of Physical Environment and Cultural Heritage. A Protective Inventory*. (2 Vols) Vienna, Austria: Anton School & Co.

Rana, B.S.J.B. (1935). *Nepalko Mahabhukampa 1990* (The Great Earthquake in Nepal 1934 CE) Kathmandu, Nepal: Ratna Pustak Bhandar.

Shaha, R. (1992). Ancient and Medieval Nepal. New Delhi, India: Manohar Publishers & Distributors.

Sharma, D.R. & Shrestha, T.B. (2006). *Guthi, Community-based Conservation in the Kathmandu Valley*. Kathmandu Nepal: UNESCO (unpublished report).

Slusser, M.S. (1982). *Nepal Mandala: A Cultural Study of the Kathmandu Valley*. (2 Vols.) New Jersey, USA: Princeton University Press.

Toffin, G. (1992). *The Indra Jatra of Kathmandu as a Royal Festival: Past and Present*. in Contributions to Nepal Studies, Vol. 19, No. 1 (pp. 73-92). Kathmandu, Nepal: CNAS/TU

Toffin, G. ed. (2016). *Man and His House in the Himalayas: Ecology of Nepal*. Kathmandu, Nepal: Vajra Books

United Nations. (2015). *Transforming our World: the 2030 Agenda for Sustainable Development*. United Nations.

Weise, K. (1992). *Kathmandu, the Metamorphosis and the Present Issues, Case Study Ason Chowk, Analysis of a Square*. Zurich, Switzerland: Swiss Federal Institute of Technology (unpublished thesis)

Weise, K. (2000). *Supporting and Improving Traditional Building Practices in the Central Himalayas through an Integrated and Implementation Oriented Approach*. Paper Presented at ICOMOS Wood Committee, Istanbul, Turkey. (unpublished paper)

Weise, K. ed. (2015). *Revisiting Kathmandu Symposium on Safeguarding Living Urban Heritage.* Kathmandu Nepal: UNESCO Publication.

Weise, K. (2019) *Post-Earthquake Rehabilitation and Resilience through Traditional Artisans.* in Context, built, living and natural: Journal of the Development and Research Organization for Nature, Art and Heritage and Aryan Books International, India Volume XII August 2019 (131-139)

The System of Lapat, an Indigenous Resources Management System of Some Communities in Abra, Philippines

Norma A. Respicio

University of Philippines Diliman, Philippines

The paper introduces Lapat, an indigenous system of managing the physical terrain and natural resources that form the basis of the economy, as practiced by the Masadiit, Itneg sub-group in three municipalities of Abra, a province situated at the northwestern side of the Cordillera Mountain Range in Northern Luzon, Philippines.

Lapat thrives on three principles: 1) stewardship – an understanding and a covenant among members of the community that land and resources are precious bequeaths from forebears and have to be propagated, enriched, well taken care of and to be passed on to the succeeding generations; 2) communal responsibility – that stewardship is by the entire community so that all practices and attached responsibilities in tending, cultivating, and harvesting resources are done with propriety, and care; and 3) sustainability - observance of the first two principles (stewardship and community responsibility) can only ensure healthy living of the entire community and sustainability of the eco-system that is safeguarded from abuse and/or negligence.

There is a symbiotic relationship among the above principles. Lapat exemplifies community togetherness, respect and understanding among community members, care and valuing of the natural environment and eco-system. At its finest, Lapat is a system and a practice that is proven mitigator of natural disasters and effects of climate change. Lapat ensures the sustainability of healthy community living.

Keywords: Stewardship, Community Responsibility, Sustainability, Understanding/ Respect

The Philippines is an island-country set in the tropical waters of the South China Sea at the western edge of the Pacific Ocean. It is dry from January to May and rain-swept the rest of the year especially the monsoon months of June to September. The country's archipelagic character makes it vulnerable to climatic changes. The balmy ocean air becomes searing heat of 40degrees C in summer, and the monsoon rains extend in duration with increased volume.

Typhoons Yolanda/Haiyan, Ompong, and Tisoy

Four years ago, the islands of Leyte and Samar in eastern Visayas, were devastated by a typhoon of Category 5 strength. Coming from the Pacific Ocean, the mega-super typhoon internationally code-named Haiyan, claimed thousands of lives, cut-down all vegetation, and flattened man-made structures. The gustiness of wind seemed immeasurable. Its strength caused the ocean waters to surge over coconut trees and ram a mega-ton commercial ship into coastal villages. So unprecedented was the extent of the combined power of wind and ocean that people in the locality and the entire country, did not even have a word for it. *Dalluyong* or tall sea waves was so inadequate a word!

Last year in September, another super-typhoon locally named Ompong, hit the country. From the Pacific Ocean it cut through Northern Luzon – landing at north-eastern valleys of Isabela-Cagayan, it swept through the Cordillera mountain range, and exit to the West

Philippine Sea through the Ilocos plains. The typhoon's eye gathered so much strength and its extent or coverage from the center was four hundred fifty kilometers. It uprooted centuries-old trees, shattered glass windows, carried away the roofs of village-houses, and flattened all agricultural crops to the ground. The Cordillera mountains recorded numerous eroded sites, road cuts, and landslides. Worst hit were areas of a mining company established in the early decades of the 20th century. The typhoon caused wide stretch of mountain sides to erode, obliterating the vegetation. Innumerable houses of small-scale miners were crushed and buried under tons of earth and trees, along with the miners and their families.

The past two-days, another super-typhoon has been grazing through the very midst of the archipelago. It came from the Pacific Ocean side and expected to exit on the west towards the South China Sea. Its 800- kilometer radius is so wide! It covers 2/3 of the archipelago. It has caused storm surges, devastation of agricultural crops particularly, rice, and swept away some houses built along riverbank.

Not all is lost or a sorry sight. On the other side of the Cordillera Mountain Range is a culture and a practice that can mitigate or probably deter the harsh effects of climate change. This is the Lapat. It is an indigenous system of managing the physical terrain and natural resources that are the basis of the economy of the people. It is basically a way of protecting, propagating, and sustaining the entire eco-system by regulating the use or harvest of nature's resources such as trees, vines, wild game in the forest, fishes and shells in streams and rivers, and the continuous replenishment of vegetation.

The system of the **Lapat** thrives on three underlying principles, these are: 1.) stewardship; 2.) communal ownership and collective responsibility; and 3.) sustainability.

In the *principle of stewardship* as explained by Mr. Philip Tingonong, one of the leading advocates of Lapat, the land and the natural resources are bequeathals to the people as cultural heritage from their forebears. And with the same thought of passing them on as material-cultural heritage to the succeeding generations, the land and natural resources are to be well taken cared-of, protected, and cultivated for the sustainability of life and culture.

In consonance with the above principle of stewardship, the community is responsible for the maintenance of healthy robust forest. Planting of trees in all areas possible is a constant activity.

Catching forest animals such as deer, wild pigs, and fowls in Lapat area is regulated. Doe and pregnant animals should be released when caught in a trap and should not be targeted in a hunt. This is implemented along with the national ordinance prohibiting the catching of wild birds such as eagles, owls, and bill horn among others. Once the target animal slips into a Lapat area, the hunter cannot pursue its hunt. In a way, the Lapat area is a sanctuary for animals, birds, and fowls.

The *principle of communal responsibility*: Under this principle, the lands and natural resources are those of the community so that their use or harvest of produce are regulated and not abused as these are not for one individual or a family alone but for all the members of the community. And since all the resources – land, watersheds, streams, and forests are those of the community, each member of the community has the responsibility to take care, protect, and propagate them for the interest of all. During the clearing and burning of mountain sides of cogon grass and bushes in preparation for dry rice agriculture, the responsibility of regulating and containing the fire within the area is primarily that of the individual concerned but sees to it that the clearing and fire do not adversely affect

adjacent patches planted with other crops. Nowadays, it is more often, to have such activities overseen by elders or responsible neighbors in the community. The foregoing illustrates the second principle in the Lapat system which is *communal ownership and collective responsibility*.

The third principle in the Lapat System is *sustainability*. Although resources are a-plenty in a Lapat area the gathering of wood in the forest especially in watersheds, and fishes in rivers and streams is not indiscriminate. Hardwood trees such as Narra, Molave, and Kamagong maybe cut down for use as house posts, floor and roof beams only after they reach the number of years of maturity. And the quantity is limited to what is needed, e.g., based on the size and design of the house to be constructed. The same can be said for rattan, *nito* vines, and *anibong* or fish tail palms which necessitate a certain number of years to mature before they can be gathered. Rattan is used to fasten palm leaves on roof beams of houses. Rattan, along with bamboo and nito vines, are the main materials for making farm baskets, bags, and hats while anibong palm leaves are materials for house roofing.

The same rule applies in rivers and streams. When gathering riverine food such as fishes, crustaceans, shells, and frogs the use of poison or chemicals is a strict taboo. This is meant to protect small riverine life from disappearing. Even the use of the old method of catching fishes by throwing *bullay* flowers that emit toxic substances when wet - to stupefy fishes, is now forbidden, according to Mr. Johnny Ballao-ad, an elder and official of barangay Bazar, municipality of Sallapadan.

For the sustainability of resources, areas of the forest, watersheds, and/or rivers can be declared as Lapat for certain periods of time - months or years, to allow their regeneration and for people to enjoy, gather, and share with relatives and all members of the community.

Lapat Among the Isnag

The Isnag group in the adjacent province of Apayao at the northern end of the Cordillera Mountain Range also practice the Lapat. When there is death in the community, certain area/s of the mountains, fields, and rivers are declared as Lapat for several years. A red cloth attached to the upper end of a piece of wood is planted on the area declared as Lapat to inform everyone that the area is Lapat. During the period as Lapat, no one can transgress and gather resources in the area. This allows the regeneration or undeterred replenishment of natural resources, growth of trees, forest products, wild animals, and the enrichment of riverine life such as freshwater fish, eel, river shells, wild edible fern, and bees wax and honey from wild honey beehives. Only after the completion of the period of mourning by the bereaved family that the declared Lapat can be reopened for everyone to partake of the multiplied natural properties of the fields, rivers and forests.

But then again, for sustainability to thrive, the two other principles of the Lapat System which are Stewardship, and Communal Ownership and Collective Responsibility, should be equally observed and practiced with utmost respect. Each principle supports the two other principles.

And it is because of the above principles, that extraction of mineral resources in a wide-scale, and commercial logging are prohibited in the Lapat areas. The elders in the community are too well-aware of the pollution of water systems in large-scale mining areas. For these elders, who imbibe the wisdom of their forbears, gold is not precious at all, as commercial mining would only pollute the rivers and waterways which have

sustained their farming activities, ways of living, and heritage. The furniture industry no matter how profitable, is strictly regulated. The people know too well that cutting down trees can cause soil erosion, leading to destruction of rivers, fields and entire villages.

The Lapat System Now Government Law

Lapat administration, enforcement and governance have been formalized and implemented as laws in local governments – both barangay and municipal levels – of Sallapadan, Boliney, and Bucloc in the province of Abra, of the Cordillera Administrative Region. The Lapat System is fully recognized as an effective indigenous natural resources management system. And its total implementation is the flagship program of the Cordillera Highland Agricultural Resources Management Project.

The Lapat system has thrived through generations among the Itneg groups in the Province of Abra on the northwestern side of the Cordillera mountain range. It is particularly practiced by the Masadiit Itneg sub-groups in the towns of Sallapadan, Boliney, and Bucloc. The Isnag of the adjacent Apayao province continue the practice of Lapat even without formal government laws enforcing it. Theirs is observed on the strength of a strong community culture that thrives across generations.

Lapat System as Mitigator of Effects of Climate Change

After Ompong, the super typhoon that hit Northern Luzon in September last year, Mrs. Pacita Ballao-ad, wife of Barangay Kagawad, Johnny Ballao-ad, and Barangay Captain Eliza Dakiwas all of Bazar, Sallapadan, reported with pride, that adverse effects on resources were very minimal. Only few small branches of trees were broken, and some newly opened roads got slightly eroded. Most important of all, there were no lives of people and animals, lost. And the people continue to cultivate their fields, plant more endemic trees and vegetation in these Lapat municipalities, keep their rivers healthy, and later gather the fruits always in moderation.

References and Interviewees

Department of Environment and Natural Resources-Second Cordillera Highland Agricultural Resource Management Project (DENR-CHARMP2). (2004). The Way of Lapat, an Effective Indigenous Natural Resources Management System of the Tinggians in Abra, Philippines. Baguio City.

Interviewees: Philip Tingonong, Manuel and Mrs. Tessie, Eliza Dakiwas, Johnny and Pacita Ballao-ad and Dominador Pudol, of the Disaster Risk Reduction Office, Bangued Abra; Lorie Balicnang, Lambin, and Jerry of Apayao.Bajracharya, M.B. (1978). *Mythological History of the Nepal Valley from Svayambhu Purana*. Kathmandu, Nepal: Avalok Publishers.

Astamatrika in Newar Settlements, Kathmandu Valley

Tomoko Mori

School of Design, Sapporo City University, Japan

After the Gorkha earthquake in 2015, the Tokyo National Research Institute for Cultural Properties began working in Kathmandu. Our team surveyed Khokana, which is on the World Heritage Tentative list. During the research, we found a relationship between the environment and the intangible culture of Astamatrika, that is the eight mother goddesses named Bramhayani, Kumari, Mahakali, Rudrayani, Vaishnavi, Indrayani, Maheshwari, and Mahalaxmi. These are considered to be the personifications of Shiva Shakti as well as the eight different appearances of Lord Shiva's consort in Hinduism. Situated in central Khokana, Rudrayani temple plays an important role during the goddess festival when the mask dance, called Astamatrika Pyakhan, is performed every year. The community here also worships other seven goddesses whose temples are situated outside of Khokana, every twelve years. This paper demonstrates the relationship between the environment and the intangible culture through the Astamatrika that are worshipped in Khokana as one of important factors for urban planning and sustainable community design, called Machizukuri.

Keywords: Newar Settlements, Historical Environment, Astamatrika, Hinduism, Kathmandu Valley

1 Comments on the Two Papers Presentations and Contributions to the Discussion

In his presentation, "Urban Continuity: Retaining Identity and Resilience of the Historical City of Kathmandu", Kai Weise introduces the Nepalese city of Kathmandu, where people have constructed local and ritual culture over thousands of years by projecting supernatural beliefs into symbols and rituals as they adapt to the natural environment in ways determined by the residents' cultural identity. Magnificent buildings have also been constructed by master craftsmen, and the city has been developed and maintained by the local community through the social system of *guthi*.

Meanwhile, in "The Lapat System", Norma A. Respicio presents an indigenous system in Abra in the Philippines, for managing physical terrain and natural resources that constitute its economic foundations. Respicio explains that *lapat* is based on the following three principles: 1) stewardship, that is, understanding and promise among community members that land and resources are valuable gifts passed down from ancestors, and must therefore be well-managed and made to flourish for future generations; 2) communal responsibility, that is, the responsibility of management lies with the whole community for all tasks including the diligent care, cultivation, and harvesting of resources; and 3) sustainability, that is, by complying with the first two principles (stewardship and communal responsibility), it becomes possible to guarantee the sustainability of healthy, sound lifestyles and ecosystems for the community as a whole, as well as to protect these lifestyles and ecosystems from abuse and abandonment.

Both of these presentations investigate how residents have understood the preconditions on which their cities or local communities are built, such as the natural environment and natural resources; furthermore, whether these cities built not only the

mechanisms for their on-going use, but also their communities as a whole, around this understanding. In Kathmandu, this is represented by the social system of *guthi*, while in Abra Province of Luzon Island in the northern Philippines, it is represented by the indigenous system of *lapat*; both are for managing the physical terrain and natural resources of the area. As both Weise and Respicio have stated, these systems are characterised by a symbiotic relationship between a city/region's natural environment and resources, and its residents. While the current situation in the Philippines is of great interest, Kathmandu is facing particularly dire issues. I have personally witnessed the population concentration and modernisation of Kathmandu, as well as the impact of the 2015 earthquake. Through my involvement with Japan's Agency for Cultural Affairs, I struggle with the enormity of challenges that lie ahead.

As a specialist in urban conservation, I would like to introduce the topic of how to conserve historical environments, focusing on the general environment created by humans, or the so-called 'built environment', beginning with my findings related to the Astamatrika.

2 Outline of Astamatrika

2.1 The Astamatrika of Kathmandu Valley

In Kathmandu Valley, where Buddhism and Hinduism from India combine and coexist with folk beliefs, it is believed that there are more deities than people. The area also hosts many rituals and religious festivals, making it a treasure trove of intangible cultures. The concept of Astamatrika is said to have originated during the Upanishad era, or even in prehistoric times. In Sanskrit, the word *asta* signifies "eight" and *matrika* signifies "goddess". The Astamatrika are comprised of eight mother goddesses: Bramhayani, Kumari, Mahakali, Rudrayani, Vaishnavi, Indrayani, Maheshwari, and Mahalaxmi. The word *matrika* also symbolises the power and energy of Hindu gods. In particular, it represents the amazing power of the goddesses to destroy the demons of ignorance and misunderstanding. As aforementioned, these goddesses are considered to be personifications of Shiva Shakti, as well as the eight different appearances of Lord Shiva's consort in Hinduism.

In the region of Kathmandu Valley, Astamatrika worship is prominent even today. The eight mother goddesses are important not only in the context of intangible culture, but are also physically engraved into important architectural sections of Newar-style temple buildings, such as the brace supporting the roof or archways at the entrance. In addition, the Astamatrika Dance is performed in royal cities like Patan, as well as in surrounding villages. Many myths and religious narratives describe the origins of the Astamatrika Dance, but its development can be traced specifically to the medieval Malla Dynasty. In a dream, King Shri Nivas Malla (1627–1687) of Patan was told by the eight mother goddesses, "if you build the country as we say, it will surely prosper". As instructed, he went on to build holy sites in various places. He used his own fortune to create a dance management organisation, and had masks and costumes of the goddesses made according to the visions he saw in the dream; the dance could thereby be performed every year. The city of Patan was built according to the divine message he received in the dream. Temples for the goddesses were built in the four cardinal directions, and images of the goddesses were placed at the gates *(dhoka)*. Till date, the people of Patan believe that the protection of the Astamatrika has brought them prosperity. Moreover, the Astamatrika Dance is gracefully performed each year at Mul Chowk (royal courtyard).

In this way, the Astamatrika unite temples and/or the gods and goddesses into the urban space in some form. Furthermore, the indigenous Newar people liken and sometimes refer to Kathmandu Valley as the Nepalese *mandala*, wherein the eight mother goddesses are said to be situated in eight cardinal directions to protect the valley. In Kathmandu Valley, the Astamatrika have religious and spatial significance in that they protect the area. This paper focuses on this spatial significance of the Astamatrika.

2.2 Spatial Significance of the Astamatrika

As described, goddesses are said to surround Kathmandu Valley in eight cardinal directions to form a mandala and protect the valley. There are also said to be multiple rings of Astamatrika deities. For example, the ancient schematic diagram of 1741 shows eight mother goddesses in each of the following areas: outer Kathmandu city, within the Kathmandu Valley, and outside the Kathmandu Valley. Thus, the diagram shows a total of 24 goddesses.

The places where the goddesses reside are called *pitha*, and the goddesses are represented at these *pitha* by a stone symbol. *Pitha* are generally located at the perimeter of residential areas. This paper focuses on the spatial significance of the Astamatrika, and uses the Khokana village located in the southwest area of Kathmandu Valley as a case study to examine the locations of the Astamatrika and their relationship to the community as evinced in the Astamatrika Dance.

3 Outline of Khokana

Khokana is a Newar historical settlement that prospered in the Middle Ages, and was included in Nepal's Tentative List for World Cultural Heritage Sites in 1996. The tentative list included four sites in Kathmandu Valley such as residences around the royal palace, a former trading hub, and a town with medieval architecture. Khokana was a rural settlement whose primary industry was rice cultivation, with concentrated settled areas on reclaimed agricultural land. With the aim of qualifying for extended registration, the relationship of these assets to the World Cultural Heritage Site of Kathmandu Valley has been highlighted, and it is essential that the relationship to the three royal cities that comprise World Cultural Heritage Sites in Nepal be clarified. As part of this effort, I have explored the relationship between the royal cities and the villages such as Khokana that are scattered across Kathmandu Valley, with a focus on the Astamatrika.

3.1 Location and Population

Khokana is located in the southwestern area of the Kathmandu Valley, approximately six kilometers south of the ancient capital of Patan. It previously lay along a former trade route between India and Tibet that flourished during the medieval period.

Based on the 2011 national census, the population of Khokana is 4,927. Compared with the 2,546 people recorded in sources from 1969, the population has roughly doubled in the last forty years. Furthermore, data from the time of the 2015 Gorkha earthquake showed the population to be 5,386 thus, it may be understood that there has been a trend towards population increase in recent years. Ninety-seven percent of residents are Newari who engage in agriculture and are called 'Jyapu'; there are many whose family name is Dangol or Maharjan.

The territory of Khokana roughly overlaps with the territory of the former Khokana VDC (Village Development Committee). Its boundaries are fundamentally water boundaries; it is divided from the surrounding region by the Bagmati River to the west, an irrigation canal to the east, and a mountain stream to the south. Because it escapes the erosion from the roadside housing development along the main ridge road (Ekantakuna-Tikabhairab Road), Khokana's residents continue their historical way of life and use of the land.

The settlement is divided into the two settled areas of north and south. The south comprises the former Districts 1-8., while the north is the former District 9, with populations of 5,132 and 236 respectively. Over 90% of Khokana's residents live in the Southern Settled Area, which has a dominant presence. This paper focused on the Southern Settled Area and called it Khokana.

3.2 Landscapes

The two settled regions are set among hillocks and the topography gently inclines in a cone shape towards the Bagmati River, with terraced paddy fields forming a beautiful landscape. The highly dense settled area is built on, which are disadvantageous for a water environment; the conic topography is used almost entirely as farmland. Double-cropping is practiced there for rice planting and wheat, potatoes, and brown mustard.
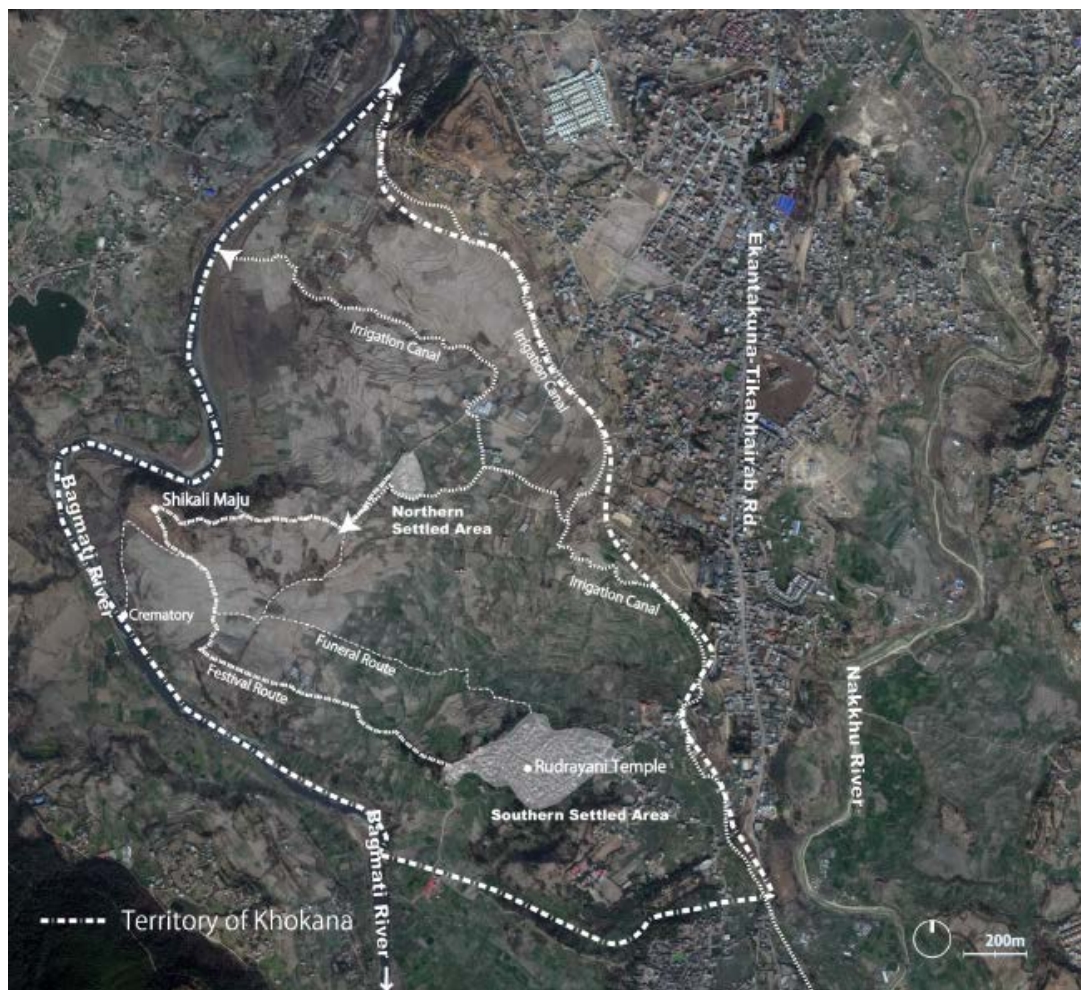

Figure 1. Map of Khokana (Digital Globe, 2015)

The temple at the centre of the settled area and the Shikari temple on its western edge are important ritual spaces, and rituals are traditionally performed along a fixed route from the settled area. There is a crematorium on the Bagmati riverside and ashes are released into the river after cremation. The route for funerals is well-established, and the routes and entrances are divided into outward and return journeys.

In the northwest, there exist burial remains that are thought to be the ruins of a village. The artefacts in the ground make it unsuitable as cultivated land, so it remains wilderness; however, there are stone places of worship and stone statues interspersed across the land, so it is an important religious place.

4 Astamatrika in Khokana

4.1 Gods and Places

Figure 2 depicts the locations of religious structures, each colour representing the god worshipped there. Rudrayani Temple, located at the centre of the settled area, is the main temple of Khokana, where Rudrayani, one of the Astamatrika mother goddesses, is worshipped. Many other gods are also housed in shrines of different sizes and worshipped there. Although some of these are clustered around Rudrayani Temple, they are generally scattered throughout community spaces, specifically six squares called *lachi*. Among them, Chwe Lachi (community square in a high place) and Kwe Lachi (community square in a low place) host dances and rituals during religious services, and are regarded as important places in Khokana where many gods gather.
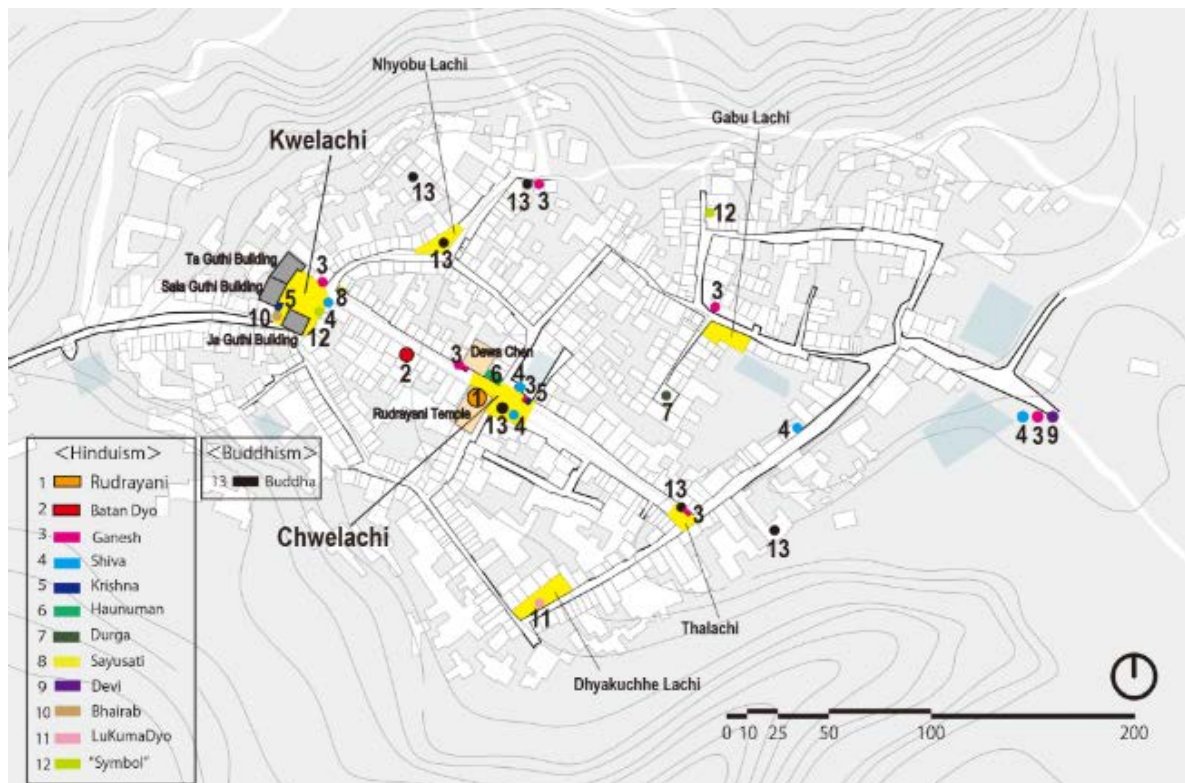

Figure 2. Gods and Places in the Settled Area

Chwe Lachi is home to the three-storey Newar-style Rudrayani Temple and shrines dedicated to Hindu gods, as well as a relatively large stupa, a pair of lion statues, and an altar constructed atop a platform; thus symbolising the centrality of Chwe Lachi to

93

Khokana. Kwe Lachi is home to Khokana's three *guthi* buildings, as well as shrines that were rebuilt after the earthquake using traditional construction methods of Newar architecture. During important festivals, this large square transforms into a stage where dances are performed. The *guthi* buildings are two-storey structures designed Newar style with a large open space on the second floor. There, one can witness various scenes that are exhibited around Kwe Lachi; for example, an altar is set up during festivals, and worshippers line up to see the enshrined goddess transferred from the chariot, or portable shrine.

