

International Symposium

# Negotiating Intangible Cultural Heritage

# Report

29 November - 1 December 2017  
Osaka, Japan

Organised by

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



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage



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

Published by  
International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)  
2 cho, Mozusekiun-cho, Sakai-ku, Sakai City, Osaka 590-0802, Japan  
Email: [irci@irci.jp](mailto:irci@irci.jp)  
Website: <https://www.irci.jp>

Printed in Japan, by Yubunsha Co., Ltd, March 2018  
ISBN : 978-4-9909775-0-4

© International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI),  
2018

# Contents

<b>Foreword</b> .....	<i>IWAMOTO Wataru</i>	1
<b>Researchers' Abstracts and Presentations</b>		
<b>Keynote Speech</b>		
Negotiating Intangible Cultural Heritage with regard to UNESCO and ICTM in Central and Southeastern Europe .....	<i>Svanibor PETTAN</i>	4
<b>Session 1: Re-contextualisation of Heritage and Community</b>		
The "Heritage-Effect" in Ethnic China: Navigating Intangible Cultural Heritage Discourses and Practices .....	<i>William NITZKY</i>	14
Querying Intangible Cultural Heritage with Central Carolinian Seafaring's Extreme Tangibilitites .....	<i>Vicente DIAZ</i>	23
Negotiating Heritage through <i>Tattoo Pilgrims</i> : The Recontextualization of Traditional Tattoos in Contemporary Kalinga Society, North Luzon Philippines .....	<i>Analyn SALVADOR-AMORES</i>	32
<b>Session 2: Defining Heritage Locally</b>		
Tradition of Folk Performing Arts in Tokunoshima: Practices under the Cultural Property Regime in Japan .....	<i>FUKUOKA Shota</i>	42
Defining Heritage Locally: Negotiating Malaysian Performance Traditions .....	<i>Mohd Anis MD NOR</i>	49
Celebrating Cultural Heritage without ICH Involvement: Papua New Guinea Successes and Challenges .....	<i>Don NILES</i>	58
<b>Session 3: Collaboration and Intervention</b>		
Empowering Communities through Archives and Narratives of Heritage .....	<i>M.D. Muthukumaraswamy</i>	68
Return and Transfer: Music Intervention Initiatives at the UP Center for Ethnomusicology .....	<i>Verne DE LA PEÑA</i>	78
Drumming and Marginalized Community: Museum Documentation of a Cultural Heritage in the Making .....	<i>TERADA Yoshitaka</i>	87

#### **Session 4: Museum and Revival of Culture**

Digital Technologies, Museums, and Community Engagement: A Melanesian Case Study .....	<i>Graeme WERE</i>	96
Museum and Revival of the Ainu Culture .....	<i>SAITO Reiko</i>	104
Practicing Engaged Ethnomusicology in Museums and Archives: The Revival of Han Opera and Mongolian Epics as Examples .....	<i>XIAO Mei</i>	110
<b>General Discussions</b> .....		119

#### **Annexes**

I. Remarks by Organisers		
Welcome Remarks .....	<i>YOSHIDA Kenji</i>	124
Opening Remarks .....	<i>IWAMOTO Wataru</i>	126
Closing Remarks .....	<i>IWAMOTO Wataru</i>	128
II. Programme Schedule .....		130
III. List of Participants .....		132
IV. Profiles .....		134
V. General Information .....		141
VI. IRCI Research Activities .....	<i>FURUKAWA Sachie</i>	144

## Foreword

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

In the field of research related to the safeguarding of Intangible Cultural Heritage (ICH) in the Asia-Pacific region, productive and practical discussions have not yet been well advanced due to limited interactions and communication among researchers. Aiming to create a space for academic discussions on research for safeguarding ICH, and to strengthen a network of researchers—which constitutes the foundation for research on safeguarding ICH, IRCI co-organised an international symposium, “Negotiating Intangible Cultural Heritage”, with the National Museum of Ethnology (Minpaku) and the Agency for Cultural Affairs, from 29 November to 1 December 2017 in Osaka, Japan.

The symposium aimed to analyse the ways in which the multiple levels of negotiation between various actors/stakeholders affects the safeguarding of ICH. Although the safeguarding of ICH has been one of the pressing issues in the academic field, what is known today as ICH—or heritage in general—is not self-evident to local communities and it needs to be identified as such through complex processes.

To organise this symposium, a planning committee consisting of three researchers from Minpaku (namely, Mr Terada, Mr Fukuoka, and Mr Iida) and four IRCI staff members (including Ms Ohnuki, Mr Kodama, Ms Furukawa, and myself) was formed at the end of FY 2016, to discuss session themes and presenters.

The symposium began with a keynote speech by Mr Svanibor Pettan, a professor from the University of Ljubljana and vice-president of the International Council for Traditional Music. This was followed by presentations of 12 researchers from eight different countries, for the symposium in four sessions around various themes. The symposium first explored the process through which some aspects of culture are selected (over others) and re-contextualised as heritage, and how the concept of ICH defined and disseminated by UNESCO has been negotiated in community-based efforts to preserve and invigorate culture. The symposium also examined the nature of collaborative negotiation between local communities and outside organisations (such as museums, archives, research institutes, NGOs, and government agencies) in their efforts to safeguard ICH. Finally, the potential for reviving lost or threatened ICH in the process of various negotiations, focusing on museums, was also discussed.

Presenters' abstracts and PowerPoint slides, and summary of general discussions after all four sessions were compiled in this report to disseminate the outcome of this symposium widely and promptly for the benefit of those who did not participate in the symposium. In the near future, a collection of essays based on the symposium is expected to be published by Minpaku.

With the contribution of all participants, this symposium generated many productive outcomes.

I take this opportunity to express my heartfelt thanks to all the presenters. Especially I am grateful for Ms Analyn Salvador-Amores's help for summarising the general discussions. I would also like to pay my tributes to Minpaku, whose collaboration made this event possible, and to the Agency for Cultural Affairs for financially supporting this project.

**Researchers' Abstracts  
&  
Presentations**

## Negotiating Intangible Cultural Heritage with regard to UNESCO and ICTM in Central and Southeastern Europe

Svanibor PETTAN  
Professor and Chair  
Ethnomusicology Program  
University of Ljubljana (Slovenia)  
Vice-President, ICTM

The questions of definition, re-contextualisation, collaboration, intervention, and revival, singled out at this international symposium, are essential for critical understanding of intangible cultural heritage. My presentation addresses these universally relevant issues in a part of the world geographically distant from the Asia-Pacific region, and examines the views of scholars, governmental representatives, and immediate carriers of both potential and recognized ICH cases in regard to their presence on the UNESCO lists. Like elsewhere in the world, ethnomusicologists and ethnochoreologists in Central and Southeastern Europe bring to the process their own regionally developed understandings of their disciplines, including theoretical and methodological backgrounds as well as attitudes towards their informants / interlocutors / collaborators in the field. Specific relations within the interactional triangle consisting of bearers of traditions, researchers, and officials result in a myriad of cases on the top-down / bottom-up continuum worth of scholarly consideration.

As a Non-Governmental Organization in formal consultative relations with UNESCO, the International Council for Traditional Music (ICTM) is involved in several capacities in the ICH-related agendas, and in a position to propose and advocate improvements. The “national principle”, shared to an extent by both UNESCO and ICTM, sometimes contradicts local and/or regional nature of ICH and raises questions. How to best approach cases in those regions that encompass carriers on both sides of political borders? How to address ICH of transnational and other minorities, which do not fit in the “national principle” and of people inhabiting the territories with no official UN-confirmed status?

As we often learn more from the cases of rejection than from those of acceptance, the presentation examines a specific case from Central and Southeastern Europe that was rejected by UNESCO. Finally, each of the issues singled out in the symposium description is discussed with regard to specific cases from Central and Southeastern Europe.



# Negotiating Intangible Cultural Heritage with regard to UNESCO and ICTM in Central and Southeastern Europe

NEGOTIATING INTANGIBLE CULTURAL HERITAGE  
Osaka, 29 November 2017

Svanibor Pettan (University of Ljubljana)

ICH, as defined by UNESCO, exceeds the usual scope of ethnomusicological research past and present, no matter how broadly we define it.

Examples from two heritage-centered conferences:

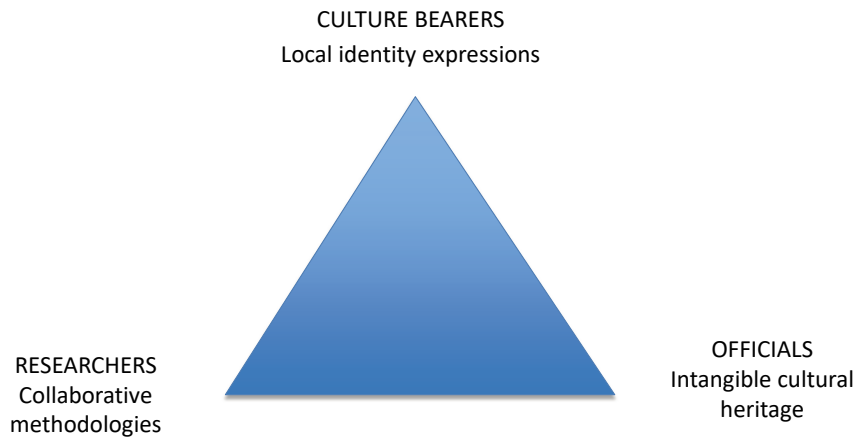
Heritage Across Borders. Association of Critical Heritage Studies  
4th Biennial Conference  
(Hangzhou, China, September 2018)

**Heritage** Internationalism and across borders; between theory and practice; tangible and intangible; communication across boundaries; religion; governance, law, management; and social justice; memory, time, forgetting; disciplines, methodologies, dialogues; museums challenging boundaries; nations, regions and territories; cities and landscapes; as movement; culture-natures and human/non-human relations.