4.2 Main Temple and *Pitha*

Rudrayani Temple, the central temple in Khokana, is a majestic Newar-style building with a three-storey pagoda located at the centre of the settled area, and enshrines the Astamatrika goddess Rudrayani. Dewa Chen (God's house), located on the north side of the Rudrayani Temple, stores the equipment used in rituals. As per legend, the goddess appeared in a place called Sikali Kyo (the square where the goddess settled), about a 20-minute walk northwest of Rudrayani Temple. The Sikali Temple enshrines the goddess symbolised by a stone icon, and a part of Astamatrika Pyakhan also takes place here. In a grand festival, the idol of the goddess Rudrayani is carried in a portable shrine from Rudrayani Temple—where it is housed—to Sikali Temple, where a ritual is performed. The idol is then carried through the streets in a procession, returning to the temple at the end of the festival. In Khokana, the goddess Rudrayani is also called Sikali Maju. The Sikali Temple is the goddess' *pitha*, and the role of the idol carried on the portable shrine is to invite the goddess' spirit to the Rudrayani Temple. I believe there is a one-to-one correspondence between the *pitha* outside the settled area and the central temple inside the settled area. I have confirmed this aspect in other studies pertaining to the Newar Settlements, and I would like to conduct additional studies in the future to further clarify this.

4.3 Astamatrika Pyakhan

In Khokana, the Astamatrika Dance is referred to as *Astamatrika Pyakhan* (dance), and it is celebrated in grand style every year. There are masks for each of the eight mother goddesses, Bramhayani, Kumari, Mahakali, Rudrayani, Vaishnavi, Indrayani, Maheshwari, and Mahalaxmi. The masks and costumes of each deity are made in the same colour; for example, the performer wears a white mask and a white silk costume to represent Rudrayani.

As mentioned, Astamatrika Pyakhan dates back to the medieval Malla Dynasty. The dance is said to have started when King Malla of Patan heeded the divine revelation given to him by the eight mother goddesses in a dream, and using his personal fortune to form a dance management organisation, he ordered masks and costumes to be made in the image of the goddesses, so that the dance may be performed every year.

In Khokana, in addition to the eight mother goddesses, the dance also features six patron gods: Bhairava, Ganesh, Shiva, Shakti Kumar, Hanuman, and Kumar. Thus, a total of 14 masks form a line and perform a magnificent dance.

4.4 Barha Barshe Mela

In Newar tradition, in addition to the annual festivals, a grand festival takes place every twelve years; in Khokana, this festival, called Barha Barshe Mela, is held to celebrate goddess Rudrayani. The festival is celebrated on a larger scale than annual festivals; new goddess costumes and masks are created and dances are performed at the *dabu* (traditional stages) in Patan and Kathmandu. Historically, even kings have sent gifts and offerings to the festival, including in 1999. However, hosting the festival remains a significant financial burden. The next festival is expected to be held in 2023, but there are difficulties in preparing for and carrying the festival forward.

A particular feature of this grand festival is the ritual wherein participants gather outside settlements that enshrine an Astamatrika goddess—other than the goddess Rudrayani—and guide the spirit back to Khokana. A member of Rudrayani Guthi informed me of the relevant locations and these have been marked on the map of Figure 3. Some of these locations overlap with the Astamatrika of Patan; further, they cover a very wide area, even inviting a spirit from as far away as Pashupatinath. Notably, the Astamatrika of royal cities such as Kathmandu and Patan are arranged so that they surround the city, whereas the formation of the Astamatrika of Khokana is different. Particularly, in contrast to the Astamatrika exclusive to the royal cities, Khokana is in a subordinate position that overlaps with a portion of these. It is worth considering the spatial discrepancy revealed by the relationship between royal cities and rural settlements.
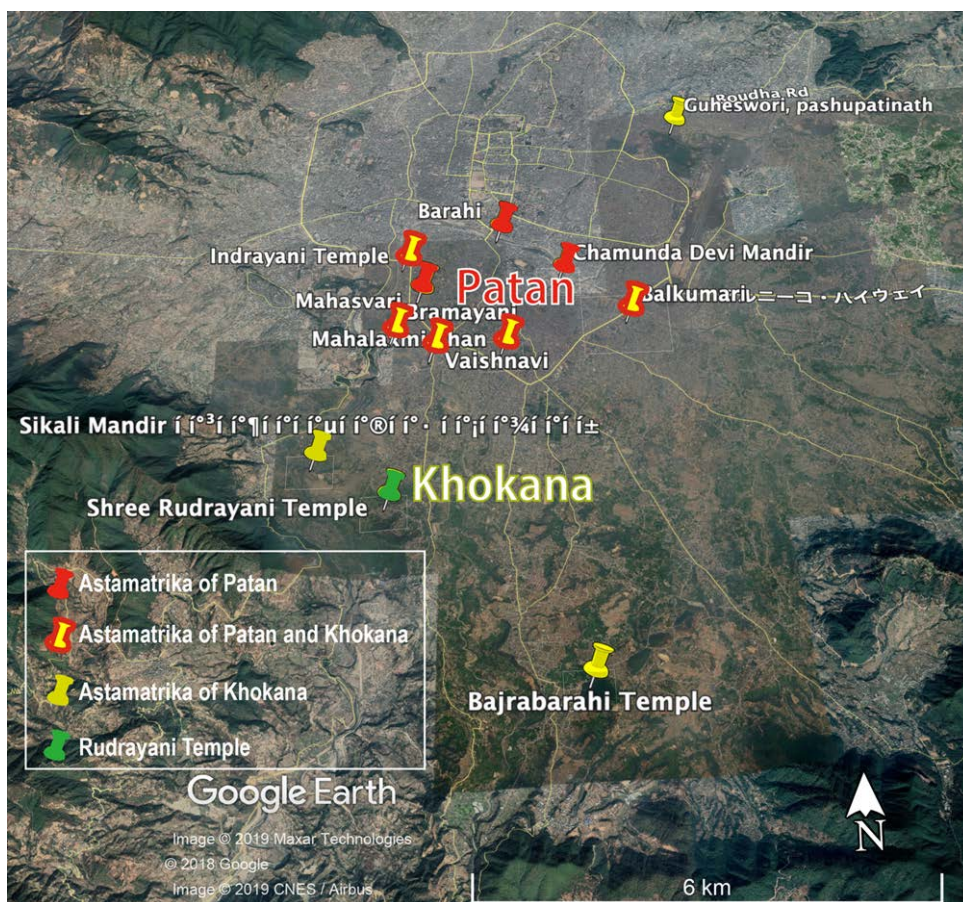

Figure 3. The Astamatrika of Patan and Khokana
(Edited by the Author on a Google Earth Image)

95

4.5 Social Organisation

4.5.1 *Guthi*

Guthi, the concept Kai Weise described in his aforementioned presentation, is a social system for performing traditional ceremonies and maintaining temples. Multiple *guthi* exist in Khokana. Among them, the Rudrayani Guthi hosts large events such as religious festivals and is in charge of temple management and dances; important tasks related to Khokana are carried out by a group of 46 male heads of households, passed down through a hereditary system. The Guthi has also decided which households will play the roles of the gods in the Astamatrika Pyakhan; these roles are passed down from generation to generation.

More than 20 rituals and festivals of various sizes are held annually in Khokana and are supported by a group called Manka Khala, which is active in organising events such as musical performances, and traditional dances and songs. In Astamatrika Pyakhan, *guthi* oversee rituals and traditional dances, while Manka Khala perform and sing. The festivals are thus built on a division of roles among all members.

4.5.2 The Caste System

A caste system expressing differences in social position exists in Nepal, and applies to Buddhists and Hindus. In religious ceremonies and rituals, different roles are assigned by caste and this is clearly evident in Astamatrika Pyakhan as well; however, this is perceived as a division of roles rather than as a problem of discrimination. Each caste executes duties and roles that can be performed only by that caste; hence, the festival can be viewed as an important opportunity to exhibit these roles.

5 Conclusion

As described, I conducted spatial and social examinations of Khokana's Astamatrika as a case study. The following characteristics can be gleaned from the results. First, in the royal city of Patan, the Astamatrika surround the settled area and have a clear spatial order separating the inside from the outside; this order is not apparent in Khokana. It can be inferred that the settlement is subordinate to the exclusive Astamatrika of the royal city. It would be worthwhile to study the Astamatrika of other settlements to analyse spatial differences representing the social positioning of settlements in Kathmandu Valley. The second aspect is the relationship between *pitha* outside the settled area and the central temple within the settled area The temple seems to have a central position in the settled area as a spatial device to invite the goddess' spirit from the sacred *pitha*, from which she emerges, into the settled area. This has been seen in other Newar Settlements surveys, but I would like to conduct additional investigations to further clarify the details.

Conversely, if an Astamatrika goddess is enshrined in the central temple, it could be concluded with certainty that the settlement worships the Astamatrika. Although it has not been discussed here, there is no Astamatrika worship in the settlement of Bungamati, located south of Khokana.

This paper has attempted to clarify characteristics of Newar Settlements through the study of the Astamatrika. Notably, intangible culture may be the key to further elucidate these characteristics and I intend to conduct studies to clarify this.

Finally, local elders are wary that future generations will not undertake the hereditary work passed down to them in the caste system. The caste system is closely linked to the

succession of Astamatrika Pyakhan; thus, it will be necessary to study the future preservation and succession of intangible culture, taking into account such changes in social structure. It is also linked to the preservation and succession of many existing temples, as well as transformation in the urban structure. As such, it serves as an important perspective for urban planning. In other words, it is necessary to simultaneously discuss lifestyles of people and their spaces—from the perspective of urban development.

Acknowledgements

References

UNESCO HP: (accessed 2019-11-7)
    http://whc.unesco.org/en/tentativelists/844/
    http://whc.unesco.org/en/tentativelists/5257/
    http://whc.unesco.org/en/tentativelists/5258/
Bajracharya. A. & Bajracharya. S. (2008) . Living in KHOKANA "A Village of Miracles" (Japanese) .
Blair D. K. (1983) , 4 villages: Architecture in NEPAL, Craft & Folk Art Museum
Gutschow. N. & Bajracharya. M. (1977) . Ritual as Mediator of Space in Kathmandu. *Journal of the Nepal Research Centre*, Vol. 1 (Humanities) , 1-10.
National Research Institute for Cultural Properties. (2016) . 2015 Project for International Contribution to Cultural Heritage Protection Project for Investigation of Damage Situation of Cultural Heritage in Nepal: Survey of Historic Settlement
Nishimura. Y. (2004) . Urban Conservation Planning (Japanese) . University of Tokyo Press

Articles

Session 3

Discussions from Education Perspective

Ako- Negotiating the Intersection Between SDG 4.7 and Intangible Cultural Heritage

Sandra L.Morrison[1] and Timote Vaioleti[2]

[1]*Faculty of Māori and Indigenous Studies, University of Waikato, New Zealand*
[2]*IMPAECT* (Indigenous Māori & Pacific Charitable Trust)*

This paper discusses the traditional Māori and Polynesian concept of ako as the intersecting point where Target 4 of the Sustainable Development Goals meets with Intangible Cultural Heritage and education. Ako belongs to a Pacific indigenous worldview which is guided by co-existence, mutual obligations amongst all entities physically even metaphysically. Ako confirms that all entities are connected and exist in a symbiotic relationship which preserves relationships, builds sustainable livelihoods and connects the living with the lands, the seas and the rest of nature. Ako is also the carrier of memory in supporting intergenerational transfer of knowledge and practise, both physically and spiritually especially with regards to intangible cultural heritage. In this paper, we give examples of ako in practise with reference to how ako guides the quality of education for indigenous peoples and draws on traditions to support adaptation to modern and complex problems of today as we move to maintain wellbeing for the collective and harmony with each other and their God/s.

Key words: Ako; indigenous wordview; quality education for indigenous peoples

1 Introduction

According to the Ministry of Culture and Heritage (n.d,) the safeguarding of intangible cultural heritage (ICH) for Māori was traditionally conducted through oral and artistic methods.
    These include:

    i.   The use of song or waiata
   ii.   The use of proverbial sayings or whakataukī
  iii.   The use of carving or whakairo and weaving or rāranga
  iv.   The use of storytelling or kōrero pūrākau
   v.   The use of geneaology or whakapapa

Like many other indigenous societies, these forms of oral and visual transmission abound and provide the reasoning for why certain phemonena occur and at times, explanation for peoples' relationship to place. In many cases, certain places have been set aside to preserve and honour the sacredness of the event that may have occurred at a particular site. Oral and visual transmission is part of a wider knowledge system and for Māori who descend from Polynesia, oral histories shape the worldview. Knowledge was integral to the gradual process of settlement and adaptation following a series of traditional voyages by Māori to Aotearoa (New Zealand). This knowledge or what has become known as Mātauranga Māori has allowed knowledge on intangible heritage to continue to live throughout the many generations while being adapted to suit and sometimes resolve current issues.

This paper draws on a Māori and Polynesian 'kōrero pūrākau' or story to tell of an ancient Polynesian navigator who according to tribal histories was the first human to travel to the Antarctica and Southern Oceans. Through the traditional concept of 'ako' as the intersecting point where Target 4 of the Sustainable Development Goals meets with Intangible Cultural Heritage and education, his story is told. The navigation story is important as his journey of exploration and curiosity becomes a link to raising awareness for young Māori today on climate change.

In this paper, I provide a background of Mātauranga Māori/Māori knowledge highlighting a deeper explanation of ako and kōrero pūrākau and nested within a Māori worldview. Secondly, the pūrākau relating to the Polynesian explorer Hui Te Rangiora will be told and how that story is transmitted today through the performing arts of kapa haka to contribute to the sustainable development agenda and in particular to climate change. Thirdly, it is important to talk about the New Zealand position with ICH and reference some examples that Māori communities are prepared to go to ensure the integrity and the protection of their treasures or their ICH. Threaded throughout this papers is the connections of the sustainable development goals and SDG 4 in particular, ICH and education through ako and pūrākau. These connections flow seamlessly moving between the natural world, the physical world and the spiritual world.

2 Te Ao Māori: a Māori Worldview

In 2019, there is still a very distinct practise of Māori values which gains its source from early stories of creation. Mātauranga Māori or Māori knowledge is embedded within a Māori worldview, a world view which is holistic, cyclic and inter related. (Kaai-Oldman, 2004). A Māori worldview acknowledges the comprehension of a visible and an invisible world, the presence of gods and goddesses who have domain over specified spheres and a number of Māori values of which whakapapa (geneaology) is critical. Whakapapa affirms a relationship between all living things in the universe, including humans. In its literal sense, whakapapa is the layering of relationships and the claiming of an identity to a set of geographical indicators, be it land, water, rivers or oceans as well as ancestors. Within this claim, is the activation of a set of customary values which guide Māori behaviours. Some examples of these customary values are mana (honour, prestige and authority), whanaungatanga (kinship rights and obligations, belonging to a collective identity); mauri (life force or essence); wairua (acknowledgement of a spiritual dimension equal to the physical dimension); tapu (restriction and sacred); noa (to make common again), kaitiaki (an ethic of responsibility to the environment; stewardship), manaakitanga (hospitality). These customary concepts have a relationship with each other and form the way that Māori see the world through the fundamental social units of whānau, hapū and iwi. These social structures are very cohesive despite being hierarchical with members knowing their role and place. (Kaai-Oldman, 2004)

Mātauranga Māori is knowledge that has evolved from within this worldview and is generally based on the environmental encounters that Māori have had from a long history of association with the environment through resource use practises, social interactions and ritual. Marsden (1998) brings in a spiritual dimension talking about the knowledge and understanding of everything visible or invisible that exists across the universe. Yet it has to be acknowledged that it is not locked in the past rather that it is dynamic and evolving. Knowledge was prized and parts of it were so specialized or tapu (sacred) that learners had to be especially chosen to access it let alone become its practitioners. In many

cases such learning occurred in special places and at special times. Knowledge was to benefit the collective and not for individual gain. Mātauranga Māori comes with an ethic of responsibility between the generations to strive for cultural sustainability and wellbeing which is encompassed by the concept of kaitiakitanga meaning to be a good guardian of things treasured.

Morrison and Vaioleti (2011) describe ako as the transmission of knowledge often referred today to mean teaching and learning. It occurs within a context of cultural nuances, values and philosophies determined by wider cultural contexts and practises. Essentially ako means to learn behaviours, life skills or knowledge in a society where people are expected to behave in accordance with their rank or social status. Ako ensured that learning occurred through observation and osmosis and listening to adults who already had the necessary skills to survive. The purpose of ako was decided by the needs of the group as seen by both the learner and the teacher and consequently there was almost always shared vision and understanding. Ako ensured the safeguarding of intangible cultural heritage by ensuring that knowledge was passed down in order to keep the strength of culture. Learning and teaching is now often associated with education although ako is much more than education in its formal sense.

Kōrero pūrākau are stories or folklore. Lee (2005) uses the Māori language to relate its full meaning by saying that the word pū represents the base and rākau means tree and therefore they are interpreted stories that represent the experiences, knowledge and teachings that form the pū (base) from which the rākau needs to grow, or even survive. Lee (2005) further says that pūrākau can inform and inspire, warn and persuade, arouse the imagination, maintain relationships, protocols, rituals and rules. They are firmly grounded in experience and knowledge and considered vital to cultural social and political development.

Both ako and kōrero pūrākau become the carriers of memory and are essential to reaffirming the sense of tribal identity particularly to place. For this paper, pūrākau and ako come together as part of pedagogical framework in the story of Hui Te Rangiora, a great Polynesian navigator who according to stories from Te Tau Ihu o te waka a Māui (top of the South Island) was the first human to travel to the Antarctica and Southern Oceans. The story is told and repurposed to bring a contemporary message to the youth of today which is to be prepared for the emerging phenomena of climate change and to find ways to adapt to this, something that will be discussed further. The repurposing of traditional stories is advocated for in recent work by Munshi, Kurian and Morrison. (2019). Research on this journey to the Antarctica by Hui Te Rangiora is part of a larger research project on Māori Associations with the Antarctica and Southern Oceans to support adaptation and is funded by the National Deep South Science Challenge: Changing with our climate.

3 Pūrākau of Hui Te Rangiora

The story of Hui Te Rangiora is located within the top of the South Island, in a small town called Motueka. Hui Te Rangiora, also known as his Polynesian name, Ui Te Rangiora was already known for his voyaging around the Pacific. Like many other Polynesian explorers, he was inspired by adventure as well as the search for new lands. He is credited for bringing the name Motueka (Motue'a) and its near neighbouring town Tākaka (Tā'a'a) to New Zealand from islands found in French Polynesia as well as other place names. Tahitian pūrākau has a story where the man eating shark Te Kaiwhakaruaki (Te

'Aifa'arua'i) resided in the channel known as Parapara, a channel which separated the islands. This same story has been transposed almost detail for detail to Motueka with the existence of a taniwha (serpent) called Te Kaiwhakaruaki who resided at Parapara in Golden Bay and ravaged people travelling between Motueka and Tākaka. (Mitchell & Mitchell, n.d)

The pūrākau says that Ui-te-rangiora and another Polynesian navigator Te Arutanga-nuku and their people built a large canoe for the express purpose of going "to see the wonders of the ocean." (Smith, n.d., p.128).The wonderful things were:

> the rocks that grow out of the sea, the monstrous seas; the female that dwells in those mountainous waves whose tresses wave about in the waters and on the surface of the sea; and the frozen sea of pia, with the deceitful animal of that sea who dives to great depths-a foggy, misty, and dark place not seen by the sun. Other things are like rocks, whose summits pierce the skies, they are completely bare and without any vegetation on them. (Smith, n.d., pp 128-129)

It seems that both voyagers had visited these areas previously although at different times (250 years apart). Hui Te Rangiora built a pāi, or great canoe which was made out of mens bones. and named Te iwi o Atea, Atea's bones, this being the name of a former waka which voyaged to the Antarctica, although the story does not name whether it was Ui Te rangiora or Te Arutanga-nuku who was the navigator . (Smith, n.d, p.128)
Smith (n.d. p. 129) continues:

> the meaning is quite clear; that the bare rocks that grow out of the frozen sea are the icebergs of the Antarctic; the tresses that float on the monstrous waves are the long leaves of the bull-kelp—over 50 feet long—quite a *new* feature to a people who dwelt in the tropics, where there is nothing of the kind; the deceitful animal that dives so deep, is the walrus or the sea-lion or sea-elephant. The frozen ocean is expressed by the term *Te tai-uka-a-pia*, in which *tai* is the sea, *uka*, (Māori *huka*) is ice, *a pia* means— *a*, as, like, after the manner of; *pia*, the arrowroot, which when scraped is exactly like snow, to which this simple people compared it as the only or best simile known to them.

This is but one recorded version of a relationship and a journey into the Southern oceans by a Polynesian. Other tribes will hold their own kōrero pūrākau such as Ngai Tahu for whom an explorer called Tamarereti is their person who travelled to the Antarctica and Southern Oceans following his curiosity and wish to see the Aurora Australis.

The tribal communities who hold 'mana'/prestige in the community of Motueka and Takaka are Ngāti Rarua, Te Āti Awa and Ngāti Tama. Māori communal activities occur at the marae or meeting place called Te Awhina. Hui Te Rangiora sits aloft the meeting house named Tūrangapeke at Te Awhina marae gazing out in his continual search for new lands. He also sits aloft the pou at the entrance to the Riuwaka Resurgence, a river tributary renowned for its ancient springs and waters and where Hui Te Rangiora healed himself following his discovery of Antarctica and before returning to Polynesia. His gaze is firmly transfixed on the horizon. This place is now set aside as wāhi tapu, a sacred

place. These visual expressions capture his story as he is remembered by Ngāti Rārua and Te Ati Awa.

More recently, the local kapa haka group appropriately called Motueka Mai Tawhiti which literally means 'Motueka Brought from Afar' has composed several waiata not only to remember Hui Te Rangiora and the numerous pūrākau associated with his voyages into the top of the South Island but also to raise awareness of sustainable development and climate change, in particular amongst young people.

The Hui Te Rangiora story and association with the Antarctica and Southern Oceans is a remarkable story because it is one story of Polynesians journeying into the Southern Oceans at a time when humans journeying that far would have been extremely small in a number even if they had lived to relate the tale. Antarctica is one of the regions of the world where the impacts of climate change are most apparent and pronounced. The impacts of climate change in Antarctica will have dramatic effects both globally and locally and research currently being undertaken in this region provides important insights into what the climate future of NZ will be. It has been western explorers and later western scientists who have been credited with exploration and discoveries in this area. Yet we have a pūrākau which through the process of ako talks about a voyage by a Polynesian navigator in 650 AD, long before many of the western explorers. Further, using kapa haka as a conduit has created an opportunity for young people to engage with climate change through repurposing his journey.

Kapa haka is an important conduit to bring young Māori into any debate given its attraction for young people. Motueka Mai Tawhiti kapa haka group has a membership of 30 plus children ranging in age from 5 years to 12 years They gather regularly and at least once a month, to engage in performing arts through kapa haka and these waiata/songs/chants have the potential to ignite an increasing awareness to contemporary issues. Moreover this is just the beginning of the discussion with this group and as their awareness increases then the Hui te Rangiora story becomes a key reference in furthering that discussion. At a hui/meeting held with members of the kapa haka group in October 2019, which included the wider whānau/familymembers, I explained research that I was undertaking on climate change from a kaupapa Māori (Māori philosophy) perspective, based in Māori epistemology and hopefully in a way that a 5 year old child would understand. I explained that Papatūānuku (Earth Mother) was still crying for her beloved partner, Ranginui /Sky Father from whom they had been separated for many many years. Now the distance in their relationship had been made even more difficult because climate change impacts had caused Papatūānuku to now be surrounded by a blanket and therefore Papatūānuku was getting warmer and some of the air trapped in the blanket needed to get out. I explained further that if Hui Te Rangiora was to journey to the Southern Oceans today that he would notice the changes in the 'rocks that grew out of the sea' as there would not be as many rocks; the monstrous seas would probably be less monstrous; the female that dwells in those mountainous waves whose tresses wave about in the waters and on the surface of the sea would have less tresses and they would not wave around so much; and the frozen sea of pia will have less pia and there would be less deceitful animals of that sea; perhaps even the great depths are not as great anymore. I then asked the children how can Papatūānuku be happier and how can we as humans help her to be happier? One smart child suggested that Hui te Rangiora needs to make holes in her blanket to allow the trapped air to escape. We then went on to talk about some of the poisonous gases that was trapped in the blanket and how can we stop the build up of the

poisonous gases. With the help of the whānau, we talked about changes that needed to happen both as whānau and also as belonging to a country and also a global community if we were to have an adaptation strategy in mind. Moreover we referred to Hui Te Rangiora as someone who would use his skills of navigation and journeying to raise awareness on climate change as he would be noticing the dramatic changes in the ocean if he were to journey today.

Identifying ways to connect Mātauranga Māori with climate change science and bringing Māori into discussions when their voices have been minimal is a important shift for many reasons. One reason is that given the complexity of the problem, solutions require the input of both western science and other knowledge systems including indigenous/Māori knowledge. One knowledge system will not be sufficient to finding solutions and working with communities to form appropriate adaptation strategies to climate change. Despite the story of Hui Te Rangiora not having verification by western scientists, it stands in its own integrity and supports the " maintaining and sustaining links between the cultural and the material call for the intertwining of matauranga knowledge with scientific insights.(Munshi, Kurian and Morrison, 2019 p.72).

Pūrākau is one form of ICH and it draws on a local tribal story to relay a contemporary message. Pūrākau can also connect us as people to place and explain our relationship to place in a historical narrative which continues and is held today. The Hui Te Rangiora story is one such story- it reaffirms a ancient relationship between people and place and joins the intangible heritage with the tangible heritage. This relationship shapes tribal identity and just as importantly comes with a commitment of stewardship and responsibility to care for the land. Ako plays a vital role in assisting Māori young people to advance their learning opportunities in conjunction with instilling cultural values, which in this case is kapa haka. The young people are part of a community of learning in which their learning experience is relevant, worthwhile and engaging. This is far different to what is offered to them in the formal education system where Māori often are disconnected to the subjects and the pedagogies used. Poor performance statistics in Māori education is often put down to the fact that the curriculum, and the pedagogies used are derived from outside the cultural experiences of Māori. Yet here, they are being introduced to an important issue and learning through their own stories.

4 Important Intersections with Ako

Turning now to the Sustainable Development Goals, these are part of the 2030 Agenda for Sustainable Development agreed to by the global community in September 2015. They contain a vision for a more sustainable future. They are structured around 17 goals, 169 targets and is a plan of action with a broad and a holistic approach. The Agenda urges the global community to reduce inequities, strive for peace, tackle climate change and deal with a host of issues while leaving no one behind. The 2030 Agenda recognises the place of culture such as in SDG 4.7 which says 'By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development'.

The Report on Culture 2030 Indicators says:

Culture contributes both as a sector of activity within itself and as an intrinsic component present in other sectors. While the safeguarding and promotion of culture represents an end in itself, it also contributes transversally to many of the SDGs. (p.12)

I add also that this transversal application also relates to the role of education as a contributing factor to ensuring that the SDGs are met. Educational aims can be successful if the cultural context of the learner and the teacher is acknowledged and as stated earlier, if the learning experience is relevant, worthwhile and engaging.

Quality education for Māori is therefore concerned with a distinct knowledge system that has evolved over thousands of years and is inextricably linked to territories and resources. It is seen as a continuous process that is holistic acknowledging the spirit world and the natural world. Quality education must ensure the sustainability of Māori futures and cultures.It includes Mātauranga Māori such as kōrero pūrākau, working with appropriate pedagogies such as ako both of which are carriers of memory in terms of connecting stories to place. This is also a method for protecting ICH.