Heritage 2018  
6<sup>th</sup> International Conference on Heritage and Sustainable Development  
(Granada, Spain, July 2018)

**Heritage** and governance for sustainability; and society; and environment; and economics; and culture; and education for the future; and cultural tourism; preservation of historic buildings and structures

A dynamic and interactional triangle consisting of culture bearers (who are the source of expressions of valuable local identities), researchers (who, as expert intermediaries, use collaborative methodologies to achieve the expected results) and various officials and policy makers (who affirm the results domestically and internationally as ICH).



INTERNATIONAL FOLK MUSIC COUNCIL (IFMC, 1947-1981)  
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM, 1981-)  
70 YEARS OLD IN 2017



MAUD KARPELES (1885-1976), the initiator  
Roots in folk music and dance research

## ICTM

The International Council for Traditional Music is a scholarly organisation which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries.

It is a non-governmental organisation in formal consultative relations with UNESCO.

Several ICTM members participate in preparation of their national ICH proposals, represent their countries at the UNESCO meetings, and/or serve as evaluators.

	COMPARATIVE MUSICOLOGY	FOLK MUSIC RESEARCH	ETHNOMUSICOLOGY
WHEN?	1885-1950s	From late 18 <sup>th</sup> c. on	From 1950s on
WHAT?	Music of "primitive peoples" and "High Oriental cultures"	Peasant music	People making music
HOW?	"Armchair" Products Top-down	Fieldwork (extensive) Products Top-down	Fieldwork (intensive) Processes Collaborative
WHO?	Non-Western people	Own people	Any people
WHERE?	Elsewhere	Within own ethnic/national realm	Anywhere
WHY?	Knowledge	National duty	Understanding

## REVISITING FOLK MUSIC RESEARCH, ADDING COLLABORATIVE GROUNDS?

European folk music research, based on old song collecting and historical musicology methods of analysis, was subject to critical notions by American anthropologically based ethnomusicology for its "salvaging" attitudes.

Some intellectual environments interpret the new emphasis on heritage as a natural continuation of a couple of centuries long ideological and political agendas, linked to national awakenings. Yet the others warn about the potentially negative effects, asking the questions like "whose heritage?", warning about the new rise of nationalism turned against minorities and other vulnerable groups including refugees, migrants, and asylum seekers.

## TOPICS IN ETHNOMUSICOLOGY WHERE IS HERITAGE?

Martin Stokes (2001):

Theory and culture; communities and their musics; ethnicity; nationalism; diasporas and globalisation; race; sexuality and gender; new historicism; practice theory; music theory and analysis.

Timothy Rice (2009):

1960s: native concepts about music; social behavior of musicians

1970s: event analysis; urban and popular music

1980s: gender; identity

1990s: politics and power; globalization

2000s: war, violence, and conflict; music and medicine.

Rebecca Dirksen (2012):

Representation; re-contextualization; reflexivity; objectification; preservation; tradition; ritual; authenticity; performance; identity; nationalism; colonialism; post-colonialism; globalization; power; politics; resistance: agency; violence.

"HERITAGE" AT ICTM SCHOLARLY MEETINGS: WORLD CONFERENCES,  
STUDY GROUP SYMPOSIA, COLLOQUIA

Late start, increasing presence

- 9<sup>th</sup> ICTM Colloquium (1988): The African **Heritage** in the Caribbean
- 25<sup>th</sup> Symposium of the ICTM Study Group on Ethnochoreology (11-17 August 2008): first theme "Transmitting Dance as **Cultural Heritage**"
- 28<sup>th</sup> Symposium of the ICTM Study Group on Ethnochoreology (7-17 July 2014): second theme "Dance as **Intangible and Tangible Cultural Heritage**"
- 5<sup>th</sup> Symposium of the ICTM Study Group on Music of the Turkic-speaking World (21-23 April 2016): "From Voice to Instrument: Sound Phenomenon in **Traditional Cultural Heritage** of the Turkic Speaking World"
- 5<sup>th</sup> Symposium of the ICTM Study Group on Applied Ethnomusicology (5-9 October 2016): third theme "**Intangible Cultural Heritage** in Contemporary Societies"

"HERITAGE" IN *JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL* (JIFMC, 1949-68), *YEARBOOK OF THE INTERNATIONAL FOLK MUSIC COUNCIL* (YIFMC, 1969-80), AND *YEARBOOK FOR TRADITIONAL MUSIC* (YTM, 1981-)

Late start, increasing presence

- YTM 44 (2011): 'Coming Out of the Stone: **Dangerous Heritage** and the Death of the Twinhoax Band' by Kirsty Gillespie and Nicholas A. Bainton.
- YTM 45 (2012): 'The *Saman Gayo Lues* Sitting Song-dance and Its Recognition as **an Item of Intangible Cultural Heritage**' by Margaret Kartomi.
- YTM 47 (2015): 'Cultural Tourism, Meitheal, and **Re-presentation of Heritage**: Traditional Step Dancing and Siamsa Tíre, the National Folk Theatre of Ireland' by Catherine E. Foley
- YTM 48 (2016): '**Safeguarding Intangible Cultural Heritage** in the Republic of Macedonia' by Velika Stojkova Serafimovska, Dave Wilson and Ivona Opetčeska Tatarčevska

## ICH IN THE BULLETIN OF THE ICTM

### **Bulletin 083 (October 1993):**

"The 32nd World Conference of the International Council for Traditional Music, held in Berlin, June 16-22, 1993, wishes to draw the attention of all those in positions of authority at UNESCO and otherwise to the multiple threats confronting traditional cultures. There are many power structures that are negatively affecting' cultural heritage. We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the 'International Year of the World's Indigenous Peoples' we would like to stress that all voices should be heard. The cultural diversity of the World is a treasure to be safeguarded for the future and necessary for the quality of human life. The conference would like to support UNESCO's programme to safeguard intangible cultural heritage."

### **Bulletin 101 (October 2002):**

For the past seven years, the ICTM has been collaborating with the Intangible Heritage unit of the UNESCO Cultural Heritage Division in the production of the UNESCO Collection of Traditional Music of the World.

## ICH IN BULLETIN OF THE ICTM (cont.)

### **Bulletin 104 (April 2004) (Krister Malm, ICTM President):**

We are an organization in "formal consultative relations with UNESCO". This status was reconfirmed last year and prolonged for another six years. During the past two years the interaction between ICTM and UNESCO has increased substantially. This is a very important channel for making our knowledge and expertise available to the communities of the World in order to fulfill the main objectives of our Council.

Our most important contribution to UNESCO since our last General Assembly meeting is probably our involvement with the shaping of the Convention for the Safeguarding of the Intangible Cultural Heritage.

# 1. Re-contextualisation of Heritage and Community

Five ways of life of traditional music in Slovenia

- (a) original rural context (reference to an annual ritual);
- (b) folklore ensemble (staged performance with clear division between the performers in costumes and the audience)
- (c) folk music revival (participatory involvement in peasant music and dance practice in predominantly urban settings)
- (d) art music realm (use of traditional music as a raw material, mostly for choral and symphonic music)
- (e) popular music realm (traditional music in modern arrangements for commercial consumption)

# 2. Defining Heritage Locally

Why was the ICH proposal titled *Istrian Ethnomusical Microcosm*, which testified to the shared heritage of local Croatians, Italians, and Slovenes in the Istrian peninsula and opposed common national limitations, turned down?

The case of Slovenian minority in the Carinthia and Styria regions of Austria:

- (a) shared repertoires in respective languages
- (b) bilingual songs

### 3. Collaboration and Intervention

The case of Romani musicians in Kosovo:

- (a) As a disputed territory, Kosovo remains outside of the UN, UNESCO and ICH frameworks;
- (b) Romanies are a minority population there;
- (c) As musicians, they connect in a unique manner the ethnically, religiously and linguistically distinctive local communities;
- (d) Romani musicians are in some cases the only people knowledgeable of local non-Romani musical heritage.

Where are the limits of collaboration and intervention in such a case? Could such a case get a chance to reach any of the UNESCO ICH lists?

### 4. Museum and Revival of Culture

The case of a folk music revival concert of the Cultural and Ethnomusicological Society Folk Slovenia in 2017:

- (a) Elder generation vocal group performs an old song, learned from historical recordings vs. younger generation vocal group performs their own new song, put together according to their own experience of present (and not past) time.
- (b) Song as a meeting point of Slovenia and Ireland;
- (c) Slovenian song performed by a resident of South Asian origin



# *Session* 1

## **Re-contextualisation of Heritage and Community**

---

In many societies, especially those where cultural transmission is unconsciously achieved, notion of cultural heritage is not necessarily evident. This session problematises the formation of ICH by focusing on popular cultural awareness and related activities. How do people recognise a cultural element as their own? How do they place it at the center of their activities? How do they make their peers conscious of their identity? These questions will be the key to our deeper understandings of ICH.