5 Intangible Cultural Heritage

The Convention states that intangible cultural heritage is manifested in the following domains:[1]

   i.   oral traditions and expressions, including languages, as a vehicle of the intangible cultural heritage;
  ii.   performing arts, such as traditional music, dance and theatre;
 iii.   social practices, rituals and festival events;
 iv.   knowledge and practices concerning nature and the universe; and
  v.   traditional craftsmanship

In relation to NZ and the Convention for ICH, NZ has not ratified the Convention neither is there a National Register or National Inventory. There also appears to be no intention in the immediate future for ratification either. Conversations and the debate in New Zealand on the protection of its cultural heritage has focussed predominantly on examples from the Māori experience. This is because Māori place high value on the protection of taonga (treasures) and have been active in upholding the integrity of its use. It is not so easy to divide the physical/tangible heritage from the natural and intangible; the intangible cannot be separated from the tangible or the natural. They are bound together as one. The tangible and the natural heritage holds the intangible. While the term Intangible Cultural Heritage (ICH) may be unfamiliar to many in NZ, the principles and tenets of what is required to protect cultural heritage has a high level of engagement from Māori communities including tribal communities. At times of engagement by NZ representatives in conferences working on ICH over the years kapa haka (performing arts)[2] and traditional arts and crafts are both thought to be worthy of safeguarding under the Convention although there is no registry. It is apt then, that this article discusses the

---

[1] Convention for the Safeguarding of Intangible Cultural Heritage 2003, art 2.3

[2] http://www.accu.or.jp/ich/en/training/casestudy_pdf/case_study_report_newzealand.pdf

art of kapa haka as a conduit and pedagogical tool where quality learning takes place for young Māori.

An important example of the lengths that Māori will go when wanting to protect their taonga or treasures is when the tribe of Ngāti Toa Rangatira sought to have exclusive composition rights for the haka (war dance) called Ka Mate Ka Mate. The Haka Ka Mate Attribution Bill (2014) requires that where the haka is used in certain circumstances, for example in a commercial context, the authorship of the Ka mate haka by Ngāti Toa Rangatira chief, Te Rauparaha is acknowledged. This is haka has been made even more popular because the rugby sports team, the All Blacks often perform it prior to rugby matches when playing international matches. Hence the custodians of the haka wish to protect its integrity. Māori feel very strongly about protecting their taonga/treasures and this right is guaranteed to them under the Te Tiriti o Waitangi/ the Treaty of Waitangi, a treaty signed in 1840 which allowed for British settlement.

6 Conclusion

This paper discussed the traditional Māori and Polynesian concept of ako as the intersecting point where Target 4 of the Sustainable Development Goal's, meets with Intangible Cultural Heritage and education with reference to a pūrākau of a Polynesian navigator called Hui te Rangiora. Ako is also the carrier of memory in supporting intergenerational transfer of knowledge and practise both physically and spiritually. Ako guides the quality of education for indigenous peoples and draws on traditions to support adaptation to modern and complex problems of today. Not to be forgotten is the role of culture which like education contributes transversally to all of the SDG's. The importance of local education and community or whānau participation also supports the SDG's. Context matters in terms of aligning learning with identity, critical reflections on historical discourses and reaffirming cultural aspirations.

References

Haka Ka Mate Attribution Act (2014). Retrieved from http://www.legislation.govt.nz/act/public/2014/0018/latest/DLM5954403.html?search=qs_act%40bill%40regulation%40deemedreg_ka+mate_resel_25_h&p=1

Kaai-Oldman, T. (2004). *Ki te whaiao : An introduction to Māori culture and society*. Auckland, N.Z.: Pearson Longman.

Lee, J. (2005). *Māori cultural regeneration: pūrākau as pedagogy*. Paper presented as part of a symposium to Centre for Research in Lifelong Learning, International Conference. Scotland.

Marsden, M. 1988. *The natural world and natural resources. Māori value systems and perspectives.* Resource Management Law Reform Working paper 29. Part A. Ministry for the Environment, Wellington, New Zealand.

Ministry of Culture and Heritage. (n. d).*Intangible Cultural Heritage Convention: issues from a New Zealand perspective.* Retrieved from http://www.unesco.org/culture/ich/doc/src/00324-EN.pdf

Mitchell, H & J. (n.d.). *Te Tau Ihu O Te Waka = A History of Maori of Nelson and Marlborough. Volume 1: Te Tangata Me Te Whenua = The People and the Land*. Wellington: Huia.

Morrison, S & Vaioleti, T. (2011). Ako- a traditional learning concept for Māori and Pacific youth and its relationship to lifelong learning. In Bildung und Erziehung. *Adult Education in Southeast Asia and the Pacific*, 31-52.

Munshi, D., Kurian, P., & Morrison, S. (2019). A culture-centered approach to climate change adaptation: Insights from New Zealand. In K. -K. Bhavnani, J. Foran, P. Kurian, & D. Munshi (Eds.), *Climate Futures: Reimagining Global Climate Justice* (pp. 64-72). London: Zed Books.

Smith, P. (n.d.). *[preamble] - Hawaiki: The Original Home of the Maori; with a Sketch of Polynesian History*. Whitcombe and Tombs Limited, Christchurch. pp 128-129

UNESCO (2019) *Culture 2030 Indicators*. Paris;Unesco

Education on Disaster Risk Reduction for Heritage Cultural Landscape (*SAUJANA*)

Laretna T. Adishakti

Department of Architecture and Planning, Faculty of Engineering, Universitas Gadjah Mada, Indonesia

Cultural landscape is a manifestation of the interaction between humans and the natural environment that is reflected in space and time (UNESCO, 1992). Started in the end of the 1980s, this interaction has become a new perspective in global discourse of heritage conservation. Stated in the Charter of Indonesian Heritage Conservation 2003, the word *saujana*, meaning, "as far as you can see," has been used in translating the term "cultural landscape". Many heritage *saujana* in Indonesia are located in the ring of fire and/or becoming tourism destinations, which makes them also vulnerable from the impact of mass tourism. Several evidences in the disaster affected areas have shown lesson learnt on the importance of safeguarding the integration of various heritage with the total involvement of community on the disaster risk mitigation. This paper will highlight the Heritage Saujana Education on Disaster Risk Reduction based on the author's involvement as mediator and entrepreneur on conducting several programs post major disasters in heritage saujana in Java, Indonesia, such as 12 years Integration of Reviving Folk Batik Post-Earthquake; Saujana Conservation of Imogiri Heritage Village; Kotagede Crafts Revival Post-Earthquake; and Creating Artworks Post Merapi Mountain Eruptions.

Keywords: heritage saujana, Risk Disaster Reduction, community mediator, entrepreneur.

1 Introduction

Disaster is a catastrophe,
Disaster could be an opportunity,
Opportunity needs creativity,
Creativity needs collaborations
(Adishakti, 2006)

When a disaster destroys what we have, not only objects, the environment, the heritage *saujana*[1], tangible and intangible cultural heritage, even lives and the future of lives, it's important to consider strategies on how, where, why, how, and what to do next. Any efforts should include emergency response to sustainable plan for social, cultural, economic, and living environments, from planning to implementation. Especially with Indonesia's vulnerable location in the "Ring of Fire", comprehensive disaster preparedness and risk reductions are a must.

When planning for disaster preparedness and risk reduction, the challenge is to continue exploring and discovering opportunities. It requires creativity to take advantage of these opportunities. How can these creative efforts be implemented in a timely and

---

[1] The Charter of Indonesian Heritage Conservation 2003 stated that the heritage of Indonesia is the legacy of nature, culture, and saujana, the weave of the two.

sustainable way. When working with disaster affected areas in heritage saujana, it's important to consider the condition, sensitivity to the local population, the environment, and carefully exploring its hidden potential. With these considerations, these efforts will require a long period of time from planning to implementation.

Heritage saujana or cultural landscape, is the inextricable unity between nature and manmade heritage in space and time. It embraces a diversity of manifestations of the interaction between humankind and its natural environment (UNESCO, 1992). In which the social system and the way humans manage the space and express a complex phenomenon of tangible and intangible identities. The interaction of nature and culture has become a new perspective in global discourse of sciences especially those which concern with heritage conservation started in the end of the 1980s. Previously, since the beginning of the Industrial Revolution in the first half of the nineteenth century, nature and culture have often been conceived of an extreme opposite in Western thought (Plachter & Rossler, 1995).

In 2003, the Indonesian heritage activists in the Indonesian Heritage Conservation Network (Jaringan Pelestarian Pusaka Indonesia) in collaboration with Indonesian ICOMOS and Ministry of Cultural and Tourism declared the first charter on heritage conservation Indonesia ever had, Indonesian Heritage Conservation Charter 2003. This charter stated that Indonesian heritage consists of natural, cultural and *saujana* heritage (cultural landscape, a mix of natural and cultural heritage). This charter has also highlighted the use of saujana in translated cultural landscape. The word "saujana", in Indonesian dictionary meaning "as far as the eye could see".

In this regard, towards sustainable creation based on opportunities in the disaster affected heritage saujana requires collaboration with various parties, multi-disciplinary, across sectors, local and cross-continent networks. For this reason, the role of the facilitators, as well as the mediators, and entrepreneurs, to knit opportunities, creation, and collaboration are significant. The question than how to develop the heritage saujana education on Disaster Risk Reduction that will also encourage creativity on reviving the disaster affected intangible cultural heritage and further development for better livelihood and quality of life for the local population.

2 Case Study Location: Yogyakarta Indonesia

Yogyakarta, Indonesia after the independence of Indonesia in 1945 has become the Special Territory of Yogyakarta. The City of Yogyakarta is now known as the center of higher education, major tourist destination, the center for traditional and modern arts, as well as one of the best cultural centers in Indonesia. This province has experienced difficult times after the 5.9 Richter earthquake struck on May 27th, 2006. At least six thousand died, and many more people were injured and lost their homes. As a result of this terrible natural disaster, Jogja has lost its unique cultural heritage (both tangible and intangible ones). The tangible heritage such as the World Heritage Prambanan temple, Yogyakarta Palace area, the inside the Baluwerti fortress or nJeron Beteng area including Tamansari, and Kotagede Historical District. The earthquake had also seriously disrupted such core activities of local industries, such as batik craft, sterling silver, pottery, wood craft, *ikat*, and other traditional crafts practiced in the southern part of Yogyakarta City and Bantul District.

Another huge disaster occurred in Yogyakarta between October and November 2010. There were multiple eruptions period of Mount Merapi Yogyakarta, one of the world's

most active volcanoes. First eruption on 26 October 2010, and followed by huge eruptions on the 3rd, 4th, 5th, 6th, and 7th November 2010. The hazards zone enlarged into 20 km, 140 million cubic volcanic materials, pyroclastic flow up to 17 km along Gendol river. 322 people reported killed, and an estimated 2,465 households became homeless, and 29 villages were destroyed/disappeared. The Borobudur World Culture Heritage Temple was totally covered mostly by ash containing sulfur and acid which can decay the stones.

3 Post-disaster Action Programs

In response to those catastrophes, the author was involved in the three post-disaster programs:
- Reviving Folk Batik Post-Earthquake, in Imogiri Batik Village;
- Kotagede Heritage District Crafts Revival Post-Earthquake; and
- Creating Art Works Post Merapi Mountain Eruption.

3.1 Reviving Folk Batik Post-Earthquake, in Imogiri Batik Village

3.1.1 The Setting and Its Historical Background

Imogiri batik village in Bantul Regency, 12 kilometres south of Yogyakarta City is an important heritage saujana where the Royal Cemetery Complex located the hill, many traditional houses, and the home of the batik craft small scale industry. In the year 1632-1640, during the Mataram Moslem Era, the 3rd King of Mataram Kingdom, Sultan Agung ordered to build the Mataram's Royal cemetery in Imogiri. He was buried there in 1645. There are 410 stairs to reach the cemetery. Due to the needs of batik for funeral ceremony and other types of ceremonies have created batik villages surrounding Imogiri Royal Cemetery. In the year 1755, Mataram Kingdom divided into Surakarta and Yogyakarta Rulers. Imogiri Royal Cemetery was also divided to Surakarta and Yogyakarta Kingdoms. Each Kingdom has each own batik pattern and styles. As Yogyakarta formerly was part of the Hindu-Mataram, there is the Old Javanese Ramayana Kakawin which show the origin of the word batik: *tika*, "sacred drawing, scared painting (Padmadipura-Wangsawikrama, 2016).

Traditional batik painting *Bantulan* is one of the biggest potential of the Imogiri district in Bantul, Yogyakarta. Most of the crafters inherited the skills from their family for hundreds of years. There were about 900 groups of batik crafters in Imogiri, consist of both old and young people organized in groups of crafters, overall there were 4,500 crafters in Imogiri. For hundreds of years, the Bantulan batik from Imogiri had influenced many parts of Central Java region such as Tegal, Bayat, and Semarang.

Since 1970s *Bantulan* batik was declined. Most crafters have shifted batik painting as their second jobs instead of their main occupations. There were only several active batik crafters groups. The declining batik market had slowed the crafters down, as well as the skills. The younger generation had lost their interest in batik craft.

The condition slightly changed when Mrs. Jogopertiwi kept trying to develop the existence of Imogiri batik in 1990s. Young generation interests were increased. She received an Upakarti Award from the President of Indonesia for her efforts. Unfortunately, she passed away in 2002. In the year 2005, the Friends of Indonesian Batik "Sekar Jagad" established the Imogiri Eco-museum Batik "Joglo Ciptowening" dedicated to Mrs. Jogopertiwi. The museum was opened by Sri Sultan Hamengkubuwono X, and has exhibited various types of batik patterns from Imogiri and its surrounding areas since then.

The May 27/2016 earthquake had shaken Bantul district as well as *Bantulan* batik crafters' life. Imogiri and Bantul were among the hardest hit region where the city literally lost its capacity to function. Most of the residents were mourning from losing their family members and their houses. Imogiri Eco-museum Batik was also collapsed.

3.1.2 The Actions

Jogja Heritage Society in collaboration with the Sekar Jagad Batik Lovers have initiated to revive the Imogiri folk batik craft. The other collaborators are Department of Architecture and Planning of Universitas Gadjah Mada, Indonesian Heritage Trust, Losari Foundation, Mayasari Indonesia, Community Service of Yogyakarta Agricultural Institute, and individual donors. This program was supported by Culture Emergency Response from Prince Claus Fund, Netherlands, 2006 – 2007. The objective of this program is to help rebuilding the heritage saujana of Imogiri and residents based on their most potential, the intangible heritage.

This activity is also part of the program called "Give Back Jogja Folk Heritage", an integrated conservation effort of tangible and intangible heritage by rebuilding the economy through utilizing their potential assets. This program is aimed to assist the crafters to be financially independent in the future.

Figure 1. Imogiri batik crafters participated in the daily workshop post-earthquake
(Source: Adishakti, 2006)

The Reviving Imogiri Folk Batik actions consist of:

1) Group Batik painting activities: Organize batik painting activities in local residents' front yard as a workshop area in Pajimatan village, Girirejo. The target of the first activity is to get about 50 women crafters involved.
2) Site Preparation and Maintenance.
3) Public batik painting workshop: organize workshops and trainings for interested public by recruiting local batik crafters.
4) Batik Crafts Flea Markets (*Pasar Tiban Batik*): Organize Batik Crafts Flea Markets every day at workshop sites.

5) Natural dye of batik processing.
6) Establish Temporary Imogiri Batik Eco-museum in the workshop site.

The overall activities were held in Pajimatan village, Girirejo, Imogiri District in Bantul, Yogyakarta. The key important activity was to get the local community involved as much as possible by utilizing "what they can do" or their most potential assets to help them get back on their own while simultaneously revitalizing the culture and the economy.

The following program, Jogja Heritage Society in collaboration with Australia-Indonesia Partnership (AIP) conducted the Yogyakarta – Central Java Assistance Program (YCAP) in 2007.

- Target of this program: There were 100 skillful and experienced traditional women artisans of batik Imogiri, who need help to sustain their livelihood.
- Focus: women's empowerment, batik conservation, and improving family welfare.
- Organizer: provided shelter, equipment and raw materials such as white cloth and wax, and helped for marketing and promotion.
- Objective: to shift the mindset of the people into a more dynamic, creative, and productive.
- Training programs:
  • to improve their skill in batik design, batik techniques, and colouring,
  • to improve productivity, quality control, marketing, and sustainability of the business,
  • to learn environmental control and waste management. Some people got training to guide local heritage trails activity.
- Action 1: Batik training.
- Action 2: Colouring training.
- Action 3: Dress making training.
- Action 4: Construction of batik dyeing place.
- Action 5: Construction of batik dyeing and drainage.
- Action 6: Construction batik workshop.
- Action 7: Marketing through series of exhibitions.

The achievement indicators of the development are:

- improvement of the quality of life,
- strengthening of communication and networking,
- empowered community,
- 12 batik community co-operations established,
- construction a batik complex called Gazebo, which later on becoming the center of batik excellent.

3.2 Kotagede Heritage District Crafts Revival Post-Earthquake

3.2.1 The Historical Background

Kotagede is located about 6 km to the south east of Yogyakarta City, Indonesia.

Yogyakarta is a palace city built in 1755. The rulers in this Muslim Mataram Kingdom were succession in various courts since 15th century. There were Pajang, Kotagede, Kerto, Plered, Kartosuro, Surakarta and the devised of Mataram as Surakarta and Yogyakarta. Formerly, in the 8th- 10th C, this region had known as Mataram, but as the site of the First Great Central Javanese Empire whose fundamentally followed the Buddhist and later Hindus principles. There were the succession of Indian kings such as the builders of the magnificent Buddhist temple Bodobudur, and the Hindus temple Prambanan.

Kotagede, the former capital of Islamic Mataram Kingdom in 16C, means a "big city". It represents the Javanese ideal site and its unique characteristics. As a typical city of Java, urban structure of Kotagede formerly based on the concept called Catur Gatra Tunggal (four components in one). It means that the center of a Javanese city consists of 4 components. There are palace, mosque, market and square (*alun-alun*). The palace was surrounded by the wall and the inner moat (Jagang Jero). In the 16th Century, Kotagede functioned as a busy and lively center of trade.

In this century, the two components of Javanese city remain are the Grand Mosque of Mataram (*Masjid Agung Mataram*) and the market that is still busy. Several other physical assets existed are Mataram Royal Cemetery, *Seliran* Ancient Pool, Monuments (Clock of Hamengku Buwono VII and Fort Baluwerti), Kalang houses, traditional houses and its townscape (historical buildings, small alleys, and *rukunan* streets). In the case of biotic assets, Kotagede has various types of historic flora and fauna, for instance banyan trees, *mentaok*, *kenanga*, and other rare trees. The site of palace and the square are occupied by settlements known as Kampung Alun-alun and Kampung Dalem. Although the remains of the palace and parts of the royal features have been long ago disappeared, the residential structure still exhibits the Javanese significant culture. Those current settlements and urban spaces that are mostly now utilized by present society form a living cultural asset & famous for its silverworks.

Administratively, Kotagede is part of two districts (Yogyakarta Municipality and Bantul Regency). It consists of five urban villages: Kalurahan Prenggan, Kalurahan Purbayan, Kalurahan Basen, Desa Jagalan and Singosaren. As a religious compound, Kotagede invented the fast-learning method of reading the Koran, especially for children. Beyond the well-known image of silver crafts, Kotagede is also a center of Javanese crafts and arts (gold, silver, copper, leather, etc.), and traditional food (*kipo, legomoro*, etc.). Performing arts such as gamelan music group (*karawitan*), religious music group (*syalawatan*), Javanese poetry reading (*mocopat*), keroncong music, *tingklung* wayang puppet as well as offering ceremonies on special days (*caos*) and leading an ascetic religious life (*tirakatan*).

Due to the 2006 Java Earthquake, this heritage district that well-known for its traditional houses and unique Kalang houses and kampong of sterling silver crafters is seriously endangered. Many traditional houses - embodiment of folk heritage – have been destroyed by the earthquake. Their owners deprived of necessary means resources might not be able to restore them in their traditional forms. Most of silver crafters have lost the necessary resources to continue their work. Therefore, urgent actions are needed in order to safeguard these precious assets (tangible and intangible cultural heritage). Afterwards they could become an important potential for the local economy and an attractive tourist destination.

3.2.2 The Actions

Post-earthquake in 2006, a revitalization program of Kotagede Heritage District has been initiated by "Pusaka Jogja Bangkit! (Jogja Heritage Revival!) ", a collaborative parties consist of Jogja Heritage Society; Center for Heritage Conservation, Department of Architecture and Planning of Universitas Gadjah Mada; Indonesian Heritage Trust; ICOMOS Indonesia, and other supportive institutions including local community. This program focuses on building the local economy through building both tangible and intangible heritage as invaluable potential for economic and sustainable development.

One program focusing on the reviving of the intangible cultural heritage is Kotagede Heritage District Crafts Revival Post-Earthquake, organized by Department of Architecture and Planning of Universitas Gadjah Mada supported by Exxon Mobile Oil, 2007-2008. The action programs are:

- Revitalize the economy of the crafters post-earthquake through;
  .. small scale crafts empowerment under the Kotagede outstanding craft order program,
  .. develop catalogue of Kotagede small scale craft.
- Marketing of Kotagede crafts;
  .. build showroom for all,
  .. promotion through exhibition.
- Revitalize Kotagede Culture focusing on crafts and tourism;
  .. develop center for Kotagede conservation and revitalization post-earthquake,
  .. strengthen the movement on Kotagede conservation and revitalization post-earthquake.
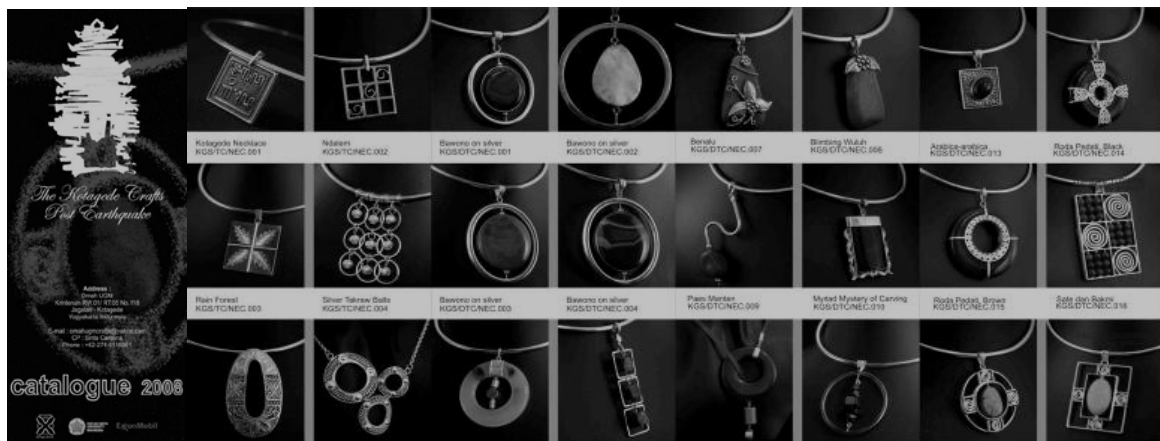
Figure 2. Catalogue 2008 of Kotagede Crafts post-earthquake
(Source: Omah UGM, 2008)

3.3 Creating Artworks Post Merapi Mountain Eruption

3.3.1 The Historical Background

Mount Merapi is the generator of civilization around Yogyakarta. As one of the world's most active volcanoes having erupted for centuries. The volcano eruption is a natural phenomenon that has continued and will continue to happen. Therefore, risk evaluation and preparedness are needed, based on the previous experience from generation to

generation. About 6,410 hectares of this mountain has been declared as Mount Merapi National Park. When the huge multiple eruptions happened in the period of October – November 2010, and 2,465 households became homeless and 29 villages destroyed/disappeared. Many of them have lived in the temporary house called HUNTARA.

3.3.2 The Actions

The Social & Economy Recovery Project of the Residents of Merapi Slopes was conducted by Faculty of Economics and Business Universitas Gadjah Mada in collaboration with Australia-Indonesia Facility for Disaster Reduction, 2011-2012. The author was involved in some part of this project that focused on the increasing livelihoods in the Kuwang and Gondang Temporary Houses in the Merapi Slopes. The opportunity to work towards increasing livelihood can be carried out by utilizing various networks owned by the team that gave promising socio-economically and sustainably programs. This process of increasing livelihood was the object of this action research, and it is expected to be a reference for various similar cases in Indonesia in particular, and various parts of the world in general.

One of the development of new activities for the residents to meet opportunity, creativity and collaboration post-disaster was producing new artworks based on traditional Merapi handicrafts which is called Merapi Crafts. The program began with training for women who live in the 6 x 6 meters temporary house (Huntara) in Kuwang and Gondang villages. The practical method of training was to create the denim wallet with recycle of natural indigo batik and embroidery design that illustrated the image of

Training on ideas of design and embroidery	Denim wallet with recycle of natural indigo batik	Media Coverage as part of promotion

Figure 3. The process of producing the new Merapi Crafts post-eruption
(Source: Adishakti, 2012)

erupted mountain and surrounded area of Kuwang and Gondang temporary houses post-eruptions. Galeri Batik Jawa freely supplied the scrap materials of natural indigo batik and has given assistance on product marketing. The program brought creative products meets the objectives of generating income, building confidence of the community, and creating future intangible cultural heritage.

4 The Sustainable Program and Comprehensive Conservation of Heritage Saujana

Heritage itself is a sustainable concept where our common responsibility to future generations in the time of globalization is to develop the local identity (Mimura, 2003). The sense of continuity of heritage becomes more important than ever. Heritage, tangible or intangible culture, not just about the past. Continuity amid change is the central concept of conservation, a notion that differs from preservation (Adishakti, 1997). Heritage conservation is management of change (Asworth, 1991). However, changes which have taken place are not drastic in nature, it consistently preserves the outstanding value and through selectively choice of changing. The sustainability of heritage is related with the efforts of the community in managing those heritages. It is, therefore, a duty for everyone to be the heritage agent of change in this century to maintain and pass along to the future generations and at the same time it is a right to create, develop and contemplate the future heritage as well as managing heritage as creative industry.

Heritage communities at the local level of disaster affected areas need support. Their enthusiasm in participating within tangible and intangible cultural heritage conservation need support from the global community. The community mediators as well as entrepreneurs are needed to motivate, empower, and foster community movement.

From 3 (three) cases of actions post-disaster observed that the case of Imogiri, Reviving Folk Batik Post-Earthquake, has exhibited fast recovery and development. Instead of a long term collaboration among local crafters and outsider supports from community mediators, enterpreneurs and donors, the world recognition for batik and strong market demands have also given much positive impact on this sustainable program. Consequently, the reviving of batik and conservation of its heritage saujana should be comprehensively handled by care, yet innovative to meet the world class demands.

4.1 The Outsider Supports and Market of Intangible Culture Heritage Post-disaster.

Following is a comparison of case studies experiences in conducting the actions post-disaster: reaching the opportunities, creating innovative products and develop markets, and supporting mostly by other collaborators. As previously mentioned, the case of Imogiri, Reviving Folk Batik Post-Earthquake, has exhibited fast recovery and development.

Table 1. Post-disasters Actions and Sustainable Programs

Condition & efforts	Imogiri case (1)	Kotagede case (2)	Mount Merapi case (3)
Disaster	- Earthquake - Printed textile with batik pattern - Decreasing of batik small scale industry	- Earthquake - The price of silver unstable - Decreasing of silver small scale industry	- Regular eruption - Homeless - Loss of income
Opportunities	- Generation transfer of batik making process in community level - Concerned public & academician (community mediators) - Concerned entrepreneurs - World recognition - International market trends in sustainable handmade products - Agricultural opportunities from growing natural dye plants. - Sustainable economic generation from the above opportunities	- Generation transfer of silver crafters in community level - Concerned public & academician (community mediators) - Heritage District Revitalization Program - Reconstruction of UGM Traditional House in Kotagede	- Public & academician concerned (mediator) - Concerned entrepreneurs - Income generated from creative products - Women spirit of working
Creativities			
- Products	- Daily workshop and strengthened the batik making process - More classical patterns have emerged by the batik crafters - Product demands from entrepreneurs - Innovation batik for contemporary fashion, accessories, and home decor - Reviving the natural indigo batik - Utilization of Gazebo / Traditional House for batik education center and shop - Tourist destination - New Batik Galleries - New Homestays	- Developed many new designs and new packaging - Product demands from entrepreneurs - Utilization of reconstructed of UGM Traditional House in Kotagede for silver showcase	- New artworks by the women in the temporary houses namely Merapi Crafts - Product demands from entrepreneurs, but limited types of products

- Marketing	- On site marketing (batik galleries & shops increasing) - Many national & international exhibitions, such as International Folk Art Market, Santa Fe USA, since 2016	- Some exhibitions, national & global - In the UGM Traditional House, Kotagede	- Some exhibitions, national & global
Collaborations	Community mediators: - Jogja Heritage Society - Sekar Jagad Batik Lovers - Department of Architecture and Planning, UGM - Indonesian Heritage Trust - Losari Foundation - Mayasari Indonesia - Yogyakarta Agriculture Institute Donors: - Culture Emergency Response, Prince Claus Fund - Australia-Indonesia Partnership (AIP) - Individual Donors Entrepreneurs: Galeri Batik Jawa and others.	Community mediators & designers: - Department of Architecture and Planning, UGM Donor: - Exxon Mobile Oil Donor for reconstruction of UGM Traditional House: - UGM - JICA - Total Indonesie	Researchers & community mediators: - Faculty of Economics & Business UGM Donor: - Australia-Indonesia Facility for Disaster Reduction Entrepreneur: - Galeri Batik Jawa

4.2 Toward Comprehensive Conservation and Achieving SDG's in the Imogiri Case

The needs of comprehensive conservation and toward for achieving Sustainable Development Goals (SDG's) in Imogiri heritage saujana the path for further sustainable development should be, therefore, categorized into:
1) World class recognitions and supports
2) Building world class market
3) Building world class people centered management
4) Building world class Imogiri batik heritage saujana

4.2.1 World Class Recognitions and Supports

The first mitigation actions post-earthquake on the Reviving of Folk Batik Imogiri, it was supported by world class organization Prince Claus Fund, Netherlands through the Culture Emergency Response (CER) program in 2006-2007. The CER stated that *"Culture connects individuals to our communities and their history. Safeguarding cultural heritage can contribute to better understanding and social acceptance of community. It can strengthen communities' sense of identity and give us the resilience to recover from conflict or natural disaster"*.

In the year 2009, Batik Indonesia was inscribed by UNESCO as Masterpieces of Oral and Intangible Heritage of Humanity. And in the year 2014, Yogyakarta is designated by World Craft Council as World Batik City.

4.2.2 Building World Class Market

At the same time, the marketing from Galeri Batik Jawa, an entrepreneur who has business on natural indigo batik in collaboration with many Imogiri batik crafters have reached better world market, such as in Asia, Europe and the US through exhibitions, bazars, workshops, lectures and fashion shows in the prominent venues. While on site marketing conducted by the local step by step has increased and received more buyers. Many new batik galleries have been developed.

4.2.3 Building World Class People Centered Management

Due to the many opportunities and challenges for further development, Imogiri batik as well as its heritage saujana need more environmental friendly programs as well as world class spatial planning and design development. Several programs from Universitas Gadjah Mada led by author have been conducted since 2016, they are:

- International Summer Course on Imogiri Saujana Heritage: Participatory Planning and Design for Batik Eco-Museum, Universitas Gadjah Mada, 2016. This program organized in Yogyakarta and Imogiri heritage village, 6 – 19 October 2016. There are 9 (nine) facilitators from Indonesia, Japan, India, Taiwan, French, and Malaysia, and 22 (twenty-two) participants from Malaysia, Nepal, Myanmar and Indonesia.
- Architectural Thematic Studio, Department of Architecture and Planning, UGM, 2016. The assignment in one semester was designing Batik Eco-museum in Imogiri Heritage Village. Participated by 8 (eight) students.
- Universitas Gadjah Mada Community Service program, 2017, focuses on the "Community Empowerment on the Batik Display and Interior of Shop/Gallery and Homestay, Sekar Arum Group, Giriloyo Wukirsari, Imogiri, DIY". One of the achievements is the local community have committed to utilize and/or design the *Limasan* type of traditional house for homestay or batik gallery.
- Universitas Gadjah Mada Community Service program, 2018, focuses on the "Community Empowerment on the Hospitality Design, Wukirsari, Imogiri, DIY". Some achievements are the establishment of 2 (two) community culinary markets that opened every *Legi*[2] Sunday (Sor Jati Market) and every *Kliwon* Sunday (Jolontoro Market).

Several world class programs have also been organized in the Gazebo Batik Complex, Imogiri Batik Village which have given more world recognitions, there are:

- Jogja International Batik Biennale (JIBB) 2016 and 2018. This JIBB organized once in two years is a responsibility program after Yogyakarta designated as Jogja World Batik City in 2014. JIBB biennially programs are batik exhibition, international symposium, public lectures, and batik – natural dye workshop. This batik – natural

---

[2] In the Javanese calendar, there are 5 *pasaran* days: *Kliwon*, *Legi,* Paing, Pon and *Wage*

dye workshop has always been organized in the Gazebo Batik Complex and its surrounding areas.
- Traditional Textile ASEAN Symposium 2019. Part of this international symposium was batik workshop organized in the Gazebo Batik Complex, Imogiri Batik Village.

The Imogiri batik crafters currently have already performed their professionalism in managing batik events, workshops and courses in the Gazebo Batik Complex. For example, batik courses for individuals until hundreds students including food and beverage preparation. Their local batik instructors have also been invited to teach batik in many parts of Indonesia.

4.2.4 Building World Class Imogiri Heritage Saujana

Since the establishment of Mataram's Royal Cemetery in the 16th century up until 2019, the brief layering of space and activities development are consisted of royal cemetery, heritage saujana with 3 (three) UNESCO world masterpieces (batik, wayang and keris), Java earthquake, reviving folk batik, batik & saujana development, hospitality design development, edu-tourism development, local entrepreneur development, and toward the quality of life which can be for the achievement of the Sustainable Development Goals. This last point will be focused for further action research and sustainable programs. One important issue is how Imogiri batik could focus on reviving the Imogiri ancient blue-dye tradition as indigo is part of the fabric of everyday lives (Legrand, 2013) and environmentally friendly.
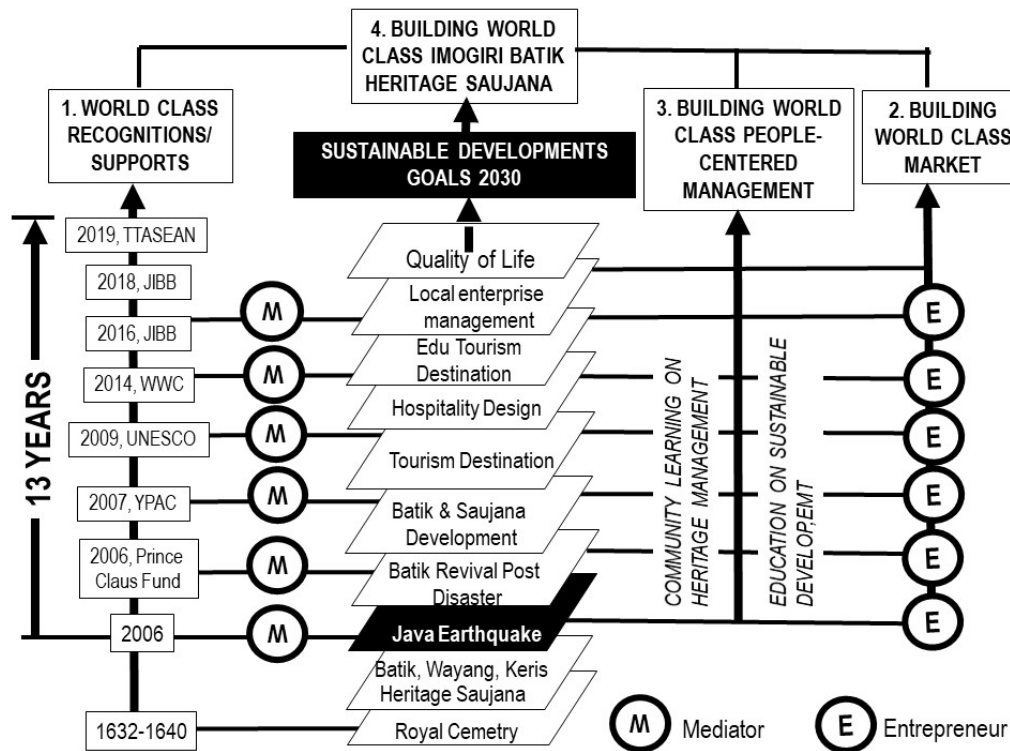

Figure 4. The Development of Imogiri Batik Village Post-Earthquake, 2006 – 2019
(Source: Adishakti, 2019)

5 Lesson Learnt for Education on Disaster Risk Reduction (DRR) for Heritage Saujana

The experience of reviving local intangible cultural heritage as well as creating artworks post-disaster has proven that sustainable creation-based opportunities in the disaster affected heritage saujana requires the development of skills and creativity of the local community, including the crafters, and increasing their capacity to collaborate with various parties, multidisciplinary sectors both local and global networks. However, the role of the facilitators as well as the mediators and entrepreneurs who can support the transformation from idea into reality is very important. In the case of Imogiri, in addition to many world recognitions and supports, it has also exhibited the advanced collaboration with professional entrepreneur in the success of global marketing of Imogiri batik. In this regard, education for competent community mediators and entrepreneurs who are creative and innovative to work with the local community of heritage saujana should be holistically prepared.

Following is the suggestion in developing education on Disaster Risk Reduction for heritage saujana.

5.1 Goals:

- Encouraging the creativity on reviving the disaster affected natural and cultural heritage – tangible and intangible, and further development for better livelihood, development quality and business of those heritage and other artworks, environment friendly, quality of life and utilize as the bridge in achieving Sustainable Development Goals,
- Going beyond the effort of Disaster Risk Reduction to creating sustainable effort to conserve the heritage saujana as a basic need for better livelihood and quality of life post-disaster,
- Increase public awareness of the importance of intangible cultural heritage in their community, appreciate and further able to develop the quality of those heritage and creating artworks based on local resources,
- Develop promotion for intangible cultural heritage that have high opportunity in the national and global market.

5.2 Method and Target Education on DRR for Heritage Saujana:

- Training for local community, local crafters, and local entrepreneurs,
- Training for trainer for community mediators, academician, and heritage activists,
- Special trainings for folk art designers,
- Field/summer school for students and scholars,
- Capacity building for government agencies and specialists,
- Various activities for public awareness campaigns.

5.3 Subjects:

- Basic DRR,
- Sustainable Development Goals,
- Heritage Saujana Conservation,
- Reviving Intangible Culture Heritage and Creating New Artworks post-disaster;
  .. Strengthen the skill of craft making process,
  .. Action research on exploration of business opportunity,

  .. Enhance the creativity,

  .. Understanding the partnership and finding collaborators.

- Heritage economy and marketing development.

5.4 Supporting System:

- Preparation of curriculum and training materials,
- Produced manual for education,
- Organize exhibition and workshop for campaign activity.

6 Concluding Remarks

- Reviving intangible cultural heritage in the heritage saujana is about livelihood development and related to the quality of the whole aspects of environment, that is the *saujana* conservation itself,
- Promote the implementation of the Gianyar Declaration 2017 on Culture Sustainability & Climate Change: *Strategy 13 –The duty to promote creative industries based on the conservation of nature and culture.* The global heritage community has a duty to promote responsible creative industries based on the conservation of nature and culture to provide job creation, including post disasters, to generate locally based economic activity and to enhance the innovation of folk art and heritage design,
- For further action researches and sustainable programs in Imogiri should focus on;
    - .. Develop more natural indigo batik of Imogiri and cultivate various plant-dyes on site,
    - .. Conservation of tangible and intangible cultural heritage products is about professional market. Explore more heritage economy in Imogiri,
    - .. Achieving the Sustainable Development Goals through Imogiri heritage saujana conservation.
- Revisited the cases of Kotagede Heritage District Crafts Revival Post-Earthquake and Creating Artworks Post Merapi Mountain Eruption.

References

Adishakti, L.T. et.al. (2018). *Community Empowerment on the Hospitality Design, Wukirsari, Imogiri, DIY.* Universitas Gadjah Mada Community Service.

Adishakti, L.T. et.al. (2017). *Community Empowerment on the Batik Display and Interior of Shop/Gallery and Homestay, Sekar Arum Group, Giriloyo Wukirsari, Imogiri, DIY.* Universitas Gadjah Mada Community Service.

Adishakti, L.T. et.al. (2016). *International Summer Course on Imogiri Saujana Heritage: Participatory Planning and Design for Batik Eco-Museum.* Department of Architecture and Planning, Faculty of Engineering, Universitas Gadjah Mada.

Adishakti, Laretna T. (2009). *Reconstruction Process in Kotagede Heritage District, Yogyakarta, Indonesia.* Published by Jogja Heritage Society, supported by the people of Fukuoka, Japan through UN-HABITAT.

Adishakti, Laretna T. (2008). Community Empowerment Program on the Revitalization of Kotagede Heritage District, Indonesia Post-earthquake. In T. Kidokoro, J. Okata, S. Matsumura, & N. Shima (Eds.) *Vulnerable Cities: Realities, Innovations and Strategies* (pp 241-256). Springer, Japan.

Adishakti, Laretna T. (2006). Recovery of Monuments and Folk Heritage in Jogja Post-Earthquake. Article in *ICOMOS Newsletter* Vol. 16, No.2, December 2006, pp10 – 11.

Adishakti, Laretna T. (1997). *A Study on the Conservation Planning of Yogyakarta Historic-tourist City based on Urban Space Heritage Conception*. Unpublished dissertation. Kyoto University. Kyoto.

Ashworth, GJ. (1991). *Heritage Planning: conservation as management of change*. Geo Press, the Netherlands.

Faculty of Economics & Business Universitas Gadjah Mada (2012). *The Social & Economy Recovery Project of the Residents of Merapi Slopes* in collaboration with Australia-Indonesia Facility for Disaster Reduction.

Indonesian Heritage Trust (2017). *The Gianyar Declaration 2017: Cultural Sustainability and Climate Change*, in collaboration with the International National Trusts Organization (INTO) and the Gianyar Regency, Indonesia.

Japan Foundation (2016). *Natural Dye Batik: Recollecting Lost Knowledge: Japan, Indonesia and Malaysia*, supported by World Craft Council-Asia Pacific Region.

Jaringan Pelestarian Pusaka Indonesia (2003), *Piagam Pelestarian Pusaka Indonesia* (Indonesian Charter for Heritage Conservation) in collaboration with ICOMOS Indonesia and Ministry of Culture and Tourism, Republic of Indonesia.

Legrand, Catherine (2013). *INDIGO: The Color that Changed the World*. Thames & Hudson Itd, New York.

Mimura, Hiroshi (2003). The Awakening of A Heritage Environment Ethic in Asia. Paper presented in the International Symposium and Workshop "Managing Heritage Symposium", organized by Center for Heritage Conservation, Department of Architecture and Planning, UGM and the Japan Foundation Asia Center.

Padmadipura-Wangsawikrama, Manu W. (2016). *Tulis-Tirthayatra: Origin, Networks, and Intellectual Route of the Mataram's Batik in the Javanese Cultural Ecology*. Keynote Speaker paper in the International Symposium of Jogja World Batik City on "Batik: Tradition for Innovations".

Plachter, Harald & Rossler, Mechtild (1995). Cultural Landscapes: Reconnecting Culture and Nature. In B. Droste, H. Plachter, & M. Rossler (Eds.) *Cultural Landscapes of Universal Value* (pp. 15–18). Gustav Fischer Verlag Jena, Stuttgart, New York in cooperation with UNESCO.

Intangible Cultural Heritage Within the Mathematics Teaching Methods Course for Pre-service Teachers: Awareness and Appreciation of Pre- colonization Knowledge and Wisdom

Munirah Ghazali[1,2], Vassilis Makrakis[3] and Muzirah Musa[1]

[1]School of Educational Studies, Universiti Sains Malaysia, Malaysia
[2]RCE Penang, Universiti Sains Malaysia, Malaysia
[3]Frederick University, Cyprus

Malaysia is a relatively "young" country who just celebrated its 62 years of independence from the British. Malaysia is known as Malaya before independence and consequently, the education system is influenced by British colonization of Malaya for about 200 years. Since gaining independence, there was a rigorous and systematic effort to develop and promote a National Education system through various reports and initiatives that gives rise to current educational excellence in Malaysia.

On the other hand, Malaya has a long history that goes back for more than thousands of years with well-established education system that forms an intangible cultural heritage but may be less documented. Therefore, this paper reports on an initiative to examine the undergraduate mathematics teaching methods course content and to relate whether the course contents takes into consideration the long history of mathematics teaching in Malaysia and Malaya (then). This study is part of a bigger Erasmus + Capacity Building in Higher Education Programme. One of the issues often encountered in the pre service teachers learning experience of mathematics is this sense of lack of cultural connection between mathematics and the surrounding environment. Often, mathematics is seen as learning a set of rules and procedures as students' struggle to develop meaning for the subject. Therefore, this paper proposes to examine the teaching of mathematics in Malaysia from the long historical lens to include aspects of ethnomathematics as part of continuous improvement in the undergraduate mathematics teachers curriculum.

Keywords: Mathematics Education, intangible cultural heritage, ethnomathematics, Education for Sustainable Development, pre service teachers

Introduction

Malaysia is a country in South East Asia with a population of nearly 30 million. Since Independence, the government has been driving towards a modern and developed Malaysia through its education system. As such, mathematics is seen as an important subject that can support this endeavour. Higher education institutions have the responsibility of training future mathematics teachers. At Universiti Sains Malaysia, the mathematics teacher education courses include two mathematics teaching methods apart from the mathematics, and basic education courses. One of the issues often encountered in the pre service teachers learning experience of mathematics is this sense of lack of cultural connection between mathematics and the surrounding environment. Often, mathematics is seen as learning a set of rules and procedures as students' struggle to develop meaning for the subject. Therefore, this paper propose to examine the teaching of mathematics in Malaysia from the long historical lens to include aspects of ethnomathematics.

In the early centuries, the Malay world comprises the modern day Indonesia, Malaysia, Brunei, Singapore, Philippines, Thailand and Kampuchea. The subject of mathematics was taught and studied in this region in conjunction with other branches of knowledge especially those that are related to the Islamic jurisprudence, before the arrival of western mathematics. Islamic mathematics came into the Malay world through the efforts of religious scholars from this part of the world that had gone to the Middle East to study theology. They mastered the mathematics of the day in its original form in an integrated manner with branches of theology (Mat Rofa and Kamel Atan, 2000). Whatever was learnt in the Middle East was brought back and disseminated to students in the traditional schools. Among the works collected and brought back were reference books on a variety of branches of mathematics especially from Makkah, Madinah and al-Azhar University. They became the references for the teachers in imparting their mathematical knowledge to their students. The serious efforts and quality of works of the early Malay scholars in the field of mathematics can be gleaned through the few manuscripts that have survived to this day. (Mat Rofa and Kamel Atan, 2000).

The motivating factors in the teaching of mathematics in the Islamic system of education in the Malay Archipelago are tied to the need to comprehend the basic teachings of the religion and efficient implementation of the administrative procedures as outlined by regulations stipulated by Islamic jurisprudence (fiqh) that governs everyday activities in the life of a Muslim. This was the dominant factor in the determination of mathematics education in the Islamic school curriculum prior to the introduction of the secular school system brought by the western colonialists in the late 19th century. The secular school system introduce mathematics from western perspective and consequently is silenced on the contribution of the Islamic system of education in general and Islamic mathematics perspective in particular. Therefore, the wealth of knowledge and wisdom regarding mathematics education from Islamic perspective is often missed and ignored (Mat Rofa and Kamel Atan, 2000). The contribution of local scholars towards Mathematics before colonisation as well as during. Malaysia was colonised by Britain from 1764 to 1957, and the education system after independence is somewhat influenced by this situation. Current historical content is rather western bias (due to resources, many are from western perspectives and writing). However, there are historical account (resources are not many but can be found in the work of Malaysian mathematics educators). It is concluded that future teachers need to know the content as well as the situation that gives rise to current mathematics teaching in Malaysia as well as at the global level.

Education in Malaysia after Independence

Since gaining independence, there was a rigorous and systematic effort to develop and promote a National Education system through various reports and initiatives that gives rise to current educational excellence in Malaysia. This is evidenced through the various education reports and initiatives over 50 years of independence such as the Razak report 1957 and the Rahman Talib report 1961

The National Education System Reform was created after the Malaysian Parliament passed the bill of Education Act 1961 based on Razak Report 1956 and Rahman Talib Report 1961. The Education Act 1961, reflects tolerance practices by the government towards the multi-racial communities in Malaysia. The objective of Education Act 1961 or known also as The Federal education policy aims to establish a national system of education that comprise the elements that promotes the cultural, economic and political

advancement in Malaysia, besides making the Malay language as the national language. The education reform is summarized through The National Philosophy of Education which states that:

Education in Malaysia is an on-going effort towards further developing the potential of individuals in a holistic and integrated manner, so as to produce individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a firm belief in and devotion to God. Such an effort is designed to produce Malaysian citizens who are knowledgeable and competent, who possess high moral standards, and who are responsible and capable of achieving a high level of personal wellbeing as well as being able to contribute to the harmony and betterment of the family, the society and the nation at large.

The Malaysian Secondary School Mathematics Curriculum

During the last five decades, the Malaysian secondary school mathematics curriculum has undergone several significant changes. The traditional approach that emphasized on the attainment of skills was replaced by the modern approach in the 70's. In the late 80's as part of the nation-wide curriculum reform based on the National Philosophy of Education, the school curriculum experienced another change (Asiah Abu Samah, 1982). The changes have strong influence on the teaching and learning processes and consequently challenge the current assumptions about teaching and learning. It is necessary that we make the "psychological paradigmatic" shifts so that we could cope with the demands of educational change (Noor Azlan Ahmad Zanzali, 1996).

The main aim of teaching is to create a meaningful learning environment such that students enjoy and yet find learning a challenging experience. For example, learning the basic number facts as an end to itself should not be encouraged. The basic multiplication should be constantly related to everyday living experiences. The students are to be engaged in solving problems (related to everyday experiences). Recommended activities that provide opportunities for students to construct their own knowledge is quite evident in the curriculum.

Pedagogical Implications

From the pedagogical perspective, KBSM emphasised that the teaching approach should take into consideration the integration in the following aspects: 1) learning and teaching materials 2) within and between subjects in the curriculum. 3) between theoretical consideration and practical applications. 4) between curriculum and co-curriculum activities. 5) between classroom and outside classroom activities. 6) between teaching strategies and learning styles. Besides these, teaching should at the same time instil values and norms conforming to the aspirations of the National Philosophy of Education.

Implications on Teaching

The quality of teaching lies in the ability of the teacher to transform the knowledge (subject matter) in the form that can be understood by the learners (Fernstemacher, 1986). These should be done through activities that give ample opportunities for students to construct their own knowledge. Teachers should be able to understand and appreciate the changes that the curriculum is attempting to implement and not otherwise. Teacher training institutions, among other things, should endeavour to prepare teachers who will

be able to handle changes in the curriculum (Noor Azlan, 1995). Often, the new curriculum will attempt to introduce significant changes in the practice of teaching. To convey knowledge about curricular changes seen as paradigmatic changes in the philosophy and aims of education should be an important component in teacher development program. Educators should not only provide teachers with the necessary procedural skills, but also more importantly, attempt to understand and thus change the present assumption on teaching and learning mathematics. Unfortunately, the mathematics curriculum as implemented at the school level still do not acknowledge the long history of Islamic scholars contribution to mathematics. It is therefore proposed that such long history and contribution should be revisited in the light on intangible cultural heritage.

Mathematics Education Curriculum for Pre-service Teachers in Malaysia

There are two compulsory teaching method courses offered to prospective mathematics teachers. The courses aim to produce effective, responsible and dedicated mathematics teachers through developing and enhancing knowledge, skills and attitudes towards mathematics. The courses focus both on the theory and practice of mathematics teaching relevant to current development and requirement of mathematics education.

This course emphasizes mathematical content and pedagogy as well as the theories and practices of mathematics teaching. The course also integrates ICT in the teaching and learning of mathematics. Furthermore, the main aim of the mathematics teaching method course is to equip the students with the knowledge, skills and attitudes to become effective and competent mathematics teachers. Among the aims of the course is for students to be cognizant of the issues regarding the KSSM Mathematics curriculum such as:

Planning for mathematics instruction will require the incorporation of appropriate and relevant pedagogical approaches and tools for teaching mathematical concepts and skills.

Issues and topics discussed include Problem solving in mathematics, misconceptions in mathematics, theories of learning mathematics as well as issues and challenges in mathematics teaching and learning. Assessment as, of and for learning in mathematics is also explored in order to improve students' learning and teachers' teaching. Integration of ICT in mathematics teaching and learning is also given special attention. The course also discusses on resource development for the teaching and learning of mathematics.

Intangible Cultural Heritage

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones. In 2003, the UNESCO General Conference adopted the Convention for the Safeguarding of the Intangible Heritage, an international treaty acknowledging that cultural heritage is more than tangible places, monuments and objects; it also encompasses traditions and living expressions. Known as intangible cultural heritage (ICH), these include performing arts, rituals, and the knowledge and skills required to produce traditional crafts. Intangible cultural heritage is not valued because it is unique, but rather because it is relevant for the community practicing it. Furthermore, its importance is not in the cultural manifestation itself, but in the wealth of knowledge, know-how and skills that are transmitted from one generation

to the next. This transmission of knowledge is important for all cultural groups, whether they represent a mainstream group or a minority within a nation, and whether they reside in an industrialized country or in a less industrialized one. 'Intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO, https://ich.unesco.org/doc/src/01851-EN.pdf).

Integrating ICH and ESD in Pre-service Teachers Mathematics Teaching Methods Course and the Idea of Ethnomathematics

The mathematics teaching methods course is the first of the two compulsory teaching method courses offered to prospective mathematics teachers. This course aim to produce effective, responsible and dedicated mathematics teachers through developing and enhancing knowledge, skills and attitudes towards mathematics. This course focus both on the theory and practice of mathematics teaching relevant to current development and requirement of mathematics education. This course emphasizes mathematical content and pedagogy as well as the theories and practices of mathematics teaching. One of the important topics in the mathematics undergraduate teaching methods course is History of Mathematics in Malaysia which often trace back only to mathematics during the British colonization.

Based on the question 'What do you think is missed or silenced from the course content? Why is it so? Give sound explanations and reasons, the following conclusion is made.

The contribution of local scholars towards Mathematics before colonisation as well as during. Malaysia was colonised by Britain from 1764 to 1957, and the education system after independence is somewhat influenced by this situation. Current historical content is rather western bias (due to resources, many are from western perspectives and writing). However, there are historical account (resources are not many but can be found in the work of Malaysian mathematics educators). It is concluded that future teachers need to know the content as well as the situation that gives rise to current mathematics teaching in Malaysia as well as at the global level. One way to address to include the knowledge of mathematics in Malaya before the colonization era is through the topic ethnomathematics in the mathematics teaching methods course. Ethnomathematics is the study of the relationship between mathematics and culture.[1] Often associated with "cultures without written expression",[2] it may also be defined as "the mathematics which is practised among identifiable cultural groups".[3] It refers to a broad cluster of ideas ranging from distinct numerical and mathematical systems to multicultural mathematics education. The goal of ethnomathematics is to contribute both to the understanding of culture and the understanding of mathematics, and mainly to lead to an appreciation of the connections between the two. Ethnomathematics encourages us to witness and struggle to understand how mathematics continues to be culturally adapted and used by people around the planet and throughout time. Traditionally in mathematics classrooms, the relevance of culture has been strangely absent from the content and

instruction. The result is that many students and teachers unquestioningly believe that no connection exists between mathematics and culture. Failing to consider other possibilities, they believe that mathematics is acultural, a discipline without cultural significance.

Conclusion

It is suggested that incorporating the topic ethnomathematics in the teaching methods course could address the long contribution of mathematics history in Malaya before colonization. It is believed that allowing students to relate mathematics to the rich cultural tradition allow the students to construct a personal understanding of the mathematics that is presented. The values, traditions, beliefs, language, and habits reflective of the culture of the students are acknowledged. In such situations, this allows future teachers to invent personally meaningful conceptualizations of teaching and learning mathematics gaining a deeper and conceptually significant understanding of the mathematics that they are studying. For example, this is evident in Islamic interests whose role is to explore how the Malays make use of mathematics in the development of their civilization, thus showing the mathematical elements behind the face of their culture. The art of weaving, for example, includes the concept of continuous, patterned, symmetrical and uniform mapping, while the game of lore is certainly closely related to central and egalitarian questions (Mat Rofa, Kamel Ariffin, 2010)

References

Abiam, P. O., Abonyi, O. S., Ugama, J. O., & Okafor, G. (2015). Effects of Ethnomathematics-based Instructional Approach on Primary School Pupils' Achievement in Geometry. *Journal of Scientific Research & Reports*, 9(2), 1-15. doi: 10.9734/JSRR/2016/19079

Asiah Abu Samah (1982). Perkembangan Kurikulum Matematik Sekolah di Malaysia Sejak Zaman Penjajah. *Paper presented in National Mathematics Symposium, UKM, 12-14 Aug. 1982.*

Bishop, A. J. (1988). Mathematics Education in its Cultural Context. *Educational Studies in Mathematics*, 19(2), 179-191

D'Ambrosio, Ubi. 1987 Reflections on Ethnomathematics. *International Study Group cn Ethnomathematics Newsletter*, 3 (1).