*Chaired by Don NILES*

*Presenter 1. William NITZKY*

*Presenter 2. Vicente DIAZ*

*Presenter 3. Analyn SALVADOR-AMORES*

## The “Heritage-Effect” in Ethnic China:

### Navigating Intangible Cultural Heritage Discourses and Practices

William NITZKY

California State University, Chico (USA)

China is undergoing a heritage craze. Since the ratification of the UNESCO World Cultural and Natural Heritage Convention in 1985, the national government down to county and township level authorities have promoted the safeguarding of distinct tangible and intangible heritages. Cultural heritage has become a political tool for authorities to reflect on the past, celebrate the present, and restore national unity. In addition, cultural heritage is recognized as an untapped economic resource in a context of rapid economic reform and modernization.


In line with new economic and national imperatives, China became one of the first countries to sign the influential, 2003 Convention on the Safeguarding of Intangible Cultural Heritage, bringing the concept of intangible cultural heritage (ICH) (*feiwuzhi wenhua yichan*) into the domestic realm. The adoption of global heritage system brought a series of discursive transitions, including terminology and classification of what constitutes heritage, legal reforms and regulations, and a national-wide application of a heritage preservation discourse. While domestic conceptualizations of “folk culture” (*minsu wenhua*) and “ethnic culture” (*minzu wenhua*) have long been used in China to denote the quotidian, living culture of local populations, the recent arrival and appropriation of the intangible cultural heritage concept has introduced a complicated recontextualization process. Ethnic minority cultures, in particular, have come under the gaze of state bodies, social groups, and individual actors who strategically employ and disseminate the notion of ICH for economic and political ends, leading to a plurality of interpretations and connotations of ICH that often diverge from the international “authorized heritage course” (Akagawa 2012; Smith 2006).

This paper analyzes the politics of safeguarding ethnic cultural practices and expressions as forms of intangible cultural heritage. Government, academic, and social group efforts to safeguard ethnic minority cultural attributes as ICH deserves attention because they are based on mixed conceptualizations of ICH and methods of preservation, the recreation and commodification of cultural assets, a recognition of heritage practitioners, and indigenous understandings of “living heritage”. Paying particular attention to the official state, academic, and local discourses in China, this paper examines to how ICH is negotiated in ethnic China. Interrogating ICH discourses will reveal how heritage is a new mechanism of governance in rural ethnic China and a means for individual stakeholders to actively navigate claims over their past and present.



## The "Heritage-Effect" in Ethnic China: Navigating ICH Discourses & Practices

William Nitzky, PhD  
California State University, Chico



### What does the notion of ICH bring to China?

- Nationalism and Social Cohesion
- Heritage as an Economic Resources
- New Policy and Practice



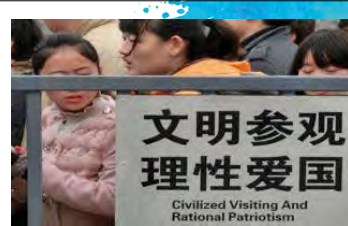
## "Pragmatic Nationalism": Culture is the Spirit of the Nation

### Patriotic Education, Civilized Consciousness, a Sense of Chinese-ness

Employing evidence of preserved cultures, historical collective memories, and living cultural traditions to showcase achievements of the Chinese civilization.

*"In Chinese, there is a saying that intangible cultural heritage (ICH) is the homeland of our spirit. With ICH, we know where our home is."*

*Yang Zhi, director, International  
Training Center, UNESCO  
Intangible Cultural Heritage in Asia*



## Heritage as Capital

Culture revalued as economic  
resource

State and private investment  
for infrastructure enhancement  
and tourism development

Addressing regional economic  
disparities as strategy for rural  
ethnic China



## Heritage Policy and Practice in China



52 World Heritage Sites

China is 2nd in the World



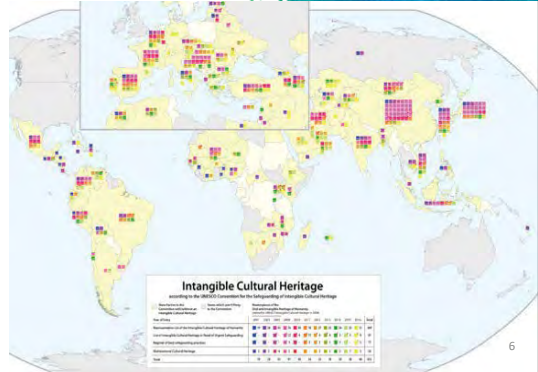
## National 2011 ICH Law China Heritage Registration System

39 Items on UNESCO ICH List

<https://www.culturalheritagechina.org/>

Level	Items	Inheritors
National	1219	1986
Provincial	8786	9,564
City	18,186	N/A
County	53,776	N/A

Under the ICH Umbrella:  
Minsu Minjiang 民俗民间  
Minzu Wenhua 民族文化



## Ethnicity and Heritage

Ministry of Culture “special focus on intangible cultural practices of the minority ethnic groups”

This marks a shift in ethnic policy to ethnic minority culture as part of the national patrimony and spirit of the civilization.

- 1) Effort to build new cultural economies in rural ethnic China
- 2) Protect ethnic and cultural diversity of the nation

433 out of 1219 domestic ICH items are from ethnic minorities  
14 out of 38 items listed on UNESCO ICH registry

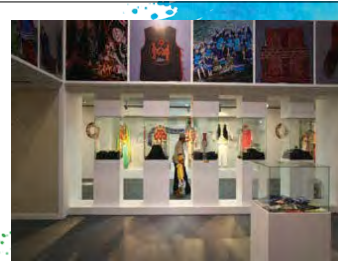


## ICH as a Solution to “Minority Question(s)”?

Chinese government attention to recognize, celebrate, and exploit the living culture and vitality of ethnic minority communities.

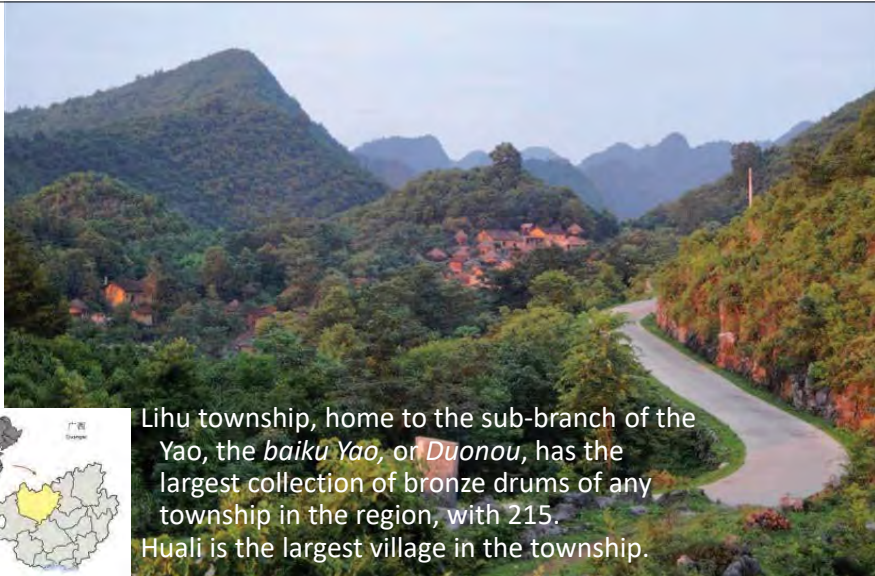
Safeguarding strategies led by government, private, and scholar actors:

- Top-Down Government Recognition and Registry
- Inventory and Documentation
- Heritage Tourism
- Alternative Approaches for Community Participation and Cultural Ecology



## Negotiating ICH: Bronze Drum Heritage

- ❑ 2400 Bronze Drums World-wide
- ❑ 1400 Bronze Drums in HeChi Red River Basin, northwest Guangxi Zhuang Autonomous Region



Lihu township, home to the sub-branch of the Yao, the *baiku Yao*, or *Duonou*, has the largest collection of bronze drums of any township in the region, with 215. Huali is the largest village in the township.

## Spiritual Power and Ritual Function of Duonou Bronze Drums

The drum possesses a sacred value for its use in communication with the supernatural world.

Sound of the bronze drum “opens the path” (*bojie*) to the supernatural world for the deceased soul to reach the ancestral land.



Across Guangxi, Guizhou and Yunnan, the Bronze Drum has become a symbol of southern identity and ethnic minority cultural vitality and achievement.



Hechi River Basin was deemed a nationally registered ecological zone for bronze drum culture.

*Traditional Practices of the Bronze Drum* placed on pending status on UNESCO's Intangible Cultural Heritage list in 2010.





## Revaluating Heritage

Heritage movement brought a spotlight on *Duonou* culture.

Bronze drum is now a key cultural symbol of ICH.

Expanding tourism industry situates the life of the drum in a new regime of value and performance, complicating its sacred practice.



## Defining Boundaries: Breaking Singularization of the Bronze Drum

Villagers conflicted over introduced secular practice of the drum that challenges its sacredness:

Heritage loss and misunderstanding or  
Heritage redress that does not infringe on ritual system



## Conclusion

The new ICH discourse and government-led campaign in China has complicated the social lives of ethnic populations, the cultural landscapes of rural locales, and cultural expressions and practices of living heritage.