D'Ambrosio, Ubiratan. (2001). What is Ethnomathematics, and How Can it Help Children in Schools? *Teaching Children Mathematics*, 7(6), 308.

Fenstermacher, G. (1986). Philosophy of research on teaching: Three aspects. In M.C. Wittrock (Ed.), *Handbook of research on teaching* (3rd. ed., pp. 37 – 49). New York: Mac Millan.

Forrester, Viviane. (1999)/ The Economic Horror. London: Blackwell Publishing.

Mat Rofa Ismail amd Kamel Ariffin Mohd Atan, (2010). Mathematics in the Malay World Prior to the Arrival of Western Mathematics. *Procedia - Social and Behavioral Sciences*, 8, 729-734. Doi: https://doi.org/10.1016/j.sbspro.2010.12.101. (http://www.sciencedirect.com/science/article/pii/S1877042810022068)

Matematik Merentas Tamadun and Mat Rofa Ismail. (2004). Ethnomathematics. Dewan Bahasa dan Pustaka Mathematics. NCTM., Reston, VA. National Council of Teachers of Mathematics (2000) Principles and Standards for school mathematics. NCTM.

National Council of Teachers of Mathematics (1989). Curriculum and evaluation standards for school mathematics. NCTM., Reston, VA. National Council of Teachers of Mathematics (2000) Principles and Standards for school mathematics. NCTM.

Nik Azis Nik Pa (1996). Kurikulum bersepadu sekolah mengengah: Agenda Tindakan Dewan Bahasa dan Pustaka. .

Noor Azlan Ahmad Zanzali (1994). Mathematical Knowledge and School Work: The Teaching of Malaysian Mathematics Program. *Paper presented at the Educational Research Association Conference, Singapore, 24-26 November 1994.*

— (1996). History of Mathematics Education. Coping with the Demands of Education Change. *Paper presented at International Conference on Education and Change. UNISA, September 1995*.

Rosa, M., & Orey, D. C. (2010). Ethnomodeling: an Ethnomathematical Holistic Tool. *Academic Exchange Quarterly*, 14(3), 1-5.

UNESCO, https://ich.unesco.org/doc/src/01851-EN.pdf

Zanzali, N.A. (2003). Implementing the Intended Mathematics Curriculum: Teachers' Beliefs About the Meaning and Relevance of Problem Solving.

Safeguarding Intangible Cultural Heritage and Promoting Sustainable Development Through Education

Duong Bich Hanh

UNESCO Bangkok

It has become increasingly acknowledged that using integrating intangible cultural heritage (ICH) in teaching and learning in schools can provide a win-win solution to both the education and culture sectors. On the one hand, as children spend more and more time in formal school setting, transmission of ICH can no longer be carried out only in traditional manners, within families and communities. Schools then become an appropriate place for the transmission and awareness raising to take place. On the other hand, educators are also looking out for ways to make education more relevant and effective, and having it grounded in the local context and environment, learning can become more meaningful for students and teaching more enjoyable for teachers.

UNESCO has been identifying and analyzing approaches in which ICH has been integrated in teaching and learning in schools, both in class and in extra-curricular activities. The paper presents the existing approaches identified to date, and analyzes the contribution these approaches can make to improving education quality, safeguarding ICH and promoting sustainable development. The case studies come from projects that UNESCO has implemented, as well as those collected through various conferences and workshops, and submissions from a recent survey.

Keywords: education, SDGs, ESD

The Sustainable Development Agenda

The Millennium Development Goals (2000-2015), consisting of 8 goals, 21 targets and 60 indicators, have given way to a broader, more encompassing and inclusive Sustainable Development Goals. The 17 goals, 169 targets and 231 indicators, merged what was identified under the MDGs and combined them with the Rio environmental agenda. Adopted by the United Nations Member States in 2015, the SDGs cover a wide range of areas, including those under the culture and education themes that are core to the UNESCO mandate.

Grouping under the five pillars – often referred to as 5Ps – the SDGs targets goals aiming to achieve environmental sustainability (Planet), inclusive and sustainable growth (Prosperity), inclusive social development (People), political participation, peace and justice (Peace) and, none of these can be achievement without Partnerships for sustainable development. Unlike the MDGs, the SDGs also concern countries in the global north, therefore being a universal mandate, requiring attention and efforts of all the countries. They also reflect a broader, more holistic approach to sustainability that puts forward linkages and synergies between different policy areas. Stretching the limits of linear and sectoral thinking, this bold vision demands creative approaches to addressing interconnected challenges.

Education and Sustainable Development Agenda

Being one of the most important aspect of human development, education has its own separate goal – SDG4, which calls for "ensur[ing] inclusive and equitable, quality education and promote lifelong learning opportunities for all". It expresses the new key features of Education 2030, which includes the universal relevance for education to be a rights-based public good. With fundamental principles including inclusion, equity and

gender equality, it addresses all forms of discrimination of situations, including emergencies, which impede the fulfillment of the right to education.

"Education for All" and "Inclusive and Equitable Quality Education" are UNESCO's central educational goals, and the pillars of Sustainable Development Goal 4. The concept of "quality education" encompasses respect for local cultures and engagement with local communities and recognizes that for education to be of high quality it requires: motivated students and teachers; locally-relevant curricula; learner-centered methodology; and inclusive, accessible environments. Target 4.7 specifically calls for the appreciation of cultural diversity and of culture's contribution to sustainable development. Other targets under Goal 4 are also of great importance in our culture context, including:

- Target 4.2 on "access to quality early childhood development, care and pre-primary education so that they are ready for primary education";
- Target 4.3 on "access to affordable and quality technical and vocation training";
- Target 4.4 on "increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship"; and
- Target 4.6 which advocates for "all youth and a substantial proportion of adults, both men and women, achieve literacy and numeracy".

In addition to having its own separate goal, various education related themes have also been reflected in many other goals, including Goal 1 (No Poverty), Goal 3 (Health and Well-being), Goal 5 (Gender Equality), Goal 8 (Decent Work and Economic Growth), Goal 12 (Responsible Consumption and Production), Goal 13 (Climate Change Mitigation), and Goal 16 (Peace, Justice and Strong Institutions).

ICH and Sustainable Development

With the 2030 Agenda, the international community has recognized – for the first time – the role of culture in sustainable development. The Agenda explicitly and implicitly refers to culture across many of its goals and targets. The role of culture is particularly reflected in Goal 11 focused on human settlements and its Target 11.4 to 'strengthen efforts to protect and safeguard the world's cultural and natural heritage', as well as in Goal 4 focused on education and its Target 4.7 aimed at ensuring 'that all learners acquire the knowledge and skills needed to promote sustainable development, including … through education for sustainable development,… promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development'.

The values of ICH are embedded in the practices and lifestyle of the practicing community and contributes to a wide range of goals, across all five pillars. ICH can effectively contribute to sustainable development along each of the dimensions, and its safeguarding is therefore essential if communities around the globe are ever to realize the future we want for all.

Inclusive social development

Inclusive social development cannot be achieved without sustainable food security, quality health care, access to safe water and sanitation, quality education for all, inclusive social protection systems and gender equality. These goals must be underpinned by

inclusive governance and the freedom for people to choose their own value systems. Human societies have constantly developed and adapted their intangible cultural heritage, including knowledge and practices concerning nature as well as social practices, in order to address fundamental needs and social issues across time and space. Traditional health care, foodways, water management systems, social gatherings, celebrations and knowledge transmission systems – different forms of ICH knowledge and practices – play essential roles for communities to achieve inclusive social development.

Environmental sustainability

Environmental sustainability requires ensuring a stable climate, sustainably managing natural resources and protecting biodiversity. These in turn depend on improved scientific understanding and knowledge sharing about climate change, natural hazards, the space environment and natural resource limits. Strengthening resilience among vulnerable populations in the face of climate change and natural disasters is essential to limiting their human, social and economic costs.

Traditional knowledge, values and practices accumulated and renewed across generations as part of intangible cultural heritage have guided human societies in their interactions with the surrounding natural environment for millennia. Today, the contribution of intangible cultural heritage to environmental sustainability is recognized in many fields such as biodiversity conservation, sustainable natural resource management and natural disaster preparedness and response.

As a living heritage, the body of knowledge, values and practices of intangible cultural heritage related to environment has the capacity to evolve and adapt for a more sustainable use of natural resources when necessary, permitting communities to better face natural disasters and the challenges of climate change.

Inclusive economic development

Sustainable development depends upon stable, equitable and inclusive economic growth, based on sustainable patterns of production and consumption. Inclusive economic development does not focus only on those identified as poor, but also on vulnerable people in precarious livelihoods and others who are excluded from full participation in economic activity. This requires productive and decent employment, reduction of poverty and inequalities, low carbon as well as resource-efficient economic growth, and welfare protection. ICH constitutes an important asset for this transformative change. It constitutes a driving force for economic development, encompassing a diversity of productive activities, with both monetary and nonmonetary value, and contributes in particular to strengthening local economies. As a living heritage, it can also constitute an important source of innovation in the face of change and help achieve inclusive economic development at the local and international levels.

Peace and security

Peace and security – including freedom from conflict, discrimination and all forms of violence – are prerequisites for sustainable development. Meeting these imperatives requires respect for human rights, effective systems of justice, inclusive political processes and appropriate systems of conflict prevention and resolution. Peace and

security also depend on fair access and control to natural resources by local people, as well as securing land tenure and rights without any form of discrimination or exclusion.

Various practices, representations and expressions of intangible cultural heritage have peace making and peace building at their core, and promote dialogue and mutual understanding. Safeguarding activities themselves can contribute to the construction of peace. Intangible cultural heritage and such safeguarding activities allow communities,

Culture as an enabler for sustainable development

In addition to being a driver for sustainable development, culture in general has also been increasingly recognized as enabler for sustainable development. Culture-sensitive approaches have demonstrated concretely how one can address both the economic and human rights dimensions of poverty at the same time, while providing solutions to complex development issues in an innovative and multisectoral manner. Development interventions that are responsive to the cultural context and the particularities of a place and community, and advance a human-centred approach to development, are most effective, and likely to yield sustainable, inclusive and equitable outcomes. Acknowledging and promoting respect for cultural diversity within a human right based approach, moreover, can facilitate intercultural dialogue, prevent conflicts and protect the rights of marginalized groups, within and between nations, thus creating optimal conditions for achieving development goals. Culture, understood this way, makes development more sustainable.

Safeguarding ICH in Education to Achieve SDGs

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage sets out the framework for safeguarding ICH toward the sustainable development at the global level. The Convention, now ratified by 178 countries, aims to:

- Safeguard the intangible heritage of humanity;
- Ensure respect for it;
- Raise awareness of the importance of ICH and ensure mutual appreciation thereof;
- Provide for international cooperation and assistance.

Being considered as "the practices, representations, expressions, knowledge and skills (including instruments, objects, artefacts, cultural spaces) that communities, groups and, in some cases, individuals, recognize as part of their cultural heritage", ICH is "transmitted from generation to generation, is constantly re-created by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of continuity".

ICH has five main characteristics, as listed below:

- Traditional, contemporary and living: Intangible cultural heritage does not only represent inherited traditions from the past. ICH is recognized as living heritage in constant evolution. The focus, therefore, is on ensuring continuous re-creation and transmission of cultural expressions, knowledge and skills.
- Inclusive: ICH contributes to social cohesion, encouraging a sense of identity and responsibility that helps individuals to feel part of one or more communities and to feel part of society at large. A certain practice can belong to more than one

culture. An expression of ICH in one culture may be similar to one practiced by others, from the neighbouring village, a city on the opposite side of the world, or peoples who have migrated and settled in a different region. Regardless of their origin, they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving people a sense of identity and continuity.

- Representative: Intangible cultural heritage depends on those people whose knowledge of traditions, skills and customs are passed on to the rest of the community and from generation to generation, or to other communities.
- Community-based: Intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. Nobody else can decide for a given community that an expression or practice is their heritage.
- Respectful of human rights: Communities are encouraged to perform and safeguard their ICH insofar as the associated practices are compatible with international human rights. Activities and celebrations endangering the life or health of some individuals or groups, or that are detrimental to mutual respect within a community or between groups are not supported by the ICH convention or any associated programme.

Education is one of the keys to transmitting these values from the past to the present, and into the future.

Even though the issue of ICH has only recently been emphasized, it has been integrated in the Convention since its very beginning, through article 2.3 (transmission through formal and non-formal education as a safeguarding measure) and article 14 (ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society through education). It is then elaborated further through the Operational Directives.

It is increasingly recognized that ICH brings strong contribution to achieving the education goal (SDG4). Heritage education and heritage in education are very important drivers of the formation of life skills, which include adaptation, creativity, innovation, respect for each other, and respect for diversity, a key element of sustainable development. By promoting in school cultural values that are unique to each country and even each community, we influence the way that we learn, the way we think, the way we act and the way we relate to each other.

Pragmatically, by integrating culture, ICH in particular, and education, we can develop a lively and relevant way of teaching. Teachers are offered the opportunity to become creative and innovative in the preparation of their lesson plans. Lessons become more dynamic, easier for students to relate – so easier to understand, when they are enriched with anecdotes and expressions from the local cultures – be it popular folk songs, local legends, traditions or festivals.

Such approach is likely to be more engaging for young learners and also contributes to narrow down the divides that sometimes exist between "knowledge from school" and "knowledge from home". Schools, teachers, parents, communities and the media can all constitute valuable knowledge sources and models for positive behaviours for younger generations. Fostering exchanges and cooperation among these actors is more likely to create an enabling environments where teachers better understand the cultural and social environment to which their students belong, and are given the opportunity to tailor their

teaching, and to ignite a learning spark among these children. Such approach has been quite successfully tested through the project "Promoting Intangible Cultural Heritage in Education for Sustainable Development", financed by the Government of Japan, coordinated by UNESCO Bangkok and piloted in 4 countries – Pakistan, Palau, Uzbekistan and Viet Nam during the period of 2013-2015.

In fact integrating ICH and education is a concept that has been used by many. For example, the concept ethno-mathematics as explored in Murina Ghazali's paper "Intangible cultural heritage within the mathematics teaching methods course for pre-service teachers' highlighted awareness and appreciation of pre-colonization knowledge and wisdom" presents further illustration in this regard. Or the traditional Polynesia concept of Ako, as described in Sandra L. Morrison's paper, guides the quality of education for indigenous peoples and draws on traditions to support adaptation to modern and complex problems of today.

ICH education is now one of the two global priorities for UNESCO under the scope of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage – the one the priority being capacity building. ICH can be connected with many important education themes, such as global citizenship education, technical and vocational education and training, education for sustainable development, and mother tongue and multilingual education.

Combining ICH Elements and ESD Principles for Learning

The task of combining ICH elements and ESD principles for teaching and learning in the classroom may pose a challenge to teachers. A good starting point is to look for traditional practices, knowledge, skills and values that have helped communities cope sustainably with recurrent issues such as food security, threats to health and livelihoods, and environmental and social disputes. Studying how communities have successfully managed their cultural resources and assets or maintained the continuity of their valuable practices, skills and knowledge can reinforce understanding of sustainable practices. Conversely, studying why some communities are unable to manage or control their local resources can help students understand non-sustainable practices.
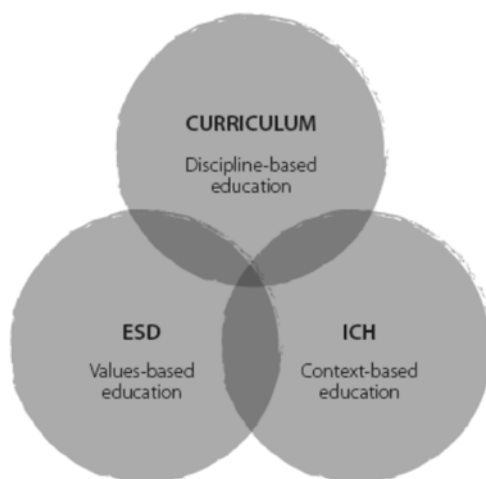

Figure 1: Incorporating ESD and ICH to Enhance Subject Learning
Source: UNESCO 2015

By embedding knowledge about local ICH into subject disciplines and incorporating ESD principles and pedagogical methods (participatory, relevant, etc.), students are able to connect the practices in their community to their local environment, materials and resources, and learn more effectively. This contributes to a more meaningful education, grounded in reality, and provides an opportunity for students to reflect on issues of sustainability and continuity, equity and responsibility.

ICH provides culturally-relevant content to the curriculum and enables students to see the relevance of both classroom-based and local community-based knowledge and skills. This reduces the risk of children being torn between the values and knowledge learned through the school and those learned in the community, and feeling alienated by one or the other.

Classroom and textbook knowledge become applicable and relevant when students can:

- Gain the knowledge, values and skills that underpin local practices.
- Learn how to use culture-based models systems and tools.
- Learn how local resources are utilized for local livelihoods.
- Understand the scientific, social, symbolic and economic value of local practices.

The integration of ICH elements and ESD principles into existing school subjects and activities provides an excellent avenue for students to build knowledge and skills across multiple disciplines.

For students at secondary level, the relationship between ICH, ESD and formal subject learning can be understood by using a thematic approach. Social, economic and environmental issues faced by the community can be explored through the critical study (research, debate, dialogue) of specific ICH practices, as suggested in the following table.

If students are to learn about sustainability from a holistic perspective, then ICH elements and ESD concepts and learning methods (participatory, etc.) should be embedded into as many subject disciplines as possible within the curriculum.

Integration of ICH and ESD into several subjects may take time, but this is advantageous in that it enables students to learn about and examine local knowledge and practices from various perspectives: social, environmental and economic, and to understand the linkages between these sectors.

Table 1. How the Study of ICH Practices can Reinforce Subject Learning

Social themes related to Social Studies, History, Health Sciences	Study of ICH Related Practices
Health and well-being	Examine and share traditional practices and knowledge related to health, diet and care, and their relationship to social and environmental factors.
Gender equality	Examine and understand social patterns and evolution in an ICH practice in terms of marginalization, gender access, equity, etc.
Peace and human security, conflict resolution	Examine and share ideas of traditional family and community structures and values, notions of caring and security, traditional conflict-handling mechanism.
Environmental Theme Related to Science, Geography	Study of ICH Related Practice
Biodiversity	Examine indigenous knowledge of plant use in local medicine, and traditional watershed and coastal management systems.
Natural resources	Examine how local resources (flora, fauna, water, etc.) are produced, utilized and managed by local people to produce cultural goods (food, traditional medicines, clothes, furniture, building materials, etc.).
Economic Themes Related to Commerce and Economics	Study of Related ICH Practice
Income distribution	Study the production line of a traditional craft, trade or livelihood activity that uses local resources and benefits the community collectively.
Sustainable livelihoods	Study a farming or fishing community and understand how they practice farm-to-plate contributes to a self-sufficient economy.
Poverty reduction	Examine how the entry of industrially-produced goods affects livelihoods of traditional traders in the community.

Many examples from the pilots can be used to illustrate this approach. For example, in mathematics class, students explored basic geometrical concepts through tribal embroidery. In Palauan studies, students transposed the tradition lf notion of respect towards community members to understand respect and security on the road. In physical education, students practiced traditional folk games to improve their dexterity and develop a sense of team work and community belonging. In physics class, students discovered oscillation through traditional Muong gongs.

The same ICH element can be considered to be integrate in various subjects. The example from Pakistan can illustrate this point:

There are three tribes in villages in the Swat Valley, who are out to fight each other under the pretext that the others have diverted rainwater channels to their agricultural fields and orchards, and have inundated and destroyed those fields. The matter has been brought to the *jirga* (council).

Possible activities in social sciences class

Resolve the dispute by explaining to the leaders of the three tribes that the cause of the destruction was flooding due to rainwater rather than deliberate sabotage.

Possible activities in Science and Mathematics

1. Calculate the area of the farmland occupied by each tribe.
2. Calculate the financial losses incurred by each of the affected tribes.

Possible activities in Social Studies and Environmental Science

1. What are the methods used to measure the length of water channels in agrarian hilly areas?
2. What is rainwater harvesting?
3. How does the Toba system work in desert areas like Cholistan?
4. What was the traditional method of rainwater storage on G.T. Road?

Possible discussion in History class

1. What is the meaning of a tribal feud?
2. What were the methods used in the past to resolve tribal feuds?
3. Are these methods in harmony with present-day human rights laws and social values?
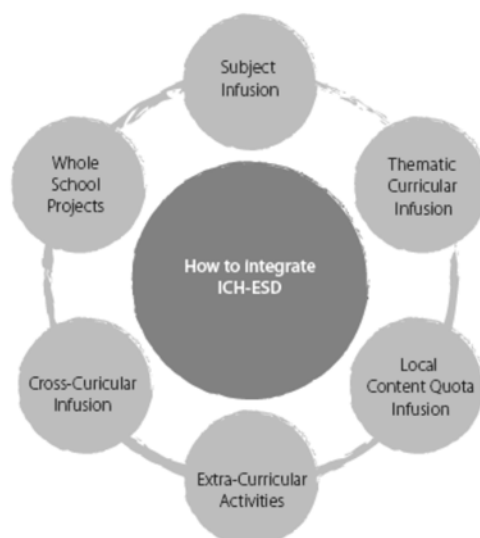

Figure 2: Potential Approaches to Integrating ICH-ESD into the Curriculum
   Source: UNESCO 2015

Various entry points for integrating ICH and ESD into the curriculum include subject infusion, thematic curricular infusion, local content quota infusion, extra-curricular

activities, cross-curricular infusion and whole school projects. Education systems, policies and practices had to be taken into consideration to find the best fit.

Integrating ICH in Pre-primary Education

This approach contributes directly to the achievement of Target 4.2 of SDG4, which promotes "access to quality early childhood and development, care and pre-primary education so that they are ready for primary education". An example can be taken from UNESCO's intervention at the Bosawas Biosphere Reserve in Nicaragua. Like many other indigenous peoples, the Mayangna people of the Bosawas Biosphere Reserve are concerned about the erosion of their culture, language and knowledge. After UNESCO's launch of the book "Mayangna Knowledge of the Interdependence of People and Nature: Fishes and Turtles", Mayangna leaders requested the further support of UNESCO to integrate the contents of the book into the Mayangna formal education system. A new project component was developed to development pedagogical materials that would support the transmission of Mayangna knowledge, culture and language in the classroom, and at the same time to encourage and catalyse interactions and discussions between students and their families and communities about the value of such knowledge and culture in the lives of contemporary Mayangna people. By the end of the project, pre-school and third grade pedagogical materials in the Mayangna language were produced, co-written and co-designed by Mayangna education professionals. The collaborative and consultative methodology used to develop the materials has engaged a wide range of Mayangna experts, teachers, students, leaders, parents and community members in the process of indigenous education, including raising awareness about the importance of Mayangna knowledge for Mayangna identity formation and community cohesion.

Collection and use of traditional children games have also proved an effective ways to promote learning outcomes among the pre-school children, and at the same time promoting the communities' ICH.

ICH and Technical and Vocational Education and Training

Many ICH domains, such as performing arts and traditional crafts, have a strong and direct link to TVET. Participants in a UNESCO-UNEVOC TVET forum in November 2018 have reached a consensus that TVET can become important spaces for transmission of ICH, in the context where traditional transmission systems become less effective or even obsolete. Integrating ICH in TVET can address developing skills in documentation, promotion, design, and management, etc. These new spaces can also allow for new ways of transmission, such as the use of information and communication and technologies, for safeguarding ICH. It will also be a good way to engage young people and motivate them to be active bearers. While there are many opportunities have been identified, certainly challenges have also been warned. The complex linkages between ICH and TVET are currently being further analyzed within the framework of the 2003 Convention.

An example can be taken from Turkey, about an element inscribed in UNESCO Representative List of the Intangible Cultural Heritage of Humanity: Traditional craftsmanship of çini-making. Çini are traditional, handmade glazed tiles and ceramics made in Turkey featuring colourful motifs of plants, animals and geometric patterns often found on facades of buildings and in homes throughout the country. Producing çini involves a series of processes. The clay is first shaped, lined, dried and fired in ovens specifically for çini making. Designs representing local customs and beliefs are then

drilled on paper and transferred to the surface with coal dust. Outer contours of the patterns are hand drawn, the surface dyed in various colours and then the work is glazed and fired. Çini-making workshops involve craftspeople, supervisors and apprentices. Each craftsperson has a specific role – shaping, design and dye, polishing and undercoating or firing. Practitioners consider çini making as an outlet for self-expression, development and healing, as well as a means of maintaining an art form that is a symbolic aspect of Turkey's cultural identity, strengthening links from the past to the present providing continuity. Çini making is not confined to workshop spaces. The tradition is also practised in the home, public education centres, vocation schools and universities throughout the country where neither age, gender nor ethnicity are barriers to knowledge sharing, transmission and skills development. At the moment, there are 10 vocational schools providing a two-year degree on the art of çini making.

The link between ICH and TVET also can be useful in situation similar to what happened in Kathmandu, Nepal after the earthquake. In his paper in this volume, Kai Weise described the relevance of traditional systems in post-disaster rehabilitation and sustainability of Kathmandu historic city. It will be useful to see how these traditional systems, together with associated skills and knowledge, be reflected in the TVET system in Nepal.

ICH to Achieve Literacy and Numeracy

Literacy through Poetry/Heritage was designed for rural women in Yemen who want to learn to read and write but are not interested in formal education. Adapting Freirean and "community literature" approaches, texts were created from classroom discussion and students' poetry and proverbs generated in class. These texts were written on large pieces of paper and pasted on the wall. They provided the material for learning activities through which students developed reading and writing skills. The texts were also reproduced in large type, so that students would learn to read typed, as well as handwritten, text. At the end of the course, each student received a bound collection of the texts generated in her class, a "book" that she helped compose.

The method explores potential links between traditional arts and effective learning strategies by utilizing learners' own oral poetic traditions to teach literacy skills. Incorporating poetry in teaching not only affirms intangible heritage; it facilitates learning and develops critical thinking skills. Using women's poetic expression serves not only to promote literacy, but to preserve a valued and valuable tradition as well. In Yemen, short, two line poems are utilized effectively to mediate conflict. Poetry synthesizes the issue at hand and allows for disagreement without confrontation. When someone feels insulted, expressing anger in a poem is more sophisticated than physical violence or shouting. Moreover, rhetoric that one's adversaries appreciate increases their willingness to accept compromise. This is critical thinking at its best.

Project outcomes surpassed expectations. Retention rates were high, at 81% and 74%, respectively. 72% of learners in the first 5 classes could read and write new material, 37% fluently and 35% by sounding out words. 63% of learners in the second phase, which met for only 6 months, could read and write new material. Empowerment indicators included greater respect shown to learners by their family members and increased community interest in the education of adult women. Learners developed a new interest in their children's education and actively participated in national elections. In two communities, they initiated health interventions. A major success with implications to the feasibility of

the pilot is its participatory component. The training of new teachers for Phase 2 of the pilot was conducted entirely by local trainers.

In response to teacher and student evaluations, plans to expand this project or pilot it elsewhere would include adding numeracy skills, developing a teacher's manual, and extending the teacher training workshop to two weeks. This method is appropriate for women and men in any country with an active oral tradition, including most, if not all, MENA countries, and many countries in West and East Africa, Central Asia and Latin America.

The paper has presented UNESCO's perspective on the issues of ICH, education and sustainable development, as well as explored the linkages among the three. It also has presented some approaches in which the three issues can be integrated. Many of these approaches still remain at the discussion and pilot stages. It will require a wide involvement of stakeholders at the national level for these approaches to be mainstreamed in existing systems.

References
UNESCO. 2003. *Convention for the safeguarding of the intangible cultural heritage*. Paris.
UNESCO. n.d. *Intangible cultural heritage and sustainable development*. Paris.
UNESCO. 2012. *Culture: a driver and an enabler of sustainable development*. Thematic Think Piece.
UNESCO. 2015. *Learning with intangible cultural heritage for a sustainable future: Guidelines for educators in the Asia-Pacific region*. Bangkok.
UNESCO & UNEVOC. 2019. *Safeguarding intangible cultural heritage through TVET: Report of the UNESCO-UNEVOC virtual conference*. Paris and Bonn.
UNESCO. *Representative list of the intangible cultural heritage of humanity*. Paris.

Experience and Knowledge Gained as a Trainee in the Successor Training Programme

Takanori Nakai

Preparatory Office for National Ainu Museum, Japan

As a third term trainee of the successor training programme, I had an opportunity to learn the Ainu language and culture mainly through a training programme at the National Ainu Museum located in Shiraoi, Hokkaido. The successor training programme is concerned with developing young Ainu people as bearers of the Ainu culture. The training programme covers a variety of topics, including language, rituals, nature, artefacts, performing arts, fo od, clothing, and shelter, as well as the development of educational materials. To provide an impetus for discussion, I will describe what I experienced and learned as a trainee of the successor training programme in relation to the session theme.

Keywords: the Ainu or Ainu people, The Foundation for Ainu Culture, successor training programme, The National Ainu Museum

First, let me introduce myself in Ainu.

irankarapte.
ekasi pakno sinrit pakno pirkano ku=ki niwkes korka
ekasi kar puri sinrit kar puri ne keray kusu
tapampe neno ku=iki yakka nep irara ku=ki rok katu somo tapan na.
cikapuni kotan ta ku=sik'o wa ku=sukup.
NAKAI Takanori sekor re an pe ku=ne ruwe ne na.
aynu ku=ne yakka canan aynu ku=ne wa
anutari iposse nakka teeta puri nakka eraman rusuy pe ku=ne ruwe ne.
(Let me introduce myself.
This type of introduction is usually spoken by ekasi, an ancestor, so I hope I can speak in a way that does it justice and I hope it doesn't come off as disrespectful.
I was born and raised in Chikabumi.
My name is NAKAI Takanori.
Being an Ainu, I am still a novice who wants to learn the Ainu language and culture.)

The Ainu are indigenous people with a unique language and culture who have lived in the northern areas of the Japanese archipelago, including the Hokkaido region, northern part of the Tohoku region, Sakhalin, and the Kuril Islands, prior to the arrival of the Japanese. Currently, they live in all parts of Japan and around the world. In this presentation, I will skip specific, individual explanations on the Ainu.[1]

---

[1] Instead, I will introduce the website of the Ainu Association of Hokkaido, which offers one of the most detailed descriptions of the Ainu people. Japanese official website is :
  https://www.ainu-assn.or.jp/ainupeople/index.html,
and English official website is: https://www.ainu-assn.or.jp/english/ainupeople.html.

First, let me give a brief introduction about myself since it relates to the subject matter of this article. I was born in Asahikawa, Hokkaido, and my mother is of Ainu descent. I learned about the Ainu culture in Shiraoi City as a trainee of the successor training programme for three years from April 2014 to March 2017. Currently, I am working at the Preparatory Office in the National Ainu Museum.

Next, I would like to describe the successor training programme. It is a programme implemented by the Foundation for Ainu Culture[2] as part of the "Traditional living environment regeneration project," of which the Ainu are the subjects. The project is also commonly referred to as the "bearer training programme" and the trainees as "bearers," since it aims to develop bearers of activities related to the preservation of Ainu culture.

The aim of the successor training programme is to promote the development and activities of general human resources, researchers, and practitioners who support Ainu culture from the ground up. Training has been conducted on a range of topics, including Ainu language, food, clothing, shelter, artefacts, performing arts, beliefs, rituals, and development of educational materials. From 2008 onward, the training programme for the Ainu coming from Hokkaido and other parts of Japan has continuously been offered at the Ainu Museum in Shiraoi City. I am a third-term trainee (2014-2017). The training programme was run for three years for each term (approximately 240 days a year). There are many things to learn and experience from this course, and you cannot legitimately claim to be a "successor" immediately even after three years of learning. In the 2014–2017 programme in which I participated, training took place in the Ainu Museum.

In April 2018, the Ainu Museum was merged with the Foundation for Research and Promotion of Ainu Culture and subsequently renamed as the Foundation for Ainu Culture, the governing body of the National Ainu Museum and Park[3] that will be opened in 24 April 2020.

Now, I was interested in the ako education for indigenous people (the practical instances of ako, a traditional concept of indigenous people) as presented by Prof. Sandra Lee Morrison. In this article, I will describe my experiences and practices throughout my participation in the programme of "human development" in relation to the Ainu culture to provide an impetus for discussion.

As stated above, the successor training programme ran for just three years. But through it, I learned a variety of things, including the Ainu language, Ainu's worldview and rituals, their knowledge on flora and fauna as well as nature in general, how to make tools using knifes, how to process and use items collected for cooking and how to make utensils, how to develop educational materials and discourses concerning the Ainu, how to build houses, performing arts such as playing instruments and dancing, and cooking.

---

[2] When I participated in the successor training program, the name was the Foundation for Research and Promotion of Ainu Culture. As mentioned later in this article, it was merged with the Ainu Museum in 2018 and renamed as the Foundation for Ainu Culture. The official website of the Foundation for Ainu Culture is as follows. Japanese official website; https://www.ff-ainu.or.jp/index.html, and English official website; https://www.ff-ainu.or.jp/web/english/.

[3] For the National Ainu Museum and Park (common name: UPOPOY), please visit the sites for Japanese portal site; https://ainu-upopoy.jp/, and for English portal site; https://ainu-upopoy.jp/en/.

Picture 1 is one of the most memorable training tasks for nature utilization.[4] For the Ainu, salmon is a familiar food as well as a common material for making tools. This is a picture of me catching a salmon using fishing gear called *marek*[5] in Ainu.

Prior to participating in this programme, I was ashamed to say that I had a superficial appreciation for trees; I thought that "trees are just trees". Through the successor training programme, I changed my naïve view and learned that "trees are materials". To capture a salmon, you must start by making some tools. You begin by collecting materials to construct a *marek* by hand, using the tools you have created. Fortunately, I was able to use these tools without breaking them. I was delighted to have had a chance to participate in vocational activities. I also realized that training topics, such as knowledge on the flora and nature and how to make tools using knifes, were not independent from one another; rather, they were all connected. Moreover, I was greatly impressed by the technology and knowledge of my ancestors as I witnessed how the tools were made, which was not so complex but was intricate enough such that it allows the holding of a salmon even when the salmon was thrashing around wildly. Aside from vocational matters, I was able to learn about the worldview of the Ainu. To the Ainu, the word that stands for "humans" is called *aynu*. The antonym of *aynu* is called *kamuy*. For example, beings that play an important function for humans and have strong impacts on them, including animals, plants, fire, and water, all of which are vital for human livelihood, as well as those which are not, including infectious diseases, are termed *kamuy*. *Kamuy* is often translated into Japanese as *kami* (gods). However, *Kamuy* are neither a single entity that rules terrestrial as well as celestial bodies nor omniscient or omnipotent. Out of all the *kamuy*, there is *kamuy* of fish which brings salmons to the human world. If the relationship with *kamuy* of fish worsens, humans cannot obtain salmon, hence it is important to build a good relationship with this *kamuy*. Thus, humans give to *kamuy* presents that make them happy. The presents are *inaw*.

---

[4] The special harvest permit for the practice of salmon fishery as part of the successor training programme was granted by the Hokkaido prefectural government.
[5] *Marek* is a spear for catching salmons by impaling them. When impaling the salmon, a hook is mounted on the tip of a long handle. The hook is tied to a string and the salmon gets caught the hook. Even when the salmon goes on a rampage, the hook is detached from the pocket and dangles with the string so that it does not detach from the salmon.

Figure 1. A *marek* is used to catch a
salmon

Figure 2. Striking the head of the
salmon using an *isapakikni*

In Figure 2, the rod that I was carrying with my right hand is an item called *isapakikni* in Ainu. This rod is used to kill fish by striking its head, and it is just one kind of *inaw*. It is believed that salmon have returned to the world of *kamuy* with this rod as a gift. Then, the next year, they go upstream to the same place. There is a folklore found in different places about the salmon getting angry and never coming back if you fail to beat their heads using an *isapakikni* or a dirty rod. An *isapakikni* is a practical tool to silence and kill salmon. At the same time, it has an important religious implication. I learned that the Ainu's occupational work was based on such a worldview.[6]

Lastly, I will state my personal desires in relation to "human development." I believe that there are various forms of human development, but I hope that the National Ainu Museum will be able to serve primarily as a site for human development for the Ainu, as seen in the aforementioned successor training programme. Another of my personal desires is that it would serve as a site for human resource development where you can acquire an abundance of knowledge and skills surrounding the Ainu.

Today, we, the Ainu, do not live a traditional, old-fashioned life. Unsurprisingly, we are now living in the modern age, same as you. The presence of mind changes variably

---

[6] This training task made me think of the collision between the contemporary concept of values, where people are encouraged to become part of a society that looks beyond gender difference, and the 'traditional concept of value' in the Ainu society. To learn the ideas and customs of our ancestors with respect while pursuing the harmonization of them with the contemporary concept of values, what I did first was to investigate past records. The details are described is the Ainu Museum WEB Journal: *Monthly Journal Shiroro*, November 2015 Edition (only in Japanese Figure 2. Striking the head of the salmon using http://www.ainu-museum.or.jp/siror/montan *isapakikni*

with time. Some people are normally involved in the Ainu culture because of their sense of being an Ainu, while others are not involved in the Ainu culture even though they do have the sense of being an Ainu. Still, there remain others who do not normally have the sense of being an Ainu. They get hired at different places, go to work, and live on their own, as they go about their lives. In the regular exhibition, there is an exhibit testifying to these situations. However, I am hoping that the museum serves as a site for educational and human resource development in various ways, where the Ainu can learn, for example, the law and human rights education concerning indigenous people, knowledge concerning business, and economic sciences required for doing business that relate to the Ainu culture with the Ainu taking the initiative, as well as performing dancing, singing, and oral epics.

The National Ainu Museum plays various roles and it is a hub for "promoting proper knowledge and understanding concerning the Ainu history and culture for people in Japan and other countries and contributing to the creation and development of a new form of the Ainu culture, while respecting the dignity of the Ainu." I think this museum should play the role of accommodating and providing training to many Ainu people.

I am currently engaged in preparing for the scheduled opening of the National Ainu Museum on 24 April 2020. The objectives and policies for my survey and research at the Museum are enumerated below. Above all, I think of myself as being in a position to learn and practice many things.

・To learn the Ainu language and culture, and investigate my parents, ancestors, and the community in which I was born;
・To think of who I am as an Ainu;
・To practice the Ainu culture, regardless of likes and dislikes, success or failure;
・To provide assistance to activities of my hometown and handing over of folklore by utilizing surveys and research; and
・To utilize experience I have gained from my hometown in investigating other parts of Hokkaido and Japan.

In 2012, for a heritage trail pilot project by the Center for Ainu and Indigenous Studies at Hokkaido University to which I belonged, I introduced the town of Chikabumi in Asahikawa-City, Hokkaido where I was born and raised[7].

It is, of course, important to visit the museum facilities and locations whose geographical names originate from the Ainu language. On top of that, I realized that it was important to actually walk with successors to directly hear about the local situations in the past. The successor chosen in this pilot project was my mother because she was able to tell me about various traditions, like how people lived, in what historical context, and what kind of persons our local ancestors were. Through this experience, I came to think that I should, at least, look into and learn more about the things my mother taught me, and this is connected with my current research theme.

As a young researcher, I naturally learn many things from stories told by successors living in the study community. However, more than that, these stories are interesting. I

---

[7] Refer to the link below, where I briefly introduce the course that I drew up. Hokkaido University collection of Scholarly and Academic Papers HUSCAP; https://eprints.lib.hokudai.ac.jp/dspace/handle/2115/51253.

believe conducting interviews with them generates stories that go beyond simple introduction of the townscape and regional landscape.

From now on, I am particularly keen in establishing the values and understanding my role as an Ainu. To this end, I think it is necessary to gain a foothold by investigating my immediate family like parents, my ancestors, and my hometown, Asahikawa, and would like to carry out research, surveys, and hands-on practice. Through this, I hope to provide assistance to local activities in my hometown and handing over of traditions. In the future, I hope to apply the experiences that I gain in my hometown to other parts of Hokkaido and Japan. By gradually accumulating surveys, I hope to achieve the goals I have described above.

pakno ku=ye na.
iyayraykere.
(That is all,
I wish to express my appreciation.)

The Traditional Knowledge Based ESD in a Bioregion

Reita Furusawa

*International ESD/SDGs Center, Chubu University, Japan
and RCE Chubu, Japan*

Education is a key to achieve Sustainable Development. RCE Chubu, one of 169 Regional Centres of Expertise (RCE) on Education for Sustainable Development (ESD) acknowledged by United Nations University, has developed an ESD model focusing on bioregion. The objective of this paper is to present the Bioregional ESD Model and to discuss the possibility of application of Intangible Cultural Heritage to the model from the viewpoints of community development as well as education. The targeted area of RCE Chubu to promote ESD is a bioregion called Ise-Mikawa Bay Watershed. Instead of using administrative boundaries, RCE Chubu is trying to recognize our region by using natural environmental boundary, the river basins flowing into Ise-Mikawa Bay. By using the concept of bioregion, both biological and cultural diversity of the area can be examined. Local and traditional knowledge of each area in the Ise-Mikawa Bay Watershed is indispensable for ESD since sustainable use of natural resources is often depending on such knowledge. Moreover, traditional knowledge is still developing in the region. In this paper, the author will discuss RCE Chubu's Traditional Knowledge ESD Project as a case of ESD activity.

Keywords: Bioregion, ESD, traditional knowledge, RCE

Introduction

Education for Sustainable Development (ESD) plays a crucial role for the achievement of Sustainable Development Goals (SDGs). Some approaches are presented in this session: the traditional Polynesian concept of education, education on Disaster Risk Reduction, pre colonization knowledge and wisdom, and Intangible Cultural Heritage (ICH) education for promoting Sustainable Development. In this paper, linking with the above approaches, I will discuss the roles of traditional knowledge for promoting ESD and SDGs by presenting a bioregional ESD approach conducted by RCE Chubu (Chubu Regional Centre of Expertise on ESD) in the central area of Japan.

1 The Regional Centre of Expertise on ESD in Chubu Region in Japan

1.1 United Nation's Decade of Education for Sustainable Development (DESD)

ESD has been developed in the United Nations initiative of the Decade of Education for Sustainable Development (DESD) from 2005 to 2014. DESD was adopted at 57th Session of the United Nations General Assembly in December 2002, based on a proposal by Japan in the World Summit on Sustainable Development (WSSD) held in Johannesburg in the same year. UNESCO was designated as a lead agency to implement the UN Decade, and DESD was launched in 2005. United Nations University (UNU) also launched the Regional Centres of Expertise on ESD (RCE) initiative.

In 2014, the final conference on DESD was held in Aichi-Nagoya, Japan, named "UNESCO World Conference on ESD". At the conference, UNESCO launched a follow up initiative of DESD, the Global Action Program (GAP) on ESD (2014 to 2019).

Currently, UNESCO is planning to establish a new ESD initiative, ESD for 2030, starting in 2020 and ending in 2030.

1.2 United Nations University's Acknowledged RCE

An RCE (United Nations University's acknowledged Regional Centre of Expertise on ESD) is a network of existing local and regional institutions mobilized to promote all types and levels of learning and education programs for achieving sustainable development. Currently, 169 RCEs are acknowledged by UNU worldwide including 7 RCEs in Japan. The objective of the RCE initiative is developing "a platform for multi-stakeholder dialogue to share information and experience and seek ways to promote inter-disciplinary and multi-sectoral collaboration for ESD at the regional/local level (UNU-IAS 2010)." An RCE can be interpreted as a mobilization mechanism to achieve much-coveted locally-relevant and culturally appropriate ESD and a concrete manifestation of the partnership approach emphasized in the DESD International Implementation Scheme (UNESCO 2005).

A region for an RCE should be "sufficiently large to include various institutions such as universities, museums, zoos, botanical gardens and more than a handful of primary and secondary schools, and should be small enough to make frequent face-to-face communication possible" (UNU-IAS 2010). Hence, RCEs are the multi-stakeholder networks of the regions encourages collaborative actions between formal, non-formal and informal education aiming to create a sustainable region (see Figure 1).
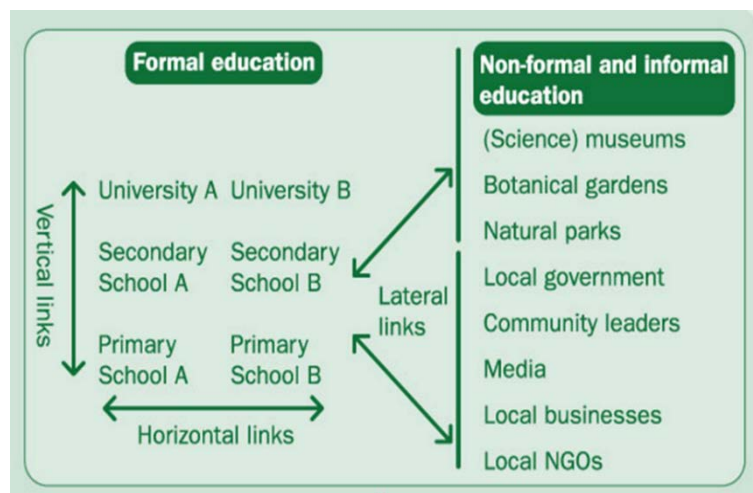
Figure 1. Collaboration and Mutual Learning in an RCE
Network (UNU-IAS 2010)

Since higher education institutions were especially encouraged by UNU to play a crucial role to develop an RCE because they were expected to provide leadership in all types and levels of education, Chubu University took a lead with Nagoya University to establish an RCE in the central (*Chubu*) area of Japan in 2007.

1.3 RCE Chubu and the Bioregion

RCE Chubu was acknowledged as the sixth RCE in Japan in October in 2007, and its promoting organization RCE Chubu Committee was officially established in January 2008. RCE Chubu is a regional network on ESD with 78 local partner organizations (as of 2019) of educational institutions, NGOs, local governments, corporations, etc.

The uniqueness of RCE Chubu is its target area. RCE Chubu's region covers river basins and watersheds of rivers that pour into the Ise and Mikawa bays, called Ise-Mikawa Bay Watershed in the central area of Japan. The objective of RCE Chubu is to develop human resources that can solve both local and global challenges of environmental, economic and social problems that are obstacles for sustainable development.

Due to its broader geographic scope, which allows diversity in participating institutions and on-going and planned activities, an RCE is required to have a body that is responsible for the overall strategy of the RCE. The decision-making body of RCE Chubu is set up as an RCE Chubu Organizing Committee, consisting of the partner organizations. The secretariat is in Chubu University, the key institution of RCE Chubu.

RCE Chubu was the largest ESD organization in the host city of UNESCO World Conference on ESD, Aichi-Nagoya, and played important roles in the preparation of the Conference. RCE Chubu also made a proposal of an ESD Model to promote ESD named "the Bioregional (Watershed) ESD Model" during the World Conference. RCE Chubu was chosen as a key partner of the Global Action Program (GAP) on ESD by UNESCO in 2015.

One of the characteristics of RCE Chubu's initiative of the bioregion based ESD is a multi-stakeholder participated local ESD activity using the concept of bioregion as our targeted area to promote ESD. Within the region, we have been overcoming issues due to fragmentation by administrative district (i.e., difficulties of cross-border river management), and accelerating a problem solving based learning on regional ecological diversities with participations of local stakeholders. We have chosen 12 major rivers in the Ise-Mikawa Bay Watershed bioregion, and learn challenges of each river basin to achieve holistic understanding of problems in our region (see figure 2).
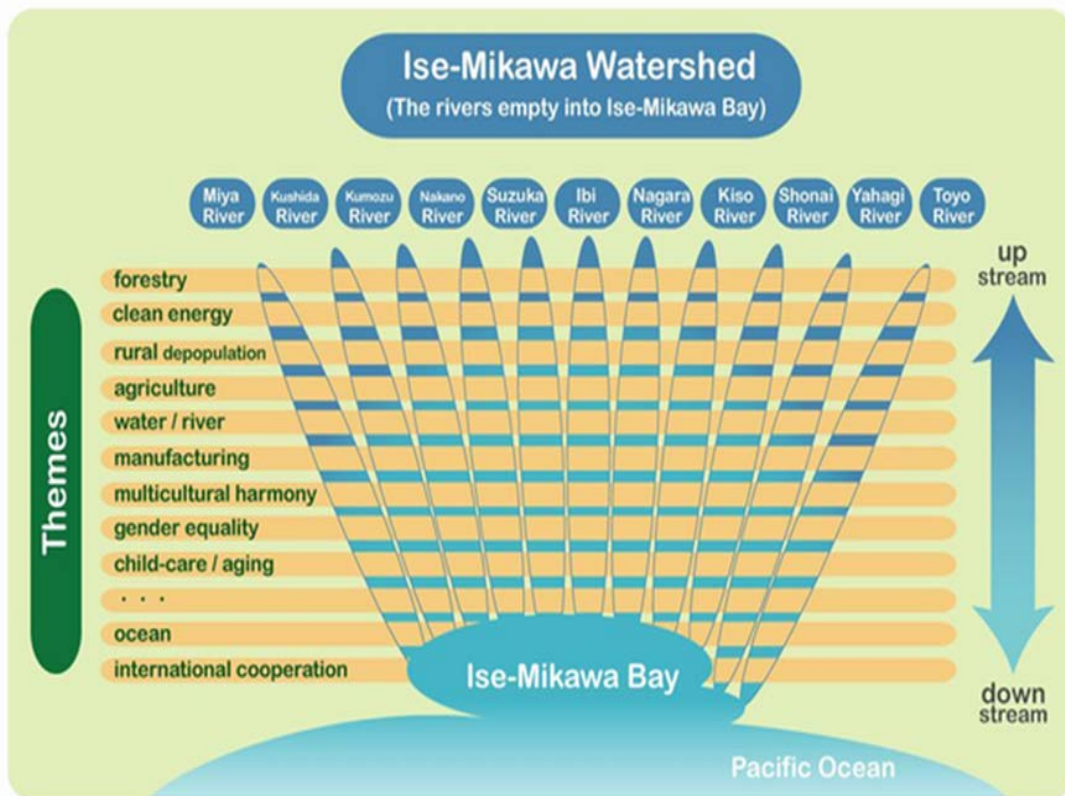

Figure 2. Ise-Mikawa Bay Watershed and Local Challenges

As Morrison (2019) discussed in the Polynesian traditional concepts, indigenous or local worldview "sees humans as an inter-dependent link in a chain that includes nature." Since RCE Chubu also shares this idea in our region, we set target area of ESD not in the artificial administrative boundary but within our natural environment in order to re-evaluate traditional knowledge and local worldview. Through RCE Chubu's ESD activities, we have nurtured a sensibility for increasing sustainability of a bioregion, and construct an educational curriculum which aims to develop human resources who can understand and mitigate local issues.

Moreover, the opportunities for ESD stakeholders in Chubu area including Aichi-Nagoya, to participate in the UNESCO World Conference on ESD was one of key occasions to learn local and global agendas on ESD. After the World Conference, the Board of Education of Aichi Prefecture established a committee to support the ASPnet Schools in collaboration with RCE Chubu members. In addition, RCE Chubu has been conducting the projects which support the Aichi-Nagoya Declaration of the conference and UNESCO's post DESD initiative called the Global Action Program (GAP) on ESD.

2 UNESCO's GAP and Traditional Knowledge ESD Project

2.1 GAP Priority Areas

The idea of utilizing traditional and local knowledge was emphasized in the "Aichi-Nagoya Declaration" (para 10) adopted at the UNESCO World Conference on ESD (UNESCO 2014). RCE Chubu designed an action plan for the GAP. The Traditional Knowledge ESD (TK-ESD) Project was one of its initiatives which was developed based on the combination of the Aichi-Nagoya Declaration and RCE Chubu's Bioregional ESD Model. The project is also a part of "Accelerating sustainable solutions at local level", one of 5 GAP priority areas (see Table 1).

Table 1. 5 GAP Priority Areas

5 GAP Priority Areas	RCE Chubu's Projects	
1 Advancing Policy	■RCE Chubu "SD Policy Maker Educational Program"	■Advocacy Activity (Local & Global)
2 Learning and Training Environments	■Interdisciplinary ESD Courses in Universities	■Inter-subject Curricula in Formal School Education in Chubu Region
3 Building Capacities of Educators and Trainers	■ASPNet School Teacher Training Program (Chubu U.)	■Workshops with the Aichi Association of University Presidents
4 Empowering and Mobilizing Youth	■Credit Transfer System with the Aichi Association of University Presidents (50 Univs.)	■Developing Bioregional ESD Model
5 Accelerating Sustainable Solutions at Local Level	■Supporting 160 ASPNet Schools Network	■Conducting the Bioregion Traditional Knowledge ESD Project

2.2 Implementation of the Traditional Knowledge ESD (TK-ESD) Project

In RCE Chubu's TK-ESD Project, we conducted 3 projects aiming to achieve a sustainable community using Traditional Knowledge, with the participation of multi-stakeholders in the Ise-Mikawa Bay Watershed Bioregion.

As the first step of the project, we collected cases of sustainable development (SD) activities that traditional knowledge was utilized. In the Ise-Mikawa Bay Watershed, we have chosen 12 major rivers and gathered good practices from upstream, midstream and downstream in each river basin. More than 36 cases and practices were classified according to the subject of food, clothing, and shelter (*i-shoku-jyu,* 衣・食・住). Regarding shelter, we broadly recognized it as living environment, and divided into four categories (forest, water environment, community development, transportation and communication).

There were three steps of the project as followings.

1. Implementing excavation and research of Traditional Knowledge: In the initial stage of this activity, cases of Traditional Knowledge regarding creation of a sustainable society were collected from natural, social, and economic viewpoints. They were *Satoyama* (community-based forest) culture and traditional agriculture for environmental conservation, festivals for maintaining local community or social bonds, and Traditional Knowledge utilized for advanced manufacturing for sustainable economy.

2. Implementing the "*Manabi-ba* (learning place)" workshops: In the middle stage of this activity, RCE Chubu conducted the "*Manabi-ba* workshop", ESD workshops using Traditional Knowledge at various sites where cases of relative Traditional Knowledge exist in the Ise-Mikawa Bay Watershed, in collaboration with multi-stakeholders. The nine workshops can be classified into three types; Inter-river basin collaboration (one theme was discussed with stakeholders of different river basins), Intra-river basin collaboration (one theme was discussed with stakeholders of the same river basin), and Inter-thematic collaboration (two themes were discussed at the same time) seminar series.

3. Holding a general meeting of the Traditional Knowledge ESD Project: Called out to relating NGOs and members of citizen groups involved in the above 1. and 2., general citizens, people involved in education, government, and corporations, and perform comprehensive networking events of Traditional Knowledge relating to sustainability of the Ise-Mikawa Bay Watershed. The outcomes of activities 1. and 2. were presented and challenges of the Traditional Knowledge ESD practices were discussed with diverse stakeholders (Furusawa 2017).

The achievements of the activities were also presented through channels of RCE Chubu, UNESCO-GAP, as well as in the UNU-RCE Networks.

3 Cases of Traditional Knowledge ESD

In this section, I will present two examples of the TK-ESD Project in the relation to the topics of the presentations of the Session3 in the Forum. They are related to festivals and Disaster Risk Reduction.

3.1 Festivals and ESD

10 float festivals in the region of Ise-Mikawa Bay Watershed, with 23 float festivals in other parts of Japan were inscribed on the Representative List of Intangible Cultural Heritage, as "*Yama, Hoko, Yatai,* Float Festivals," in 2016 (see Table 2).

Table 2. ICH inscribed Float Festivals in Japan

Festival	Municipality	Prefecture
The Hachinohe Sansha Festival	Hachinohe	Aomori
The Kakunodate Festival	Senboku	Akita
The Tsuchizaki Shimei Shrine Festival	Akita	
The Hanawa Festioval	Kazuno	
The Shinjō Festival	Shinjō	Yamagata
Hitachi Hūryūmono	Hitachi	Ibaraki
Karasuyama Yamaage	Nasukarasuyama	Tochigi
The Kanuma Imamiya Shrine Festival	Kanuma	
The Chichibu Night Festival	Chichibu	Saitama
The Kawagoe Hikawa Festival	Kawagoe	
The Sawara Float Festival	Katori	Chiba
The Takaoka Mikurumayama Festival	Takaoka	Toyama
The Uozu Tatemon Festival	Uozu	
The Johana Hikiyama Festival	Nanto	
The Seihaku Festival	Nanao	Ishikawa
The Takayama Festival	Takayama	Gifu
The Furukawa Festival	Hida	
Ōgaki Festival	Ōgaki	
Owari Tsushima Tennō Festival	Tsushima/Aisai	Aichi
The Chiryū Festival	Chiryū	
The Inuyama Festival	Inuyama	
The Kamezaki Shiohi Festival	Handa	
The Sunari Festival	Kanie	
The Kujirabune Festival	Yokkaichi	Mie
The Ueno Tenjin Festival	Iga	
The Ishidori Festival	Kuwana	
The Nagahama Hikiyama Festival	Nagahama	Shiga
The Kyoto Gion Festival Yamahoko Parade	Kyoto	Kyoto
The Hakata Gion Yamakasa Festival	Fukuoka	Fukuoka
The Tobata Gion Festival	Kitakyūshū	
Karatsu Kunchi	Karatsu	Saga
The Yatsushiro Myōken Festival	Yatsushiro	Kumamoto
The Hita Gion Festival	Hita	Ōita

Many Japanese traditional festivals have natural symbols such as secret plants and festival foods. Hence, festivals can provide opportunities for the people to learn not only traditional culture but also environmental issues in the local communities or regions.