ICH in China has cultivated a reconceptualization and reevaluation of heritage and ethnicity, introducing new approaches to protection and exploitation. It has incited new cross-cultural encounters and power relations between the ICH discourse and diverse social actors, from government leaders to village residents.

The local manifestation of the ICH discourse, seen among the *Duonou* and bronze drum, produces tensions in the way subject positionalities of local social actors shift and claims over heritage are made in China.

## Acknowledgements of Support

- ❑ International Institute of Education, US Dept. of Education
- ❑ Mellon Foundation
- ❑ Chiang Ching-Kuo Foundation
- ❑ Minzu University of China
- ❑ California State University, Chico, College of Behavioral and Social Sciences
- ❑ Arizona State University, School of Human Evolution and Social Change
- ❑ Guangxi Ethnology Museum

**Special thanks to all the communities and artisans of Guizhou and Guangxi!**

William Nitzky, PhD  
wnitzky@csuchico.edu

## Querying Intangible Cultural Heritage with Central Carolinian Seafaring's Extreme Tangibilitites

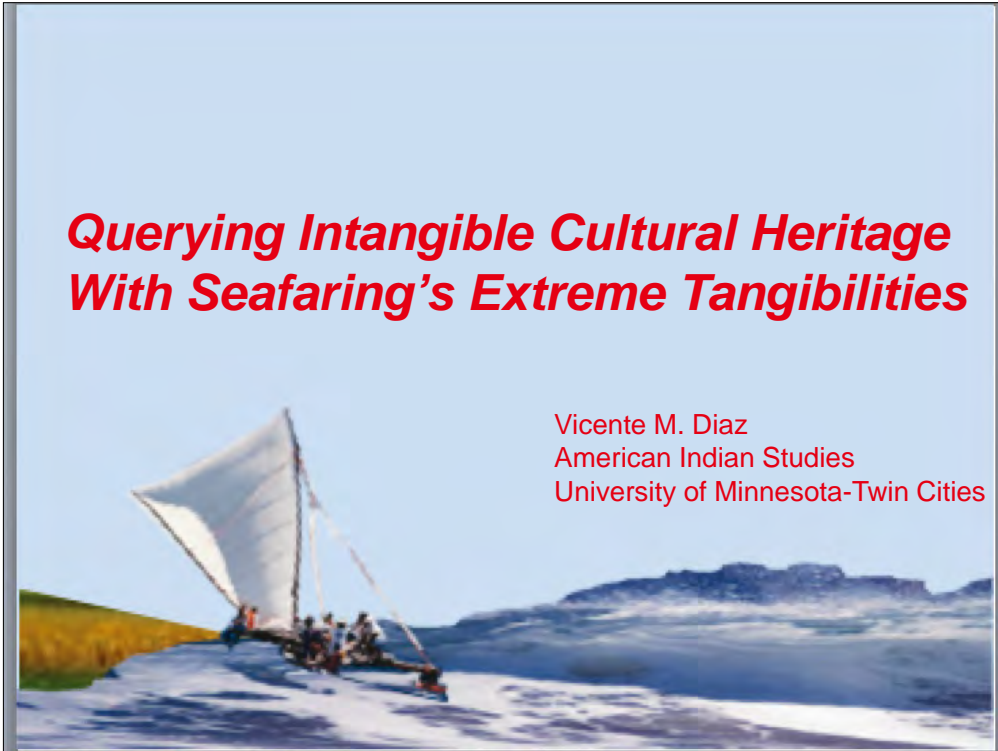
Vicente DIAZ

University of Minnesota, Twin Cities (USA)

What does it mean for the ongoing important and admirable effort to recognize traditional Micronesian seafaring knowledge systems within the rubric and category of “intangible culture” determinations when the very efficacy and remarkability of traditional seafaring lie squarely in the conditions and demands of and for full-bodied and total sensory attentiveness and usage of equally highly material conditions and processes? When Kanaka Maoli filmmaker and author, Sam Low, in his award-winning book *Hawai’iki Rising*, observes that the canoe “invites” the crew to “dance,” the highly visceral experience of rocking and rolling, pitching and swaying aboard such a craft at sea amidst the tangible evidence of colliding swells not only offers important information to the seasoned and skilled navigator about directionality and climate conditions, these informative dance “moves” are only a part of a cosmos of information that requires that a navigator devote his or her entire being — the full sensate; not five but nearly nineteen senses, as contemporary cognitive scientists now number and have measured the ways humans can apprehend reality — in order to effectively calculate time, distance, and position at sea for a successful voyage. Traditional seafaring, this is to say, is not only anything but intangible; it is viscerality to the max: extreme tangibility. And if efforts to register and recognize traditional seafaring cite its efficacy as evidence for its significance and importance, it is nothing less than the pay-out of full and informed attention to highly material and embodied conditions and forces that account for seafaring’s success, and hence, its value. Such a collision of its own raises a dilemma: does the otherwise laudable effort to gain recognition for traditional seafaring under the rubric of intangible cultural heritage discourses and criteria unwittingly obscure or devalue seafaring’s extreme tangibility, a condition about which we stand to learn the most valuable cultural lessons of its practitioners.

## ***Querying Intangible Cultural Heritage With Seafaring's Extreme Tangibilities***

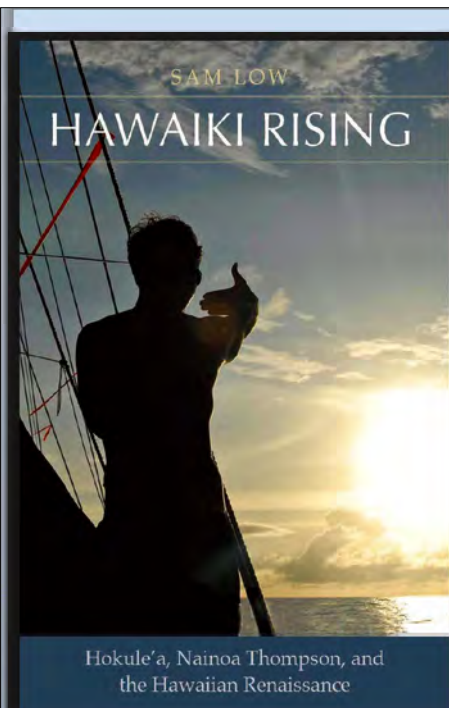
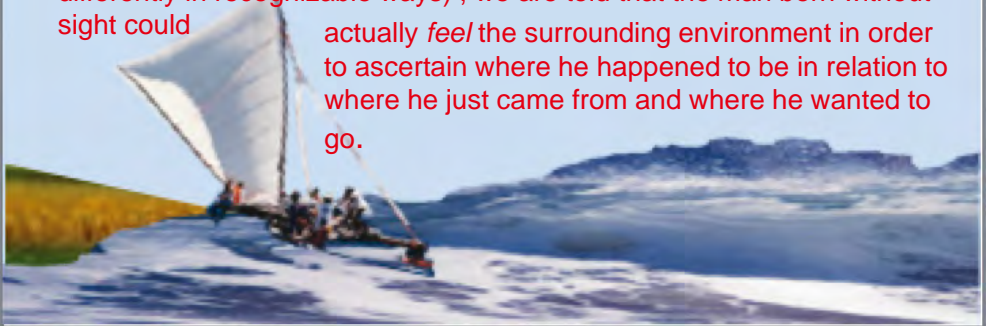
Vicente M. Diaz  
American Indian Studies  
University of Minnesota-Twin Cities



## Dancing with Testicles

There is a story – something of a parable -- of a blind navigator from Kiribati, whose body was so attuned to the ocean that in the calmest of seas and clearest of skies (conditions that deny the usual “reading” of telltale signs from nature) could tell directionality and positionality by laying his testicles on the bow of the boat.

Because waves and swells have distinct and recognizable traits (their “looks” and “feels”), and because they are associated with rising and setting stars (and islands, around which waves and swells behave yet differently in recognizable ways) , we are told that the man born without sight could actually *feel* the surrounding environment in order to ascertain where he happened to be in relation to where he just came from and where he wanted to go.



“The canoe invites one to dance”

--Sam Low, *Hawaiki Rising*

Elsewhere, Kanaka Maoli filmmaker and author, Sam Low, observes the abilities in a different way in his award-winning book, *Hawaiiki Rising: The canoe “invites (the crew) to dance”* (2013; 122).