An example of secret plant can be seen in Kanie Sunari Festival. During the ritual in the festival, reeds are used to purify and to put people's agony and disaster away. Recently, reeds are used for environmental activities to clean river water. Such a function of reeds which is scientifically proofed, was already known from the olden times by the local people in their traditional knowledge.

In the TK-ESD Project, RCE Chubu suggested organizers of festivals to develop ESD programs using environmental and social elements in the festivals. Organizers of traditional festivals are often facing with a problem of insufficient successors. Therefore, organizers sometimes provide cultural education for young generations to teach the values of their traditions. However, they hardly pay attention to the environmental issues related to the festival. Nevertheless, festivals are good opportunity to learn local wisdom on nature and how people have been living with natural environment.

For example, "Kamezaki Shiohi Festival" is one of ICH registered float festivals in Aichi Prefecture. People in Kamezaki in Handa City celebrates *Shiohi* Festival every May. *Shiohi* means low tide in Japanese language, often used with *gari* (hunting). *Shiohi-gari* is clam collecting.

Kamezaki Shiohi Festival has a tradition of over 300 years. There is a festival rite of the Kamisaki Shrine in which five "*dashi*" (floats) decorated with gorgeously embroidered curtains and meticulously carved sculptures, are dragged down to the shores when the tide is low (see Figure 3). Five groups of "*ujiko*" (people under the protection of the local deity), each releases a dashi boarded with *Karakuri Ningyo* (mechanical dolls). During the festival, participants enjoy a clam cuisine called "*Kushi-Asari*" (clam-skewers).

Figure 3. Kamesaki Shiohi Festival

From the environmental aspect, Mikawa Bay, a bay bordered on Kamezaki, is a treasure trove of seafood coming from the rich natural environment. Dry beaches and shoals are especially notable for being biodiversity hotspot where shellfish such as *Asari* clams can be harvested in abundance. However, in recent years, these areas are often attacked by the "red tide". This brings down the oxygen level of the sea and results in a dramatic decrease of clams and other shellfish. Moreover, dry beaches and shoals are disappearing due to landfill projects. Preservation of these marine environments is one of their main issues (Furusawa 2017).

The signature cuisine of the event, *Kushi-Asari*, is made by dried *Asari* clams, a food item symbolizing the Mikawa Bay. The event thus provides us an opportunity to learn and think about the importance of preserving the marine environment of the Mikawa Bay through the taste of traditional cuisine.

In addition, not only Shiohi Festival but also many float festivals in the region have *Karakuri Ningyo* (mechanical dolls). A *Karakuri Ningyo* was old robotics manufactured in Edo Era in the 19th century. Hence, one can use float festival to develop teaching materials of manufacturing education.

Chubu region is Japan's manufacturing center with Toyota Motor company which was originally established as a weaving machine manufacturing company. It is often said that the philosophy of manufacturing in this region was developed with enjoyment of craftsmanship.

Another ESD element of float festivals is a gender issue. Although some of the ICH registered float festival in our region had changed its tradition of female ban in festivals such as Inuyama Festival, or Kameyama Shiohi Festival which still maintain the tradition of non-admittance of women in particular areas. Therefore, gender issue can also be discussed as ESD topic in the float festivals.

3.2 Traditional Knowledge for DRR

Traditional knowledge of Disaster Risk Reduction (DRR) is also an important aspect to examine local wisdom of co-existence of human and nature. In the TK-ESD Project, RCE Chubu conducted a workshop to learn a traditional DRR system of *Waju* culture.

In the west side of the Nobi Plain in the Ise-Mikawa Bay Watershed Bioregion, many rivers including Kiso, Ibi, and Nagara rivers (so called, the Kiso Three Rivers) flow into Ise Bay. However, those major rivers were not well constructed but intricately joined together by the beginning of the 20th century. It was a Dutch civil engineer Johannis De Rijke who made a plan of the river improvement work under the Meiji government from 1887 to 1912 and succeeded a complete diversion of the Kiso Three Rivers.

Before the natural rivers were artificially modified and controlled to prevent the floods, local people had been developed DRR system with *Waju-tei* and *Kasumi-tei*. *Waju* or *Waju-tei* is a dike or embankment (*-tei*) that surrounds the village to protect the village from flood damage. It also refers to the communities including residences and crop fields surrounded by *Waju-tei*. *Waju* was originally generated in 13th Century in today's western parts of Aichi, southern parts of Gifu, and northern parts of Mie prefecture (Ueda 2019).

The *Waju* culture was resilient because the lifestyle of the people in *Waju* was co-living with floods. Although the community was surrounded by dikes, people knew and accepted that they are not fully protected by dikes from flood damages. Rather they were prepared for flood damage and each house constructed a *Mizuya* (water house) which was a raised flooring type house with a small boat to escape from water disaster.

Kasumi-tei (*Kasumi* Dike) is another traditional DRR system which can be seen around *Waju* area. *Kasumi-tei* is a type of open levee. It is a discontinuous embankment where the upstream and downstream embankments are doubled. During a flood, river water flows backward into the open levee and reduces the flow of the flood flowing to the downstream. When the flood is over, the flooded water will be drained. *Kasumi-tei* provides not only a rational function for flood control for DRR but also agricultural benefits. The sediment transported by the flood was fertile soil formed in the upstream

forest, and *Kasumi-tei* had the function of accumulating it in the farming area without flowing it to the downstream or sea.

Thus, learning *Waju* culture is not only understanding traditional civil engineering works of DRR, but also as a flood control method that has an agricultural perspective and an ecological perspective. Although *Waju* and *Kasumi-tei* are no longer pragmatically functioned in the modern society in Japan, the concept of resilience in those traditional DRR knowledge and lifestyle should be re-evaluate in order for us to deepen the discussion of sustainable DRR strategies in Japan.

Conclusion

The focus of ESD is shifting to SDGs. UNESCO is currently planning to launch a new initiative called ESD for 2030 in order to mainstream ESD for achieving SDGs by 2030. RCE Chubu is also planning to launch a new project called "Ise-Mikawa Bay Bioregion SDGs Design Project," aiming to set our own SDG targets and to conduct activities for the achievements of the local targets with multi-stakeholders in the region.

Cultural diversity is based on the diversity of the natural environment. Local traditional knowledge including the wisdom of coexistence between people and nature cannot be fully seen in modern administrative boundaries but examined in a bioregion. However, the relationship between people and nature has changed with modernization. In the 19th and 20th centuries, there were significant changes in many countries which were colonized by Western powers. Although Japan was never completely colonized, it was westernized, and the Western concept of conquering nature spread from the idea of symbiosis between people and nature.

We cannot abandon the modernized society and return to the past. However, when designing a sustainable future, it will be necessary to once again learn the wisdom of symbiosis between people and nature and incorporate it into ESD. ICH is not only a subject to learn the importance of preservation of cultural heritage but also a vital key to enrich ESD. Although SDGs are common global goals, they should be locally approached. Therefore, mainstreaming the bioregional ESD approach which focuses on both biological and cultural diversity is a major challenge for us to promote in the UNESCO's initiative of ESD for 2030.

References
Furuawa, R., Okumura, K., Hara, S. (Ed.) . (2017) .伝統知を活かした流域圏の*ESD　−伊勢・三河湾流域圏ESD 伝統知プロジェクトの取り組み−*[Bioregion (watershed) ESD using traditional knowledge: The Ise-Mikawa Bay Watershed Traditional Knowledge ESD Project] , RCE Chubu
Ueda, R.(2019). "Waju" and Its Evolution with Urban Technology‐Japanese sustainable community for disaster resilience. IOP Conference Series: *Earth and Environmental Science.* Vol249 (pp. 1-9)
United Nations Educational, Scientific and Cultural Organization [UNESCO] (2005) *UNDESD International Implementation Scheme*
— (2013). *Global Action Programme on Education for Sustainable Development as follow-up to the United Nations Decade of Education for Sustainable Development after 2014*（Endorsed by UNESCO Member States through the adoption of 37 C/Resolution 12）.
— (2014). *UNESCO World Conference on Education for Sustainable Development: Aichi-Nagoya Declaration*
UNU-IAS（2010）. *Five Years of Regional Centres of Expertise on ESD*, Yokohama, Japan.

Wrap-up Discussion

Wrap-up Discussion

On the second day of the Forum, Ms Duong Bich Hanh of UNESCO Bangkok Office chaired a full morning dedicated to wrap-up discussion. The session aimed to reflect the discussions and views of the previous day. The first speaker was Mr Kikuchi of Tobunken, a specialist in Japanese folk culture, who was asked to comment from the perspective of the Japanese system of protection of cultural properties and to facilitate discussion. Then, Mr Ishimura reported on Sessions 1 and 2, and Mr Iwamoto reported on Session 3. Third, Mr Sato of Tokyo City University was invited as a commentator to provide his feedback and comments on perspectives of the role of ICH for achieving the SDGs. Last, to conclude the wrap-up session, Ms Duong highlighted the main points discussed.

Mr Kikuchi's Facilitator Comments

As an expert in the protection of folk cultural properties in Japan, Mr Kikuchi mentioned the division between tangible and intangible cultural assets by referring to Japan's national safeguarding system. He emphasised the importance of understanding the intangible aspects of tangible properties for accurate evaluation and effective protection. He pointed out that, to collect and classify folkloric artefacts, the values of the objects should not be evaluated solely on their material features. Valuation requires examining the objects' intangible qualities, such as artistic skills, the artisan, tools used and so on. The situation is similar regarding research on safeguarding intangible properties, such as festivals or performances, which need to be understood not only through their intangible characteristics, such as skills and knowledge, but through their tangible features, such as musical instruments, for effective safeguarding.

Mr Ishimura's Report on Sessions 1 and 2

Mr Ishimura summarised the first two sessions and commented on the applications of ICH to sustainable community development, pointing out that the economic aspect should be addressed. In the cases of the Ifugao and Kathmandu, both of which are UNESCO World Heritage Sites, tourism is one of the most important livelihood activities of the local people. Related to tourism, promoting traditional crafts as an industry creates livelihood opportunities, and the museum system is not an exception. However, we should be careful to avoid excessive commercialisation of tourism because that often alters the quality and meanings of the cultural heritage. Regarding that, he explained the important role of formal and non-formal education for accurate intergenerational transmission of cultural knowledge.

Mr Iwamoto's Report on Session 3

In his report, Mr Iwamoto summarised the session and commented on three topics: (1) the importance of using ICH to deliver high-quality education (e.g., teaching environmental issues through ICH to enhance understanding of climate change), (2) curricular inclusion of traditional/indigenous (localized non-Western) knowledge that significantly supports sustainable development, and (3) the importance of community to

tourism and development because all the presentations focused on aspects of community, types of community, culture bearers, and community ownership. These phenomena also relate to exploitation of local interests by commerce and/or outsiders.

Commentator Feedback

Mr Sato, an expert in ESD and SDGs, explained the role of ICH as a bridge linking economy to society and environment, which connects ICH, ESD and SDGs in ways that promote achieving the SDGs. He emphasised that ICH might offer excellent opportunities and ways to approach discussions on developing high-quality education that contributes to sustainable development. ICH has the potential to generate the intergenerational and intra-generational communications needed to accomplish sustainable development through community practices and education. He further explained the ways that community is discovered and formed by individuals' contributions; first, people participate in groups and share their interests with others through joint activities. Then, their local issues might be identified and acted on to enhance local society through teamwork. He noted, importantly, the abundant opportunities available for us to discover and formulate community: museum activities, school activities, survey activities, post-disaster activities and so on.

At the end of the Wrap-up Session, there was an open question and answer period. Invited participants and the audience expressed keen interest and enthusiastically participated in the interaction. Ms Duong, as the Wrap-up Session Chair, highlighted and outlined the points discussed during the period. She noted the following seven topics as the agenda for future research on safeguarding ICH.

1. Ways to Ensure ICH Continuity

- Additional research should be conducted on:
    - ✓ ways to reconcile diverse views on ICH at the grassroots and convention policy level concerning the issue of "authenticity" and
    - ✓ the relationship between ICH and community.
- Find ways to protect the meanings of the ICH at the community level and discover ways that ICH might empower communities, particularly its ability to balance power among stakeholders.
- Find ways to understand communities, and identify ways in which we might more clearly hear the voices of marginalised groups, such as refugees and immigrants. Along those lines, ascertain the influences that safeguarding ICH has on communities and their practices.

2. ICH's Role in Education

- Create ways for ICH to add relevance and context to formal and non-formal education.
- Advance from raising awareness to encouraging practices in communities that effectively vitalize and safeguard ICH.

3. Holistic Approach to Understanding ICH

- Additional research is needed in response to the increasing interest in the problems

related to the gap between tangible and intangible culture indicated at the 1972 World Heritage Convention and 2003 Convention.

- Additional research should consider the relationships between cultural heritage and nature and the way that dialects and languages might be employed to safeguard ICH and develop new frameworks for examining ICH safeguarding.

4. Traditional/Indigenous Knowledge

- New scientific knowledge should be used to benefit ICH protection, such as computer programs that supplement traditional canoe revitalization activities, to understand how different ways of knowing might be reconciled and how they might complement each other for community sustainability.
- Museums and schools should be developed as distinct platforms to benefit communities and ensure the viability of cultural heritages.

5. ICH as a Way to Obtain Mutual Understanding

- In the context of people's movement and mitigation over the globe, ICH should be developed as a tool for deepening mutual understandings within communities or with different communities.

6. ICH as a Tool to Restore the Balance of the Universe

- The relationships among humans, natural environments and our planet should be revisited by considering the role of ICH, particularly regarding assumptions that indigenous peoples have unique perspectives in their societies about environmental and community problems.

7. Ways That ICH Research Might Help Shape Policy

- Additional research is needed to clarify ways that ICH contributes to shaping policy on safeguarding ICH and on reinforcing the role of community.

Annexes

Welcome Remarks and Opening Remarks

Welcome Remarks

Takamasa Saito
Director General
Tokyo National Institute for Cultural Properties

Good morning, ladies and gentlemen.

I am Saito Takamasa, Director General of the Tokyo National Institute for Cultural Properties. I would like to thank all of you for gathering here today.

The Tokyo National Institute for Cultural Properties has been tasked with research on the preservation of tangible and intangible cultural properties, including conservation science, and ensuring international cooperation in this work. Within our Department of Intangible Cultural Heritage, we conduct research on traditional performing arts and handicraft techniques, as well as festivals and folk customs in regional communities.

Our institute and the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), which is one of the organisers of this International Researchers Forum, both belong to the Independent Administrative Institution, National Institutes for Cultural Heritage. In other words, we could be considered sister research institutes. We have been able to undertake various projects in cooperation with each other.

From 2016 until 2018, our institute cooperated with the IRCI in conducting its "Preliminary Research on ICH Safeguarding and the Disaster-Risk Management in the Asia-Pacific Region". With this research, we were able to shine a light on the role of intangible cultural heritage during disasters, for example, its effects in using traditional disaster-prevention knowledge for disaster reduction or in strengthening the resilience of regional communities.

The theme of our Forum is to investigate what role intangible cultural heritages can play in achieving a sustainable society; I believe it is fair to say that this can be seen as an extension of our previous activities.

I believe that societies that protect and transmit their rich traditions are often rich societies because their intangible cultural heritage is deeply intertwined with people's lives. Looking from the opposite perspective, keeping traditions alive must mean ensuring that the society that carries them on progresses towards sustainability. Additionally, doing so will work in tandem with achieving international Sustainable Development Goals (SDGs).

I believe that, in this Forum, we will be able to exchange ideas on how intangible cultural heritage can best contribute to accomplishing these SDGs. Through these exchanges, I look forward to the accomplishments and knowledge cultivated from our research thus far being put to good use, and I sincerely hope that the results of this Forum will be broadly distributed and prove useful to many worldwide.

Thank you for your attention.

Opening Remarks

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

Dear Director-General Mr. Yoshida,
Director-General Mr. Saito,
and distinguished participants, ladies and gentlemen,

It is my great honour to say a few words on behalf of the International Research Centre for Intangible Cultural Heritage in the Asia Pacific Region (IRCI). I would like to begin by extending my hearty welcome to all of you participating in this International Researchers Forum titled "Perspectives of Research for Intangible Cultural Heritage - towards a Sustainable Society". In particular, I would like to express my sincere gratitude to Mr. Kenji Yoshida, the Director-General of the National Museum of Ethnology, who has kindly agreed to deliver a keynote speech.

I would also like to thank the researchers, academics, and experts from the Asia-Pacific countries as well as observers from CRIHAP and ICHCAP, our sister Category 2 centres in our region.

IRCI is a UNESCO Category 2 centre established eight years ago based on an agreement between the Japanese Government and UNESCO. Since then, we have been promoting and contributing to research activities towards safeguarding intangible cultural heritage in the region and promoting UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (ICH).

Today, it is my great pleasure that we have organised this Forum in cooperation with the Tokyo National Research Institute for Cultural Properties, our sister institute under National Institutes for Cultural Heritage in Japan, which conducts a comprehensive study on all types of cultural properties, both tangible and intangible. In this regard, I would like to express my sincere gratitude to Mr. Saito, the Director-General of the Institute. I also heartily welcome Ms. Duong Bich Hanh, the cultural programme specialist of the UNESCO Bangkok Office. Moreover, I would like to mention that this Forum is financially supported by the Agency for Cultural Affairs as an international collaborative project for the safeguarding of cultural properties.

Our centre has a role to promote research on the safeguarding of ICH, but it is needless to say that we also work with Japanese researchers. With this in mind, we have organised this Forum inviting Japanese researchers and experts in the field of ICH and sustainable development.

Here, I would like to briefly explain the reason why we have organised this Forum. Let us go back to the year 1987 when the concept of "Sustainable Development" was elaborated by the World Commission on Environment and Development (WCED) to propose an integrated development that consists of three dimensions: economic, environmental and social. According to the "Brundtland Report" called in recognition of the chairperson of the Commission, Sustainable Development is defined as a

"development that meets the needs of the present without compromising the ability of future generations to meet their own needs". As you know, the Preamble of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 already stipulates "considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development". Also, by the definition given by Article 2 of the same Convention requires ICH to be compatible with Sustainable Development.

On the other hand, the Sustainable Development Goals (SDGs) adopted in 2015 recognises that "all cultures can contribute to sustainable development", and the roles of culture are explicitly stated especially in Target 4.7. You may wish to refer to our programme of today, where we have cited the Goals. Target 4.7 reads "By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development" and Target 11.4 also mentions "Strengthen efforts to protect and safeguard the world's cultural and natural heritage".

UNESCO manifests a considerable interest in the contribution of culture, namely tangible and intangible cultural heritages, to the SDGs. For example, the recognition that the Operational Directive of the 2003 Convention amended in 2016 includes the chapter titled "Safeguarding intangible cultural heritage and sustainable development at the national level". Following UNESCO's increasing interest, our Centre commenced the research project titled "Multi-disciplinary Study of ICH's Contribution to Sustainable Development – Focusing on Education" from last year to investigate how ICH can contribute to Target 4.7. It is needless to say that all the Goals of SDGs are not disparate, but they are somewhat interconnected. Therefore, this Forum was also planned to reflect upon these interlinkages of the Goals and the role of ICH. As you already know, the Forum consists of four sessions discussing ICH and sustainable development from the viewpoint of community development (Goal 11(sustainable cities and communities)) and education (Goal 4 (quality education)). Through two days of debate, participants are requested to explore the linkage between community development and education. I also hope that the latent research topics for the contribution of ICH to a sustainable society are investigated and that new perspectives of research for ICH safeguarding will be explored.

The outcome of this Forum will be published as a forum proceeding and it will be widely disseminated among the researchers and research institutions in Japan and overseas.

On behalf of the organisers, I expect that your active involvement and participation in the discussions over the two days will ensure the success of this Forum and it will surely contribute to the promotion of research for the safeguarding of intangible cultural heritage.

Thank you for your attention.

Opening Remarks

Duong Bich Hanh
Programme Specialist and Chief of Culture Unit
UNESCO Bangkok Office

Good morning everyone,
Saito-san, Iwamoto-san, Yoshida-san, distinguished researchers, and participants of the Forum.

It is a great honour for me to be here on behalf of UNESCO at this Forum. IRCI has always been a very dear friend to UNESCO, and also the Tokyo National Research Institute of Cultural Property who has been working with us in many countries over the world. The fact that we are organizing a workshop on the intangible cultural heritage (ICH) topics here in the institute's that has always been traditionally working on tangible heritage, points to an increasing interconnectedness between tangible heritage and intangible heritage and the need to look at these issues in a holistic manner. I also see some friends from the tangible heritage world and your being here today serves as a testimony to this important linkage that we are making.

After such a thorough background that Iwamoto-san has provided, I'm not sure whether I have much more to say. But let me just say a few points of why this Forum is very important to our work at UNESCO.

Iwamoto-san mentioned the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. As you are probably aware, the Convention provides the framework for all the work that we are doing concerning ICH safeguarding. The Convention defines ICH as "the practices, representations, expressions, knowledge and skills that communities, groups, and in some cases, individuals, recognized as part of their cultural heritage". Your research probably touches upon many of the elements that are defined as ICH without ever referring them as such. However, I hope the Convention can serve as a useful reference for your work.

The second point I want to make is related to research. IRCI has a mandate for research, many of you who are here are researchers. Let me remind everyone that research plays an important role in the safeguarding of ICH. Under the Convention, research is identified as one of the ICH safeguarding measures, together with other measures such as identification, documentation, preservation, protection, promotion, enhancement and transmission. So what you are doing, researching on various issues concerning living heritage, is in fact also contributing to safeguarding the ICH, to ensure its viability, which is the ultimate goal of the 2003 Convention.

Iwamoto-san talked a lot about ICH and sustainable development, how it has been included from the very beginning in the 2003 Convention. It is said to be the guarantee for sustainable development. The contribution of ICH to sustainable development was later further elaborated under the in the Operational Directive. In this regard, we can see that ICH doesn't only contribute to SDG 4.7, but it also makes contribution across the wide spectrum of the SDGs from food security, health care, education to income

generation, environment sustainability and peace. Our research can certainly contribute to provide concrete evidence of how ICH can contribute to sustainable development.

The Convention just went through one of the most important events annually, which is the Intergovernmental Committee meeting. In this recent meeting, a guideline for the safeguarding of ICH in emergency situation, such as conflict and disasters, got approved. This guideline has been developed largely thanks to the research carried out on the refugee situation in Syria and across the world. So the work of researchers means a lot to UNESCO, it helps UNESCO to identify directions and guidance which the 178 countries that have ratified this Convention oblige to implement. So your works are really of great importance to us.

There are a couple of other points that I would like to mention. The Convention suggests that research needs to be made accessible to the communities, groups and individuals – practitioners of the heritage elements you do research on. Of course, this is very basic and taken for granted by researchers because it is included in our research protocol. But then it is to point out that it is very important for UNESCO that whatever we talk about in this room, eventually should also be brought back to the communities where you do your research. Further, the Convention also talks about teaching about ICH in universities, and many of you here come from the university background and you are an important agent to disseminate about the 2003 Convention's principles to your generations of students. And with this I would like to advertise about the Asia-Pacific Higher Education Network for Safeguarding Intangible Cultural Heritage, which was formed in 2018. Its current secretariat is the Korean National University of Cultural Heritage. UNESCO and ICHCAP – another Category 2 Center based in Republic of Korea, have been supporting this process. There are currently about 20 universities across the Asia-Pacific participating as members and we have begun to work together on ways to teach ICH in universities along the line with the principles at the Convention. I hope some of you who are here from universities will be interested in joining the network at some point.

In closing, I would like to thank you all for this great opportunity. I look forward to the future presentations and debates. Thank you again to IRCI and Tobunken for hosting this important meeting.

Forum Documents

International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage – towards a Sustainable Society
17-18 December 2019, Tokyo
Programme

<u>**Organisers**</u>
- ・ International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region, National Institutes for Cultural Heritage (IRCI)
- ・ Agency for Cultural Affairs, Japan

<u>**Co-organiser**</u>
- ・ Tokyo National Research Institute for Cultural Properties, National Institutes for Cultural Heritage (Tobunken)

<u>**Venue**</u>
Seminar Room, Tokyo National Institute for Cultural Properties (Tobunken)

	Day 1: 17 December
9:00-	**Registration**
9:40-	**Welcome Remarks**
10:00	・ **Takamasa Saito (**Director General, Tobunken)
	Opening Remarks
	・ **Wataru Iwamoto** (Director-General, IRCI)
	・ **Duong Bich Hanh** (UNESCO Bangkok Office)
10:00-	**Keynote Speech**
10:45	**"Intangible Cultural Heritage and Local Communities"**
	・ **Kenji Yoshida** (Director-General, National Museum of Ethnology, Japan)
10:45-	**Break**
11:00-	**Session 1 : Community Development-ICH and Regional Development**
12:50	Session Chair: **Tomo Ishimura** (Tōbunken)

- ・ Presenter 1: **Lourdes Z. Hinampas** (Commission on Filipino Language, Philippines)
  "Safeguarding Endangered Language as a Component of Community Development: A Case of Hudhud Chants"
- ・ Presenter 2: **Li Fei** (Sichuan University, China)
  "Casting Ethnicity into Material: Cultural Identity and Tourism Consumption of 'Zangyin (Tibetan silver)' in Southwest China"
- ・ Presenter 3: **Vicente M. Diaz** (University of Minnesota, USA)
  "Sustaining Seafaring and Island Research at a Time of Rising Seas, Sinking Islands, and Settler Colonial Knowledge Production"
- ・ Comment 1: **Akiko Tashiro** (Hokkaido University, Japan)
  "Tourism, Regional Development and Conservation of Heritage in Asia"
- ・ Comment 2: **Hideki Yoshihara** (Biratori Town Office, Hokkaido, Japan)
  "The Museums as New Industry and Utilizing Intangible Cultural Properties"
  20 minutes for each presentation + comments
- ・ Discussion (10 minutes)

12:50-	**Lunch Break**
14:00-	**Session 2 : Community Development-Environment and ICH**
15:10	Session Chair: **Tomo Ishimura** (Tobunken)

・Presenter 1: **Kai U. P. Weise** (ICOMOS Nepal)
"Urban Continuity: Retaining identity and resilience of the Historic City of
  Kathmandu"
・Presenter 2: **Norma A. Respicio** (University of Philippines Diliman)
"The System of Lapat, an Indigenous Resources Management System of
Some Communities in Abra, Philippines"
・Comment 1: **Tomoko Mori** (Sapporo City University, Japan)
"Aṣṭa Mātṛkā in Newar Settlements, Kathmandu Valley"
20 minutes for each presentation + comments
・Discussion (10 minutes)

15:10-	**Break**
15:30-	**Session 3 : Discussions from Education Perspective**
17:40	Session Chair: **Wataru Iwamoto** (IRCI)

・Presenter 1: **Sandra L. Morrison** (University of Waikato, New Zealand)
"Ako- A traditional Polynesia concept at the intersection between SDG 4.7
  and Intangible cultural Heritage"
・Presenter 2: **Laretna T. Adishakti** (Gadjah Mada University, Indonesia)
"Education on Disaster Risk Reduction for Heritage Cultural Landscape
  (SAUJANA)"
・Presenter 3: **Munirah Bt. Ghazali** (University of Science-Malaysia,
  Malaysia)
"Intangible Cultural Heritage within the mathematics teaching methods
  course for pre service teachers': awareness and appreciation of pre
  colonization knowledge and wisdom"
・Presenter 4: **Duong Bich Hanh** (UNESCO Bangkok Office)
"Safeguarding Intangible Cultural Heritage and Promoting Sustainable
  Development through Education"
・Commentator 1: **Takanori Nakai** (Preparatory Office for National Ainu
Museum, Hokkaido, Japan)
"Lessons and Experiences Gained as a Trainee in the Fostering
  Transmitters of Ainu Culture Project"
・Commentator 2: **Reita Furusawa** (Chubu University, Japan)
"The Traditional Knowledge Based ESD in a Bioregion"
20 minutes for each presentation + comments
・Discussion (10 minutes)

Day 2: 18 December

10:00-	**Wrap-up Discussion**
12:00	Session Chair: **Duong Bich Hanh** (UNESCO Bangkok Office)

Session Facilitator: **Kensaku Kikuchi** (Tōbunken)
Report: **Tomo Ishimura** (Tōbunken)
Report: **Wataru Iwamoto** (IRCI)
Commentator: **Masahisa Sato** (Tokyo City University)
Floor Discussion

12:00-	**Closing Remarks**
12:10	・ **Wataru Iwamoto** (Director-General, IRCI)

・ **Takamasa Saito (**Director General, Tōbunken)

International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage – towards a Sustainable Society