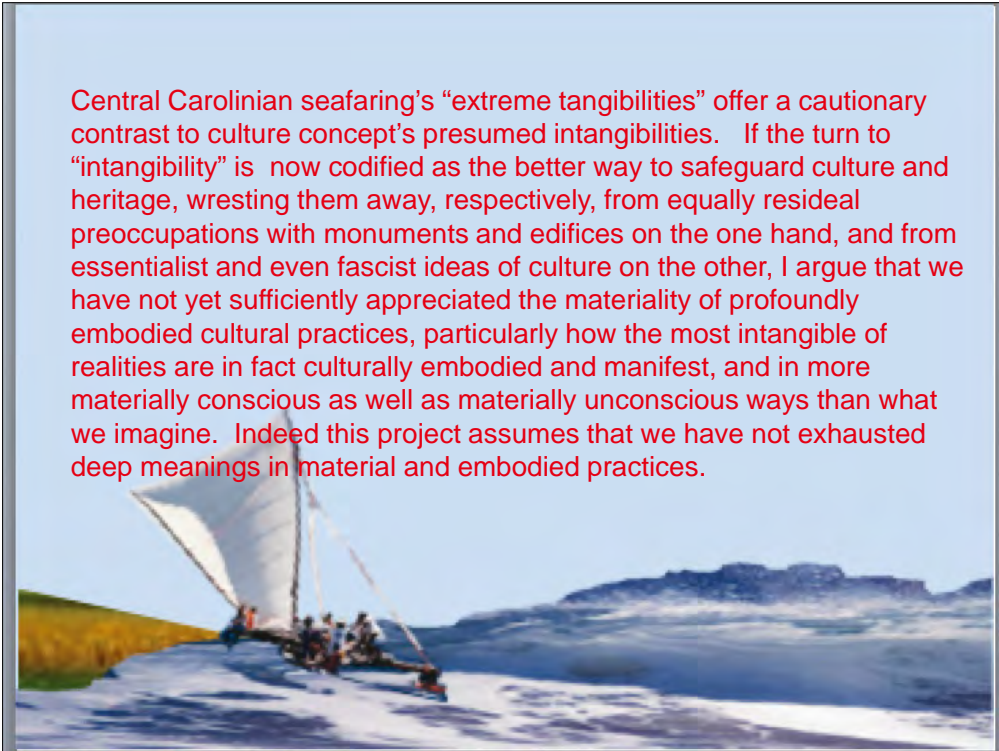
By this, he refers to the highly visceral experience of multi-sensory, fully-embodied deciphering of just how a well-engineered craft itself “dances” to nature, that is, to the patterned and anomalous environmental forces, behavior, conditions that navigators have for millennia investigated and marshaled into remarkably successful long distance voyaging capabilities, something they did long before, and something that seafarers in the 21st century continue to do in the face of an ongoing history of European and Asian colonial encroachment in the Pacific.



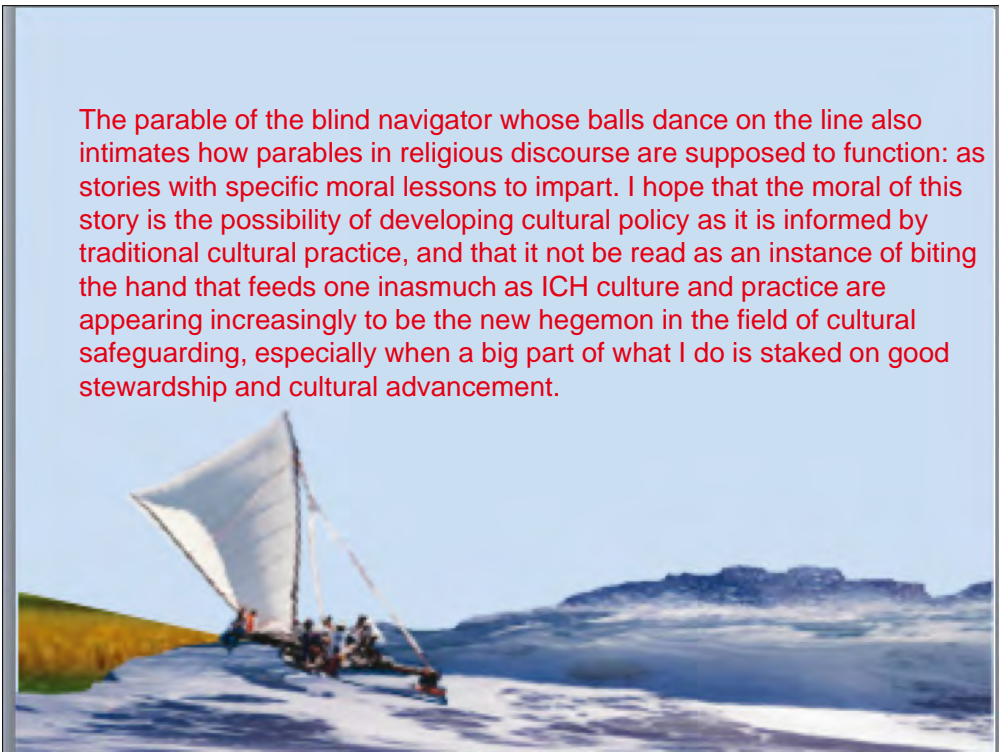
This paper foregrounds seafaring's extreme tangibilities in the hopes of helping unveil residual shortcomings in the otherwise laudable effort to safeguard cultural treasures in the Central Carolines through the ICH rubric. It may well turn out that the problems lie not just in presumptions about intangibility, but also in the terms of 'safeguarding', in residual outdated ideas that undergird the culture concept, and in presumptions about safeguarding in general.



Central Carolinian seafaring's "extreme tangibilities" offer a cautionary contrast to culture concept's presumed intangibilities. If the turn to "intangibility" is now codified as the better way to safeguard culture and heritage, wresting them away, respectively, from equally residential preoccupations with monuments and edifices on the one hand, and from essentialist and even fascist ideas of culture on the other, I argue that we have not yet sufficiently appreciated the materiality of profoundly embodied cultural practices, particularly how the most intangible of realities are in fact culturally embodied and manifest, and in more materially conscious as well as materially unconscious ways than what we imagine. Indeed this project assumes that we have not exhausted deep meanings in material and embodied practices.



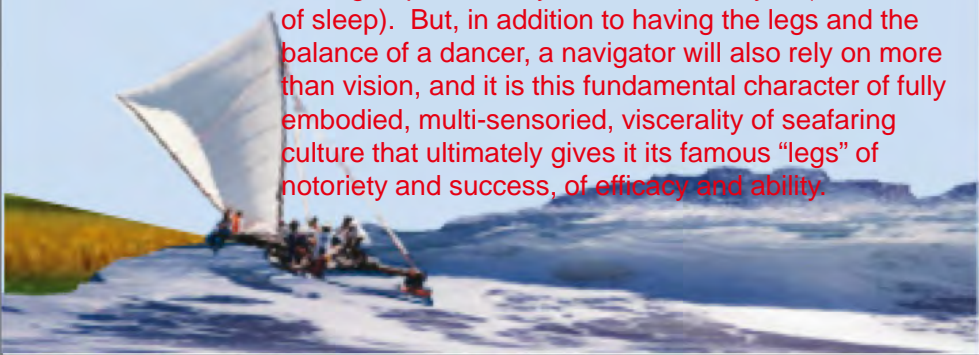
The parable of the blind navigator whose balls dance on the line also intimates how parables in religious discourse are supposed to function: as stories with specific moral lessons to impart. I hope that the moral of this story is the possibility of developing cultural policy as it is informed by traditional cultural practice, and that it not be read as an instance of biting the hand that feeds one inasmuch as ICH culture and practice are appearing increasingly to be the new hegemon in the field of cultural safeguarding, especially when a big part of what I do is staked on good stewardship and cultural advancement.



### The Dance

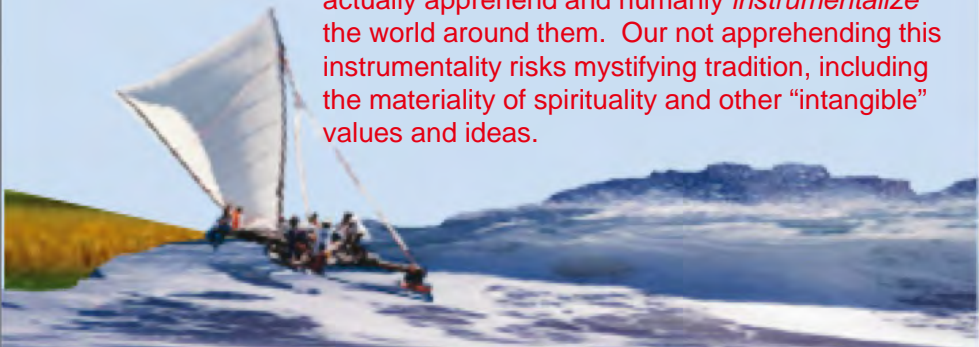
What specifically beckons the alert and informed navigator aboard a purposefully built craft is the rocking and rolling, the boat's pitching and swaying, to distinct and combined sets of waves and swells, winds and currents, the interpretations and calculations of which would yield, for the skilled and knowledgeable "dancer," the craft's directionality, position at sea, even the status and condition of the craft itself, and, perhaps most importantly, the prospects of life and death, along a specific voyage.

These conditions and attributes aren't abstract intangibles. The navigator, it is said, can be identified out a group of men by his blood-shot eyes (from lack of sleep). But, in addition to having the legs and the balance of a dancer, a navigator will also rely on more than vision, and it is this fundamental character of fully embodied, multi-sensored, viscosity of seafaring culture that ultimately gives it its famous "legs" of notoriety and success, of efficacy and ability.



The dance upon craft so engineered as to allow it to also dance to nature is only a part of a cosmos of tangible information that requires that a navigator devote his or her entire being to the craft. Such a devotion involves the full sensate, and not just the five commonly listed and popularly known of sight, sound, smell, taste, and touch, but the now over dozen and a half that cognitive scientists are identifying *and measuring* both as discrete forms and in combination with each other. These include the senses of danger, of timing, even of otherworldliness, that comprise part of the complex ways that humans

actually apprehend and humanly *instrumentalize* the world around them. Our not apprehending this instrumentality risks mystifying tradition, including the materiality of spirituality and other "intangible" values and ideas.





### The Tangibility of "the Craft" – material knowledge

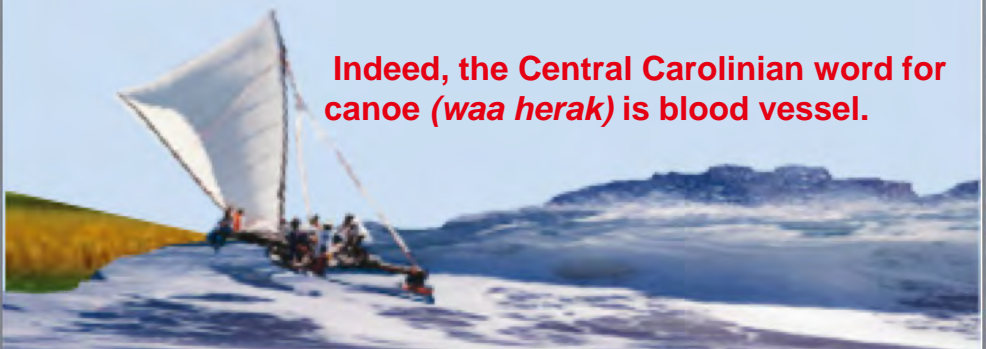
- a) the skilled and learned practice of discerning the meanings of the dancing boat – ie, the knowledge and skillsets that we recognize to be part of indigenous voyaging knowledge, knowledge also known in environmental sciences as **Traditional Ecological Knowledge, or TEK.**
- b) the physical craft itself, the engineered canoe as the embodiment of **Indigenous Technology or IT**
- a) the 'choreography' between TEK and IT

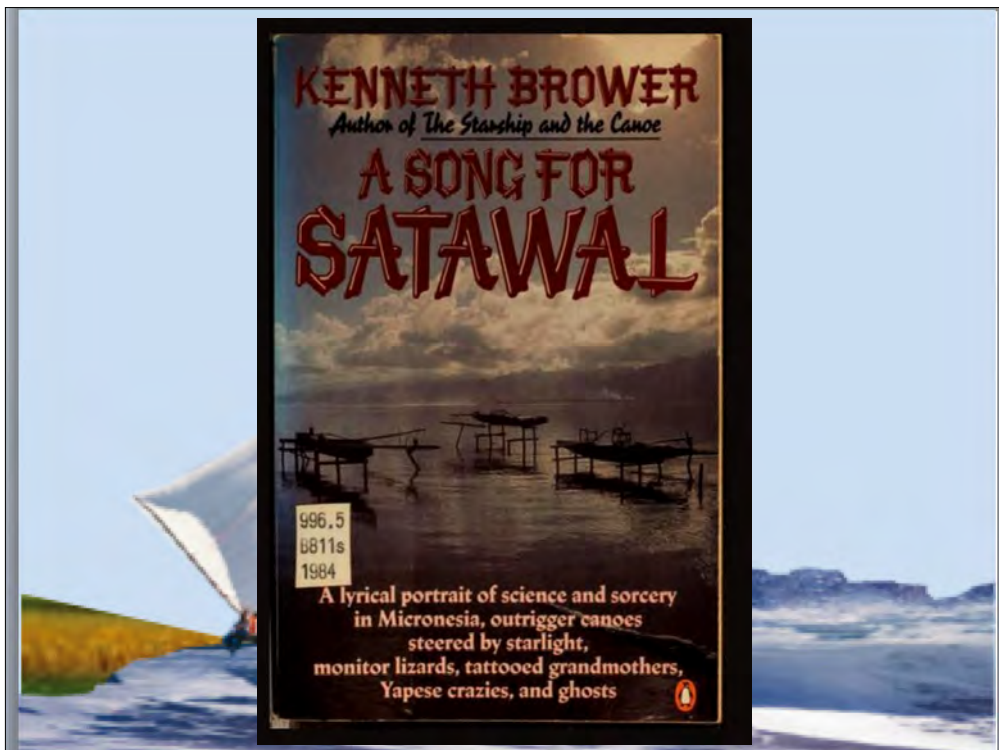
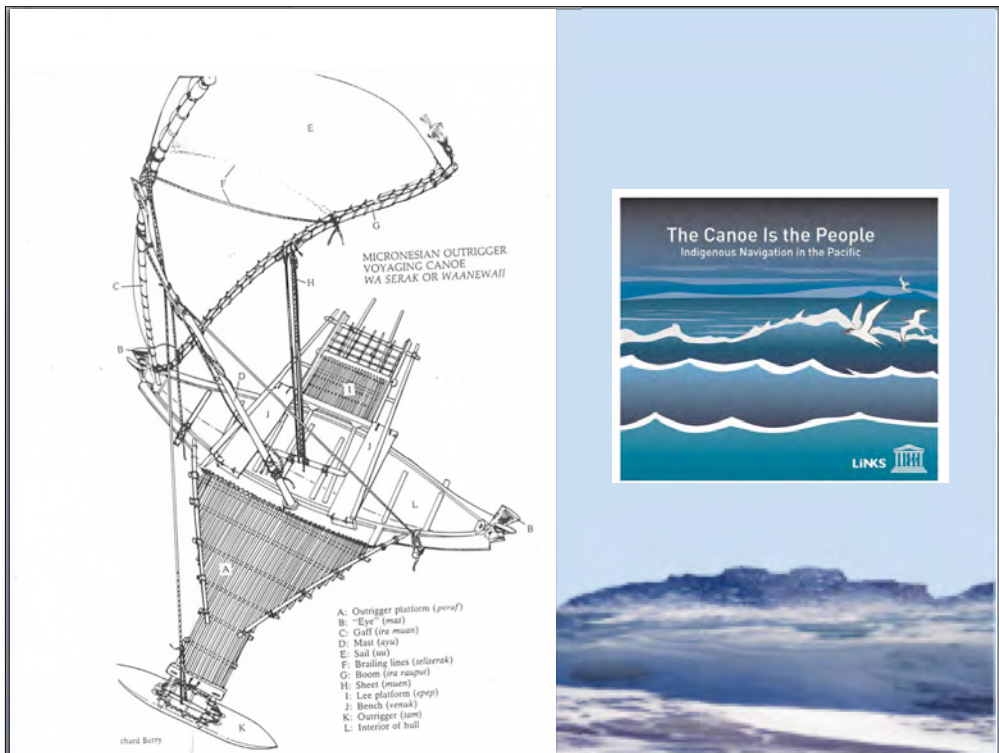


### Organic Expressions

Crafts as organs, organs as feelers, as sentient beings, beings as organic and animate objects that know: asymmetrical hulls represent gendered, divisions of labor, spars in the lateen sail and riggings idealize social harmony, the outrigger for social balance, the finer points of carving hull lines, literally embody humans and society: the mast (*au*) is a penis; engineered triangles, vaginal (*Olofat's "seat"*); the vertical spar is "male or man" (*rhurhu mwan*), the boom is "female or woman" (*rhurhu rhapwut*) as are the windward and leeward sides of the hull respectively.

**Indeed, the Central Carolinian word for canoe (*waa herak*) is blood vessel.**





### From Dancers to Computers in Loincloths

The visceral knowledge craft of paying close and skilled attention (**TEK**) to the behavior of the engineered physical craft (**IT**) also includes learned abilities in calculating multiple and often confusing variables and factors that one encounters in nature. Ken Brower observes in *Song for Satawal* that navigators are "computers in loin cloths."

As a living, organic, tradition in challenged survival, and in efforts to revitalize it across the Pacific, seafaring tradition is quintessentially everything but intangible. More: however under-acknowledged and under-investigated, there is in fact an undeniable dimension and requirement of profound viscerality associated with seafaring, and it is precisely this condition and requirement that makes the tradition so efficacious, so successful. So materially real. Canoes don't only have sensibilities (of course they have sentience!, they *are technologized sensibilities*).



**To Extreme Tangibility, and Beyond.** Seafaring's extreme tangibilities describe the ways by which traditional canoebuilding and navigation knowledge and practice feature and require fully embodied, total sensoried attention to the equally embodied and visceral interaction between human perception and the felt environmental impact upon specially engineered craft for the purposes of successful movement.

So vital and so significant is seafaring's extreme tangibility – so much rides on the craft in the double sense of the word -- that even those dimensions and characteristics that we might identify as its intangible elements can also be accounted for in remarkably material ways with supremely material consequences.

If, that is, we only learnt more about its lived practice and conceptual self-embodiments in relation to specific and changing localities and environmental conditions, including its changing social environments.



## Negotiating Heritage through *Tattoo Pilgrims*:

The Recontextualization of Traditional Tattoos in Contemporary Kalinga Society, North Luzon Philippines

Analyn SALVADOR-AMORES

University of the Philippines Baguio (Philippines)

What are the various and changing meanings ascribed to tattoos in the context of identity formation? How does tourism influence the intangible cultural heritage of local cultures? How are traditional tattoos recontextualized in the contemporary period? The recent exodus of tourists from foreign, local and diasporic Filipinos to a remote village in Buscalan, Kalinga north Luzon Philippines to be inked with *batok* (traditional tattoos) from Whang-ud, a renown 99-year old tattoo practitioner in a remote village in Buscalan, Kalinga north of Luzon Philippines have gained global attention and a controversial subject worldwide. The reinvention of *batok* changed the meaning and context of these traditional tattoos, just as have the motivations of people for embarking on long mountain treks like “*tattoo pilgrims*” to experience the pain of tattooing from Whang-ud. The steady flow of visitors trekking the village to get tattoos prompted Whang-ud to train young women as apprentice to tap ink on the bodies of tourists and the growing demand for tattoos. The *batok*, once formerly practiced in the confines of collective and place-based rituals have now been associated with contemporary tattooing practices as a form of individual expressions of identity, choice and fashion.