17-18 December 2019, Tokyo, Japan

List of Participants

Keynote Speaker		
Name		**Title**
Mr Kenji Yoshida		Director-General, National Museum of Ethnology, Japan
Session Chairs		
Session	**Name**	**Title**
Session 1 and 2	Mr Tomo Ishimura	Head, Audio-Visual Documentation Section, Department of Intangible Cultural Heritage, Tokyo Research Institute of Cultural Properties, Japan
Session 3	Mr Wataru Iwamoto	Director-General, IRCI, Japan
Session 4	Ms Duong Bich Hanh	Programme Specialist for Culture, UNESCO Bangkok Office
Session Presenters		
Session 1	Ms Lourdes Zorilla-Hinampas	Chief Language Researcher, Speech and Grammar Division, Commission on the Filipino Language, Philippines
	Ms Li Fei	Associate Professor, Sichuan University, China
	Mr Vicente Miguel Diaz	Associate Professor, Department American Indian Studies, University of Minnesota Twin-Cities, USA
	Ms Akiko Tashiro	Associate Professor, Graduate School of International Media, Communication and Tourism Studies, Hokkaido University, Japan
	Mr Hideki Yoshihara	Biratori Town Office, Japan
Session 2	Mr Kai Weise	President, ICOMOS (International Council on Monuments and Sites) Nepal, Nepal
	Ms Norma Absing Respicio	Professor Emeritus, Faculty of Art Studies, College of Arts and Letters, University of Philippines Diliman, Philippines
	Ms Tomoko Mori	Associate Professor, School of Design, Sapporo City University, Japan
Session 3	Ms Sandra Lee Morrison	Associate Professor, Faculty of Māori & Indigenous Studies, University of Waikato, New Zealand
	Ms Laretna Trisnantari Adishakti	Lecturer, Center for Heritage Conservation, Department of Architecture and Planning, Gadjah Mada University, Indonesia
	Ms Munirah Binti Ghazali	Professor, School of Educational Studies, University of Science-Malaysia, Malaysia
	Ms Duong Bich Hanh	Programme Specialist for Culture, UNESCO Bangkok Office
	Mr Takanori Nakai	Researcher, Preparatory Office for National Ainu Museum, Hokkaido, Japan

	Mr Reita Furusawa	Associate Professor, Chubu Institute of Advanced Studies, Chubu University, Japan
Facilitator		
Name	**Title**	
Mr Kensaku Kikuchi	Visiting Researcher, Tokyo Research Institute of Cultural Properties, Japan	
Commentator		
Mr Masahisa Sato	Professor, Tokyo City University, Japan	
Observer		
Ms. Jeslie del Ayre	Language Researcher, Speech and Grammar Division, Commission on the Filipino Language, Philippines	
Ms Ge Yuqing	Director of Training Division, International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region (CRIHAP), China	
Mr Liu Guozheng	Training Programme Specialist, CRIHAP, China	
Mr Shi Xuan	Training Programme Specialist, CRIHAP, China	
Ms Seo Jin Young	Assistant Programme Specialist, Office of Cooperation and Networking, International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP), Republic of Korea	
Organiser		
IRCI		
Mr Wataru Iwamoto	Director-General IRCI, Japan	
Ms Misako Ohnuki	Deputy Director-General, IRCI, Japan	
Mr Masataka Hokama	Head of General Affairs, IRCI, Japan	
Mr Yohei Hayashi	Chief Officer, IRCI, Japan	
Mr Shigeaki Kodama	Associate Fellow, IRCI, Japan	
Ms Yuka Miyoshi	Associate Fellow, IRCI, Japan	
Ms Yasuyo Umeda	Associate Fellow, IRCI, Japan	
Mr Goro Hasegawa	Associate Fellow, IRCI, Japan	
Coorganiser		
Tokyo Research Institute of Cultural Properties		
Mr Takamasa Saito	Director General, Tokyo Research Institute of Cultural Properties, Japan	
Ms Emiko Yamanashi	Deputy Director General, Tokyo Research Institute of Cultural Properties, Japan	
Mr Hiromichi Kubota	Head, Intangible Folk Cultural Properties Section, Department of Intangible Cultural Heritage, Tokyo Research Institute of Cultural Properties, Japan	
Mr Tomo Ishimura	Head, Audio-Visual Documentation Section, Department of Intangible Cultural Heritage, Tokyo Research Institute of Cultural Properties, Japan	

Profiles of the Participants

Kenji Yoshida, Director-General, National Museum of Ethnology, Japan

After graduating from in Kyoto University's Faculty of Letters, he completed the doctoral program at Osaka University's Graduate School of Letters in 1989 for his PhD degree. Following his time as an assistant professor at Osaka University's School of Letters, he began working at the National Museum of Ethnology, Japan, from 1988. He assumed the role of Director-General of the National Museum of Ethnology, Japan in 2017 and became President of the Society for Ethno-Arts in 2019. He specializes in anthropological research on arts and rituals in Africa as well as research on of cultural representation in museums. His main publications related to intangible cultural heritage include *Preserving the Cultural Heritage of Africa: Crisis or Renaissance?* (Yoshida et al. (eds.), James Currey and UNISA Press, 2008) and *Bunka no Hakken* [*Discovery of the Culture*], (Iwanami Shoten Publishers, 1999, 2014 in Japanese, etc.

Lourdes Z. Hinampas, Commission on Filipino Language, the Philippines

She graduated BA Philippine Studies and MA Filipino (Philippine Literature) from University of the Philippines-Diliman. She is pursuing her PhD Filipino (Language Planning) at the same university. Before she became a full-time cultural worker and government employee, she taught in various universities. At present, she is the Chief Language Researcher of Grammar and Lexicon Division of Commission on the Filipino Language. Folk narratives, and language endangerment and revitalization are among of her research interests.

Li Fei, Sichuan University, China

Li Fei is Chinese (Sichuan Province, China). She is an associate professor and doctoral supervisor of the College of Literature & Journalism at Sichuan University, and she is also the deputy director of "the Key Research Base of Humanities and Social Sciences of the Ministry of Education of China"-Institute for Non-Orthodox Chinese Culture. Her teaching and research fields include ICH Studies, anthropological studies on ethnic cultures in southwest China and Literary Anthropology. In recent 5 years, she has published 5 academic works and more than 20 articles in related research realm, for example, The Veiled Body: Reflections on the Knowledge of Intangible Cultural Heritage (Beijing: The Ethnic Publishing House, 2017), Heritage, Identity and Representation: The Cross-disciplinary Issues of Literature and Anthropology (Beijing: China Social Sciences Press, 2016), and gained academic awards of Sichuan Provincial Government (2017) and of Tourism Tribune (2018). She is the vice president and former secretary-general of Chinese Institute of Literary Anthropology, which aims to promote the interdisciplinary research between the traditional methods of folklore, folk literature, oral tradition and the new perspectives of anthropology and ICH Studies in multi-ethnic China.

Vicente M. Diaz, University of Minnesota Twin-Cities, USA

Vicente M. Diaz is Pohnpeian (Federated States of Micronesia) and Filipino born and raised in Guam. He is on the faculty of the Department of American Indian Studies at the University of Minnesota-Twin Cities, where he teaches global and comparative indigenous studies. He is also the director of the Native Canoe Program, which combines hands-on and virtual reality technology around traditional indigenous water craft and traditional ecological knowledge related to water, to build new forms of knowing and being at the interphase of academic, STEM and indigenous cultural and political revitalization. Diaz is the author of *Repositioning the Missionary: Rewriting the Histories of Colonialism, Native Catholicism, and Indigeneity in Guam* (University of Hawaii Press, 2010), and the Producer and Director of *Sacred Vessels: Navigating Tradition and Identity in Guam* (1997, 29 mins). He is the former Director of the Micronesian Seafaring Society, and a leader in the revitalization of traditional seafaring in Guam and Micronesia. Diaz is also a founder of a movement for Native Pacific Cultural and Historical Studies, and an active leader in the Native American and Indigenous Studies Association (NAISA), the world's largest professional and academic organization dedicated to global and comparative indigenous studies.

Akiko Tashiro, Hokkaido University, Japan

Akiko Tashiro is Associate Professor at Graduate School of International Media, Communication, and Tourism Studies at Hokkaido University, Japan. After graduating from in Kwansei Gakuin University's Faculty of Policy Studies, she completed the doctoral program at Sophia University's Graduate School of Area Studies for Master and PhD degree. She specializes in heritage studies on monument conservation and local community in Southeast Asia, especially in Indonesia, Cambodia and Thailand. She was an exchange student to Satya Wacana University in Central Java and an API Fellow to Chulalongkorn University in Bangkok. During her Ph.D. course, she conducted research at Laymond Lemaire International Centre for Conservation in Belgium. Akiko was Research Fellow at Tokyo National Research Institute for Cultural Properties from 2006 to 2010, and Nara National Research Institute for Cultural Properties from 2010 to 2015. Her main publications are include "Japanese International Cooperation on Cultural Heritage in ASEAN: Myanmar and the EWCC Project" (Mamoru Shibayama. (ed.), *The Ancient East-West Corridor of Mainland of Southeast Asia,* Geoinfomatics International, 2019), "Conservation of Cultural Heritage and Local Identity: A Case in Northeast Thailand" (*Conservation Changing Societies: Heritage and Development,* KUL, 2006) and, etc.

Hideki Yoshihara, Biratori Town Office, Hokkaido Prefecture, Japan

Hideki Yoshihara was born in 1958 in Ishikawa Prefecture's Kanazawa City. After primarily studying educational history and comparative education at Hokkaido University, he was mentored by folklorist Shigeru Kayano, from Biratori's Nibutani district. There, he caught a glimpse of the depth of Ainu culture while studying its fundamental elements. Currently, he is serving as the director and curator for the Iwor Development Division of Biratori Town's Office for the Promotion of Ainu Measures and Policy (reappointed after formal retirement). He was the senior curator when the Nibutani Ainu Culture Museum was established with the governing principle of "bringing traditional Ainu culture into

the present." Since then, he has been intensely concerned with research and education on this same theme. He is deeply involved with cultural environments and landscapes, museums, and the revitalization of Iwor dwellings (traditional Ainu living spaces), etc. Yoshihara has planned and held exhibitions and symposiums on diverse themes at the Nibutani Ainu Culture Museum. He has been participating in regional development measures highlighting Ainu culture for over 30 years through his work constructing the Historical Museum of the Saru River, selecting the Saru River region as a cultural landscape and national cultural property, and cultural environment conservation projects, etc. Regarding his research, he has authored works such as "Ainu Prayers, Cultural Landscapes and Environments" (in "Archeological Research"), contributed to "Records from the Messages of Historical Exhibitions at the National Museum of Japanese History Symposium" (as a co-author), and more.

Kai Weise, ICOMOS Nepal, Nepal

Kai Weise is a Nepali national of Swiss origin. He completed his Masters in Architecture from the Swiss Federal Institute of Technology, Zurich in 1992 and is presently a doctoral researcher in the Department of Archaeology, Durham University. He has been working as a planner and architect in the Himalayan Region and has worked regurly as a UNESCO consultant. He has facilitated the establishment of management systems for World Heritage properties of Kathmandu Valley and Lumbini in Nepal, Samarkand in Uzbekistan, Darjeeling Himalayan Railway (not completed) in India and Bagan and presently Mrauk U in Myanmar. Kai Weise was mentor for the Second Cycle of Periodic Reporting on the application of the World Heritage Convention of cultural properties in South and Central Asia. After the 2015 Gorkha Earthquake, Kai Weise was responsible for coordinating culture sector response. He was also involved in the strategic response and rehabilitation planning after the 2016 earthquake in Myanmar. Kai Weise is president of ICOMOS Nepal. He has lectured in various universities in Nepal, Switzerland, Japan, India, China and the Republic of Korea. Kai Weise has been contributing to numerous publications and since 2010 has a weekly column in the Himalayan Times.

Norma A. Respicio, University of the Philippines Diliman

Norma A. Respicio is a researcher and writer of cultural studies – intangible cultural heritage with focus on textile art. Her book, Journey of a Thousand Shuttles, the Philippine Weave, was awarded the National Book Award in Art in 2015. It is published by the National Commission for Culture and the Arts, Manila. A Professor Emeritus, she teaches Art Studies at the University of the Philippines in Diliman, Quezon City, and at the University of Santo Tomas, as Professorial Lecturer at the Graduate School, MFA Program, and at the University of Asia and the Pacific (Asia Pacific Studies-Japan Studies). She received her degrees in BFA, MA Art History, and PHD Philippine Studies from the University of the Philippines, Diliman, in Quezon City. She conducted research and studies in Japanese Art History at Kyoto University under the MONBUSHO Program in 1978-1980 and 1982-1983; then at the REKIHAKU in Chiba, and Okinawa Prefectural University of Art and Okinawa Archaeological Office for research studies on Japanese Textile Art in 1999 to 2000 as a Japan Foundation Research Fellow; and research studies on the Nishijin Textile Art Tradition in 2004-2005, as Research Fellow at the NICHIBUNKEN in Kyoto, Japan.

Tomoko Mori, Sapporo City University, Japan

Tomoko MORI is a Japanese registered architect and urban conservation planner with a Ph.D. in the field of urban engineering from the University of Tokyo in 2013. She currently teaches urban planning and design as an associate professor at the School of Design, Sapporo City University. Her Doctoral thesis was a study on the conservation method of villages through a case study in Gokayama, a part of "Historic Villages of Shirakawa-go and Gokayama", which is one of world cultural heritage sites in Japan. She clarified the spatial peculiarities and dynamic mechanisms in this region, and proposed not only conservation methods for villages but also recommended conceptual planning methods for regional planning. After completing her doctoral study, she has been exploring ways to conserve historical environments as a living heritage and has been working towards identifying methods through which conservation of historic environment and urban and regional planning can be practically pursued in Lumbini and Kathmandu, Nepal.

Sandra L. Morrison, University of Waikato, New Zealand / International Council for Adult Education

Sandra (Sandy) Morrison is an Associate Professor, Faculty of Māori and Indigenous Studies, University of Waikato. She is also President of the International Council for Adult Education, a global NGO that advocates for the rights of adults and young people to education and learning. She is well known for her work on indigenous models of development and the contribution of indigenous knowledge systems to environmental, economic, social and cultural issues at a national, regional and global level. In 2009, she was admitted to the International Adult and Continuing Education Hall of Fame based at the University of Oklahoma.

Laretna T. Adishakti, Universitas Gadjah Mada, Indonesia

Laretna T. Adishakti is a Lecturer and Coordinator of the Center for Heritage Conservation, Department of Architecture & Planning, Faculty of Engineering, Universitas Gadjah Mada in Yogyakarta, Indonesia, Laretna received her Doctorate in Engineering from Kyoto University, Kyoto, Japan (1997), while her Master of Architecture degree is from the University of Wisconsin, Milwaukee, USA (1988). Currently, Sita, her nickname, facilitates as Co-founder and Presidium, Indonesian Heritage Trust; Coordinator, Indonesian National Committee of Blue Shield, and Co-founder of the Jogja Heritage Society. She facilitates for Indonesian Heritage Cities Program and the International Field School on Imogiri Heritage Saujana. She is also Director, Natural Indigo Batik Research and Design, Galeri Batik Jawa Indigo Co., Ltd., Board of Experts, "Sekarjagad" Batik Society, and Board members, Traditional Textile Arts Society of South-East Asia (TTASSEA). She is a Member of ICOMOS Indonesia; the Asian Academy for Heritage Management UNESCO-ICCROM; and the Eisenhower Fellowship. Sita, who is also a painter and flower arranger, was selected as Eisenhower Fellow in USA (2002), served as Selection Committee for Rolex Award for Enterprises in Geneva, Switzerland (2006), received Nikkei Asia Prizes 2009 for Culture, in Tokyo, Japan, and "Practical Award 2015" from Association of Rural Planning, Tokyo, Japan.

Munirah Ghazali, Universiti Sains Malaysia / RCE Penang, Malaysia

Prof. Munirah currently is the main Contact for the RCE-Penang initiative of the global network of RCEs (Regional Centres of Expertise for the promotion of ESD, under United Nations Univeristy/IAS) and the Network – RSEN (Regional Sejahtera ESD Network). She also serves on the Asia Pacific RCE committee members as well as a member of the International Teacher Network under UNESCO Chair for Re-orienting Teacher Education for Sustainability. RCE Penang was awarded RCE of the Year by The Sejahtera Project, Tongyeong Korea under her leadership. Dr. Munirah is a Professor of Mathematics Education at the School of Educational studies, Universiti Sains Malaysia. Her areas of specialization are: Mathematics education, primary school numeracy and mathematical thinking. Having completed her educational studies at Western Michigan University, USA (B.Sc Mathematics), Birmingham University, England (M.Ed. Math. Education) and Universiti Teknologi Malaysia (Ph.D. Math. Education), she has been working as a faculty member at USM since 1985. Being an ardent advocate of the importance of mathematical reasoning in problem solving, she endeavours to promote such skills from school level, all the way up to higher education. She has lectured, provided consultancy services and published widely in her areas of expertise. She is the recipient of Malaysia Fulbright Award to Ohio State University, US, Australia Endeavour Research Award to Australia and also the Commonwealth Association Science Technology and Mathematics Educators Award (CASTME).

Duong Bich Hanh, Programme Specialist for Culture, UNESCO Bangkok Office

Ms Duong Bich Hanh is an anthropologist with extensive knowledge and experience in Southeast Asia and international development. Ms. Hanh has a strong commitment to gender equality, cultural diversity and human rights, and has been involved in social research and program management in the areas of heritage preservation and community development since 1994. In 2009, Ms. Hanh joined UNESCO to manage the Culture program in the Ha Noi Office. In May 2016 she moved to UNESCO's Bangkok Office to lead the Culture unit there, covering the Mekong cluster countries and coordinating a number of regional projects in Southeast Asia and the Asia Pacific, and working to promote the ratification and implementation of UNESCO's six cultural Conventions. Ms Hanh is especially interested in promoting the role of culture and cultural heritage, both tangible and intangible, in sustainable development, and in ensuring that local communities both participate in and benefit from the protection of their own heritage.

Takanori Nakai, Preparatory Office for National Ainu Museum, Hokkaido, Japan

Takanori Nakai was born in 1977 in Hokkaido Prefecture's Asahikawa City. From 2011 to 2014, he worked as a technical assistant at the Center for Ainu and Indigenous Studies at Hokkaido University. From 2014 to 2017, he studied Ainu language and culture as a member of the third graduating class of trainees in the Fostering Transmitters of Ainu Culture Project, primarily through training at the Ainu Museum in Shiraoi, Hokkaido. In 2017, as a doctoral research fellow at the Center for Ainu and Indigenous Studies at Hokkaido University, he became a researcher at the office responsible for preparing to open the Ainu Museum of the Foundation for Ainu Culture. He is now currently engaged in preparing for the opening of the National Ainu Museum (planned opening in April, 2020) in Shiraoi, Hokkaido.

Reita Furusawa, International ESD/SDGs Center, Chubu University, Japan / RCE Chubu

Reita Furusawa is an Associate Professor at Chubu University. Graduated from the doctoral course of the Graduate School of Letters, Nagoya University in 2007. Joined Chubu Research Institute for Advanced Studies, Chubu University as a researcher in 2007. Served as a lecturer from 2011 and an Associate Professor at the International ESD Center (Currently, International ESD/SDGs Center), Chubu University since 2014. One of founding members and serving as a Secretary General of RCE Chubu (United Nations University's acknowledged Regional Centre of Expertise on ESD) since 2008. Majoring in anthropology, and conducting urban anthropological research in Ghana, West Africa. Served as a coordinator of an official workshop during the World Conference on ESD organized by UNESCO in 2014. The major publication is "Challenging Toward Sustainable Development: Ten Years of RCE Chubu's UN Decade of ESD" (2019).

Kensaku Kikuchi, Visiting Researcher, Tokyo National Research Institute for Cultural Properties, Japan

In 1982, he completed the PhD coursework of the Graduate School of History and Anthropology at the University of Tsukuba and graduated with a Master of Arts degree. He was then employed at the Ichikawa City History Museum and further the Fukushima Museum where he was involved in preparing for the opening of the museum. He worked for the Agency for Cultural Affairs and was engaged in the protection of folk cultural properties since 1998. During that period, he concurrently served as Senior Specialist at the Kyushu National Museum and National Ainu Museum and has served as Senior Cultural Properties Specialist since 2006. He has served as President of the Society for Mingu of Japan since 2016. He specializes in Japanese folklore and folk cultural properties and is the main co-author of works on intangible cultural heritage: *Japanese Art 516 Dashi Floats* (Gyosei April 2010), *Japanese Folklore 9: The Joy of Festivals* (Yoshikawa Kobunkan 2009) among others.

Masahisa Sato, Professor, Faculty of Environmental Studies, Tokyo City University, Japan

Dr. Masahisa Sato is a Professor of Tokyo City University in Japan. He has been worked in the field of Environmental Education, ESD, Education for Sustainable Consumption in the Asia-Pacific Region. Before he joined the University, He worked, as a Research Associate (environmental education and capacity development) at the Institute of Global Environmental Strategies (IGES), and as a Senior Programme Specialist (international educational cooperation) at the Asia/Pacific Cultural Center for UNESCO (ACCU). He has also been involved in various policy processes, capacity building programmes, educational implementation processes for sustainability at national and Asia-Pacific regional level. Currently, he is also working as a Visiting Professor of UNU-IAS, a member of national ESD round table meeting, an IGES Senior Fellow, and Co-chair of PN1 (Advancing Policy) of UNESCO ESD-GAP Programme. He holds a B.Sc. / M.Sc. from the University of Tsukuba, JAPAN, and Ph.D. from the University of Salford, UK.

Tomo Ishimura, Head of Audio-Visual Documentation Section, Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties, Japan

Born 1976 in Hyogo Prefecture, Tomo Ishimura completed a doctoral course at the Graduate School of Letters, Kyoto University, and earned a Ph.D. as a specialist in archaeology. He engaged in international cooperation for cultural heritage protection at Nara National Research Institute for Cultural Properties from 2006 to 2015. His cooperation was instrumental in inscribing the Nan Madol site in Micronesia on the World Heritage List (2016). From 2015, he has engaged in making audio-visual documentation of intangible cultural heritage in Japan, as a member of the Department of Intangible Cultural Heritage in Tokyo National Research Institute for Cultural Properties.

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

He started his professional career in Ministry of Education, Science and Culture of Japan in 1977. He worked from 2001 to 2009 at UNESCO where he assumed various posts such as Director of the Division of Secondary, Technical and Vocational Education, and Director of the Division of Social Science, Research and Policy at the Headquarters. Back to Japan, he organised at Nagoya in 2014"UNESCO World Conference on Education for Sustainable Development"as Advisor, Ministry of Education, Culture, Sports, Science, and Technology. Being invited as panelist of the side event organised by French Ministry of Education at the occasion of COP21 in 2015, he reported ESD policy in Japan. He is also Visiting Professor of Chubu University and a Trustee of Japanese Society of Education for Sustainable Development.

Participants of the International Researchers Forum "Perspectives of Research for Intangible Cultural Heritage – towards a Sustainable Society"
(Tokyo, Japan on 17-18 December 2019)

International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society
17-18 December 2019, Tokyo Japan

General Information (Excerpt)

Background and Purpose
The concept of "Sustainable Development" was introduced by the World Commission on Environment and Development (WCED) in 1987, to propose an integrated development which consists of three pillars; economic, environmental and social. When the WCED introduced it, culture was not explicitly included. However, an expectation for contribution of culture to the sustainable development had been gradually growing, as found in the preamble of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 "considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development."

The Sustainable Development Goals (SDGs) adopted in 2015 recognises that "all cultures can contribute to sustainable development", and especially in the Goal 4 (quality education) and 11 (sustainable cities and communities), the roles of culture are explicitly stated. In response to the recognition, UNESCO shows a considerable interest in the contribution of culture, namely tangible and intangible cultural heritages, to the sustainable development. In this context, studies for the contribution of intangible cultural heritage (ICH) to the sustainable development is crucially significant.

Against this backdrop, this "International Researchers Forum: Perspectives of Research for Intangible Cultural Heritage towards a Sustainable Society" will be held with participation of researchers from the Asia-Pacific regions. In the forum, we will discuss the current status and issues of ICH and its roles to sustainable development from the viewpoints of community development as well as education. Through the examination of the shared status and issues, we will explore the future direction of the research for the ICH safeguarding.

Date and Venue
Date and Time: 17 December 2019, 10:00-17:00
18 December 2019, 10:00-12:00
Venue: Seminar Room, Tokyo National Research Institute for Cultural Properties
Address: 13-43 Ueno Kōen Taito-ku Tokyo, 110-8713 Japan

Keynote Speech
Prof. Dr Kenji Yoshida, Director-General, National Museum of Ethnology, Japan

Forum Sessions
This forum is composed of four sessions as below:

Session 1. Community development - ICH and community promotion
Session 2. Community development - environment and ICH

Session 3. Discussions from education perspective
Session 4. Wrap-up discussion

In sessions 1 and 2, participants will discuss community development from two points of view. In session 3, participants will give feedback to the community development from the viewpoint of education. In session 4, participants will summarise discussions in the three sessions and discuss the future perspective of research for the ICH safeguarding.

Session 1: "Community development - ICH and community promotion"
From the viewpoint of ICH and community promotion, participants will present case studies on the following topics:

1. Community promotion through stimulation of traditional industry
2. Community promotion and ICH safeguarding through sustainable tourism
3. Community promotion through revitalization of traditional culture

Session 2: "Community development - environment and ICH"
From the viewpoint of ICH and community environment, participants will present case studies on the following topics:

1. ICH for disaster risk management
2. ICH and community environment

Session 3: "Discussions from education perspective"
In this session, from the viewpoint of education and ICH, experts in the field of education will comment on the themes and topics of session 1 and 2.

In sessions 1 to 3, after the presentations, commentators will present their views based on their studies for presenters. It will deepen discussion on the session theme to specify current issues to be investigated.
Session 4: Wrap-up discussion
The facilitator presents comments for the sessions 1 to 3 to introduce discussion. Then latent research topics for the contribution of ICH to a sustainable society are investigated. The topics and methods will be shared among participants for further dissemination to the researchers and experts on ICH in the Asia-Pacific regions to instigate the research on the ICH safeguarding.

Expected Outcomes
1. New perspectives of research for the ICH safeguarding will be explored.
2. A forum proceedings of the forum containing participants' papers will be published by IRCI by the end of March 2020.

Transforming our world: the 2030 Agenda for Sustainable Development[1]

Goal 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

4.1 By 2030, ensure that all girls and boys complete free, equitable and quality primary and secondary education leading to relevant and effective learning outcomes

4.2 By 2030, ensure that all girls and boys have access to quality early childhood development, care and pre-primary education so that they are ready for primary education

4.3 By 2030, ensure equal access for all women and men to affordable and quality technical, vocational and tertiary education, including university

4.4 By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship

4.5 By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations

4.6 By 2030, ensure that all youth and a substantial proportion of adults, both men and women, achieve literacy and numeracy

4.7 By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development[2]

4.a Build and upgrade education facilities that are child, disability and gender sensitive and provide safe, non-violent, inclusive and effective learning environments for all A/70/L.1 18/35 15-15900

4.b By 2020, substantially expand globally the number of scholarships available to developing countries, in particular least developed countries, small island developing States and African countries, for enrolment in higher education, including vocational training and information and communications technology, technical, engineering and scientific programmes, in developed countries and other developing countries.

4.c By 2030, substantially increase the supply of qualified teachers, including through international cooperation for teacher training in developing countries, especially least developed countries and small island developing States

---

[1] Extracted from United Nations Department of Economic and Social Affairs at https://sustainabledevelopment.un.org/focussdgs.html

[2] Underline and emphasis are added by the Forum Secretariat.

Goal 11. Make cities and human settlements inclusive, safe, resilient and sustainable

11.1 By 2030, ensure access for all to adequate, safe and affordable housing and basic services and upgrade slums

11.2 By 2030, provide access to safe, affordable, accessible and sustainable transport systems for all, improving road safety, notably by expanding public transport, with special attention to the needs of those in vulnerable situations, women, children, persons with disabilities and older persons

11.3 By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries

11.4 Strengthen efforts to protect and safeguard the world's cultural and natural heritage[3]

11.5 By 2030, significantly reduce the number of deaths and the number of people affected and substantially decrease the direct economic losses relative to global gross domestic product caused by disasters, including water-related disasters, with a focus on protecting the poor and people in vulnerable situations

11.6 By 2030, reduce the adverse per capita environmental impact of cities, including by paying special attention to air quality and municipal and other waste management

11.7 By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities

11.a Support positive economic, social and environmental links between urban, peri-urban and rural areas by strengthening national and regional development planning

11.b By 2020, substantially increase the number of cities and human settlements adopting and implementing integrated policies and plans towards inclusion, resource efficiency, mitigation and adaptation to climate change, resilience to disasters, and develop and implement, in line with the Sendai Framework for Disaster Risk Reduction 2015-2030, holistic disaster risk management at all levels

11.c Support least developed countries, including through financial and technical assistance, in building sustainable and resilient buildings utilizing local materials.

---

[3] Underline and emphasis are added by the Forum Secretariat.