The popularity of *batok* can be attributed to the stature of Whang-ud, the rarity of her designs, and the hand-tap method of tattooing would validate the “authenticity” of the experience by urban and diasporic Filipinos, as well as foreign tourists. Originally, these *batok* were associated with the Igorots, the different ethnolinguistic groups in the Cordillera region. Today, the very same tattoos associated with headhunting as symbols of savagery that were criminalized during the American colonial period at the turn of the century, are now ostensibly part of the trend of modern tattoos. These tattoos are now appropriated as visible and permanent markers of Filipino identity. Noticeably, the “mass production” of these tattoos may have gained meaning in contemporary tattoo practices, but have lost the deeper symbolic associations of these tattoos including the absence of rituals performed on this once sacred and place-based practice. The pain, perforation of the skin, and permanence (embodied) to construct individual and social identities through appropriation of the *batok* resulted to the re-contextualization of the tattoos in the present. Analyzing the contemporary tattooing practice of the Kalinga, highlights the varied channels through which these practices today are negotiated, changed, contested, transformed or continues within the context of modernity.

## Negotiating Heritage through *Tattoo Pilgrims*: The Recontextualization of Traditional Tattoos in Contemporary Kalinga Society, North Luzon Philippines

Analyn Salvador-Amores, Ph.D.  
avsalvadoramores@up.edu.ph  
Department of Social Anthropology  
University of the Philippines Baguio  
PHILIPPINES

### NEGOTIATING HERITAGE THROUGH 'TATTOO PILGRIMS'

Part 1  
HOW IT USED TO BE

Traditional Kalinga Tattoos

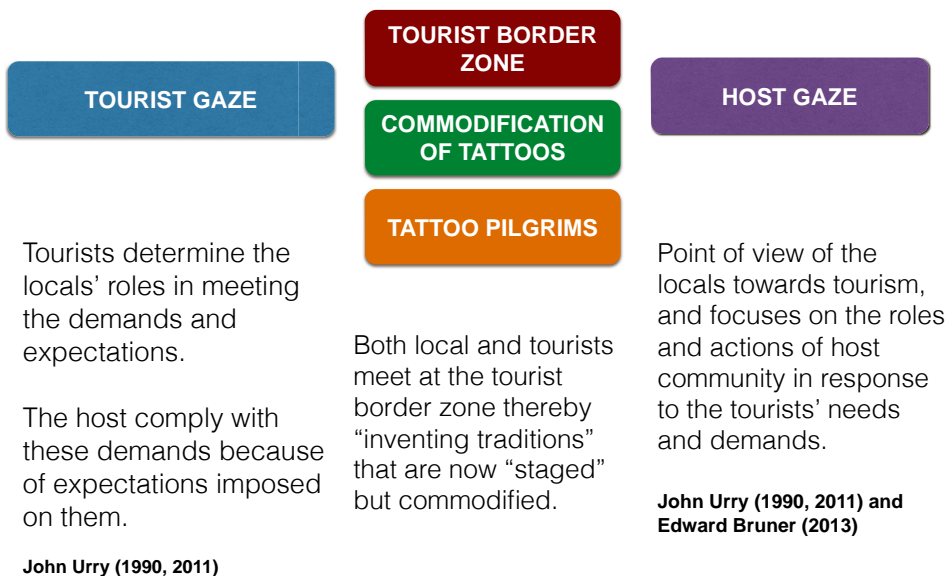
Part 2  
HOW THEY ARE NOW

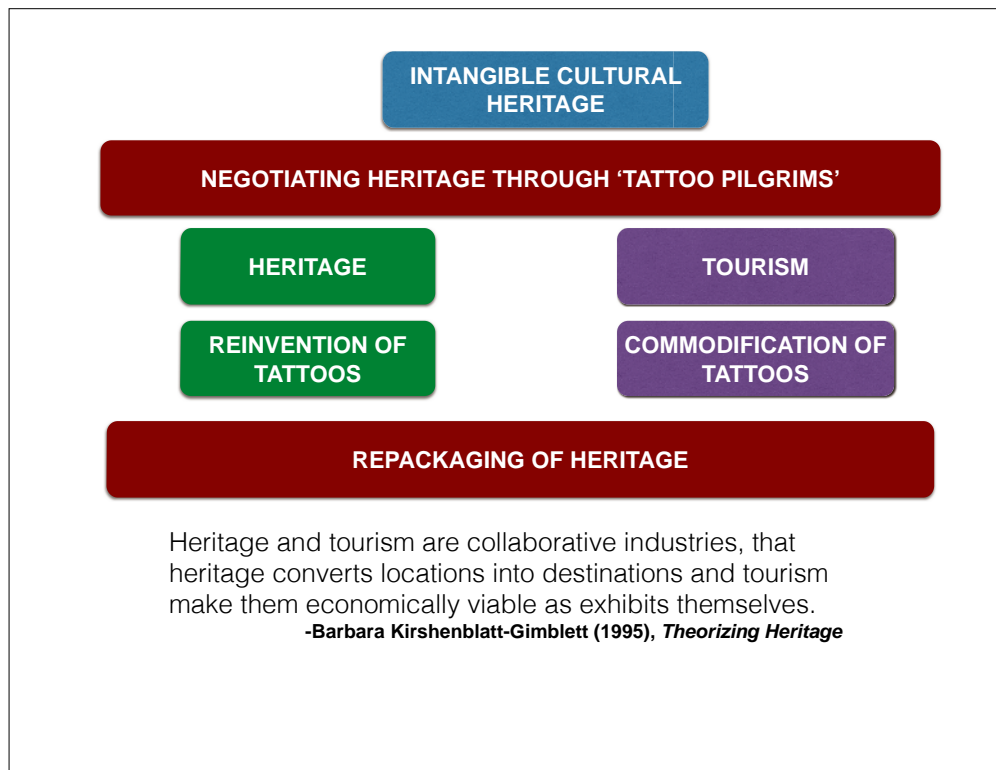
Commodification of  
Tattoos

### My queries:

- What are the various and changing meanings ascribed to tattoos in the context of identity formation?
- How does tourism influence the intangible cultural heritage of local cultures?
- How are traditional tattoos decontextualized in the contemporary period?

### Anthropological Lens





Tattooing, both its practice and design, has become a significant component of global popular culture and the focus of anthropological studies worldwide.

*Batok* or *batek* is the general term for the 'traditional' tattoos of the indigenous groups in the Philippine Cordillera, north of Luzon.



"Igorot girls, 1930s" photographed by E. Masferrer (Schiffmacher and Burkhard 2001: 30). Right: Photograph from the H.O. Beyer Collection



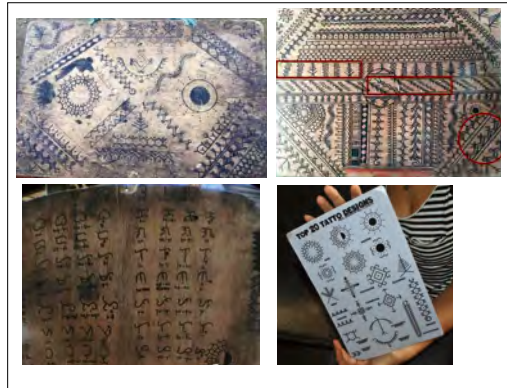
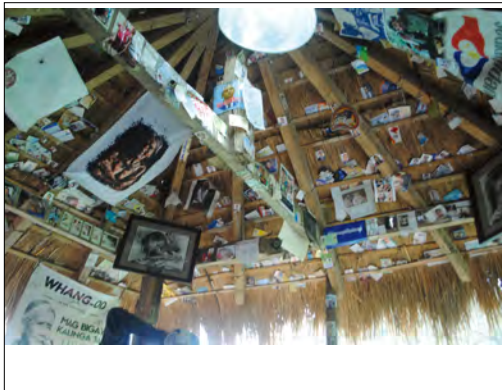



**'Tattoo Pilgrims':  
Tourist and the Host Gaze**

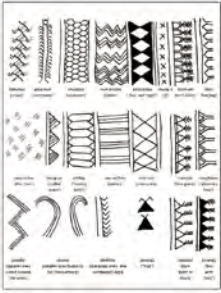


Photo courtesy of Earvin Pernias



Traditional tattoo patterns from my fieldnotes to the skin (Tapping Ink, Tattooing Identities, 2013).





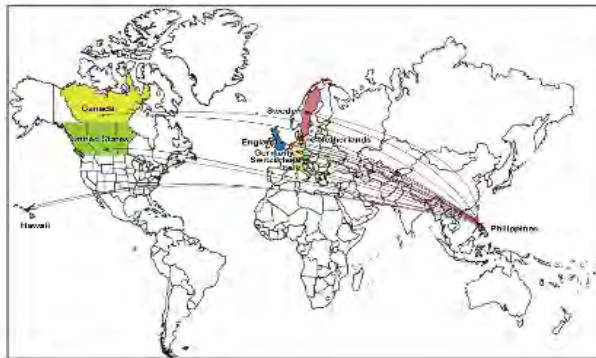
Female teenagers ages 12-14 are now tattooing in the village to accommodate high demand of tattoos by tourists visiting Buscalan.



## Tattoo Pilgrims: 'Repackaging Heritage'

### 2.2.2 Revival of Tattooing in and Beyond Kalinga

Figure 144: "Tourists" from different countries (e.g., Canada, North America, Hawaii and European countries such as England, Sweden, Italy, Germany, Netherlands and Switzerland) converge to a remote village in Busacan to get the "authentic tattoos." The "tourists" return to their home countries, and hence dispersing the traditional tattoos around the world. (World map modified by AV Salvador-Anzonar).



**KALINGA HERITAGE TATTOO**

2017  
OCTOBER

WORLD TRADE CENTER  
MUNICIPAL OFFICE  
PHILIPPINE TRADE  
TRAINING CENTER  
MALLANG

**MANILA FAME**  
CREATE  
Philippines

The Manila Fame Controversy, October 20-22, 2017

# Conclusion

- The coming of tattoo pilgrims in the village **opened new avenues of economic activities** for Whang-ud's community, as it catered to tourists needs.
- More than a vibrant new economy, it also **fosters heritage awareness for the tourists and locals** as they have been getting inked with the same tattoos that they abhorred 40 years ago from tattoos becoming a stigma to status; **and had become conscious of their ethnic identity and heritage.**
- Tattoos have become a **part of self-expression that have done their bit to erase the pejorative notion behind tattoos with new meanings; this reflects the demographic shift of tattooees;**
- Tattoo pilgrims created: **(1) a shifting economic landscape by tattoos as part of commodification and (2) at the same time reviving tattoos in the present, thereby repackaging notions of heritage.**

## Acknowledgements



Earvin Perias  
La Salle University - St Benilde



# *Session 2*

## **Defining Heritage Locally**

---

Today, it seems difficult for local communities to maintain cultural heritage without support from the outside, be it technical, financial, political, or moral. Under these circumstances, some communities are striving to remodel their activities conforming to the prevalent concept of the ICH and associated policies. The session focuses on the negotiation in which local communities engage both internally and with outside influences in appropriating the ICH concept.

*Chaired by TERADA Yoshitaka*

*Presenter 1. FUKUOKA Shota*

*Presenter 2. Mohd Anis MD NOR*

*Presenter 3. Don NILES*

## Tradition of Folk Performing Arts in Tokunoshima:

Practices under the Cultural Property Regime in Japan

FUKUOKA Shota

National Museum of Ethnology (Japan)

The concept of heritage regime (R. Bendix et al. 2012) has contributed to expand our understanding of intangible cultural heritage (ICH) as intersections of local, national and international governance of heritage. After the adoption of the Conventions concerning the world heritage and ICH, UNESCO centered heritage regimes were formed and has come to affect traditions of performing arts in many countries. Prior to the UNESCO Conventions, Japanese government implemented the Law for the Protection of Cultural Properties in 1950 and firmly established what might be termed a “cultural property regime.” Now the efforts of grafting cultural property regime with heritage regimes are being taken and the process also influences the changes of the concepts of cultural property or heritage in Japan.

Tokunoshima is an island in Southern Japan with population of around 24,000 people. In Inokawa settlement of the island, folk performing arts called *natsume-odori* is performed at the certain time after rice harvest, though they do not grow rice anymore following government’s policy. People in the community organize a preservation association with the aim to transmit the tradition of songs and dances of the community to the next generation. They meet twice a month to practice songs. They have made a document of lyrics of songs, recorded songs by elder people, and produced a gramophone record and CD. These activities which can be seen as a process of objectification are stimulated by the exploration of regional cultures by folklorists. *Natsume-odori* was designated as an “intangible folk cultural property” by Kagoshima prefecture in 2001.

Despite these efforts, the genre faces serious challenges mainly because of the decrease in population. Besides declining birth rate, one of the most critical issues in Japan, more than half of adolescents left the island for higher education and job opportunity. Japanese government introduces policies for revitalization of regional societies aiming at economical sustainability of regional societies. Cultural properties are also recognized as resources for that purpose. I will discuss how people in the community work out a strategy to safeguard their tradition responding to these situations.



Tradition of Folk Performing Arts in Tokunoshima:  
Practices under the Cultural Property Regime in Japan  
Fukuoka Shota (National Museum of Ethnology)

## intangible cultural heritage (ICH)

the concept of ICH spread with misunderstanding  
"what is on the representative list is ICH"

the concept helps us view traditions of different categories  
from an integrated perspective of ICH

ICH embodies cultural diversity and plays a certain role in  
maintaining a community

how can we re-contextualize ICH in a changing society?

## heritage regimes

heritage regimes emerged from the negotiation among different organizations and actors at international, national and local levels with competing priorities

## cultural property regime in Japan

Law for the Protection of Cultural Properties (1950)

“a cultural property regime” has been firmly established in Japan prior to heritage regimes

efforts to graft cultural property regime with heritage regimes are being made

## cultural property regime in Japan

a relatively long history of designation of cultural properties  
by the national and local government  
under the Law for the Protection of Cultural Properties

accumulation of published histories of municipalities nation-wide

usually some chapters are devoted to folklore, rituals, festivals, performing arts and so on

monumental book series of folk songs of Japan by NHK (Japan Broadcasting Corporation), from 1944 to 1980 (except Amami and Okinawa)

The book series contains lyrics and notations of folk songs region by region with commentary



## Tokunoshima

population of about 24,000 (over 50,000 in 1950s)

consists of three townships: Tokunoshima-cho (30 settlements), Isen-cho (17 settlements) and Amagi-cho (14 settlements)

keeps the highest birth rate in Japan, however, many adolescents leave the island for the opportunities of education and job

population transition in Tokunoshima-cho

age year	0-4	5-9	10-14	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50-54	55-59	60-64	65-69	70-74	75-79	80-84	85-90	90-
2015	575	595	602	444	209	396	533	700	603	562	762	929	938	776	559	566	596	500	313
2010	619	695	682	532	253	461	725	677	602	776	957	1004	813	591	633	738	678	403	251
2005	716	736	797	623	333	648	661	645	790	1021	1026	847	642	699	819	811	547	312	208
2000	703	824	947	693	432	569	571	770	981	1024	871	670	741	882	919	673	451	251	155
1995	843	1003	1080	708	367	495	755	1016	1017	875	671	775	924	982	759	599	402	243	126
1990	1065	1176	1230	833	317	718	1038	1086	893	700	781	941	1039	802	670	529	402	197	119
1985	1273	1302	1290	893	490	1005	1176	978	725	840	1027	1069	835	747	614	493	308	178	78

## the research organization on culture of Tokunoshima

formed in 1966 mainly by residents

They have actively published periodicals

*Research Notes on Tokunoshima* from 1968 to 1989 and  
*Bulletin* from 1972 to 2012

M (b.1948)

graduated from a university in Tokyo and returned to Inokawa settlement as an officer in a local post office  
an active member of the research organization

transcribed lyrics of *natsume-odori*, recorded performance by elder people and published a gramophone record (re-issued as a CD)

serves as a head of the Council for the Protection of Cultural Properties of Tokunoshima-cho, after retirement from the post office

### *natsume-odori*

dancing with singing of Inokawa settlement

danced in the event called *hamauri* (going down to the beach), which used to celebrate the rice harvest, though now almost no rice fields are left

after the feast at the beach, people visit houses in the settlement and sing and dance *natsume-odori* in their gardens until next morning

each family welcome the people with drink and food and sometimes provides towels

the change of social relationship in the settlement and the decrease in population cause the concern for transmission

the preservation association was organized by people in the settlement

### teaching *natsume odori* in elementary school

members of the preservation association teach songs and dances in cooperation with teachers

children dance *natsume odori* in school events including the athletic meet

the effort of the elementary school help children enjoy dancing in *natsume odori*

### schools as a site of negotiation

a municipality establishes and runs schools, teachers are civil servants of a prefecture, the cost of employment is provided by the national government and a prefecture

school can be regarded as a site of negotiation

various demands and restrictions, and also values from different standpoints are negotiated

### reorganization of schools

reorganization of schools is discussed in municipal assembly of Tokunoshima-cho because of the decreasing number of pupils

in Isen-cho, the mayor has promised not to reorganize schools in order to maintain tradition of each communities

a system of transmission needs to be reorganized accordingly

### reformulation of the cultural property regime

cultural properties and environment are proposed to be treated as a whole rather than taking care of each property separately

cultural properties are encouraged to be treated as resources to revitalize local societies

### strategy for transmitting *natsume odori*

teaching how to sing and dance to children in collaboration with teacher at elementary school

providing opportunities for children to experience enjoyment in *natsume odori*

- trying to involve children in performance

- reviving a custom to splash water to anyone passing by after *natsume odori*

conceiving of performance joined by people from several settlements

- creating a new style by accepting repertoire, style and language of other settlements

documenting performance

## audio-visual documentation of performing arts

audio-visual documentation of folk performing arts of Tokunoshima at 28 settlements by Minpaku, 2010-2016

the project was launched upon a request from people in Tokunoshima like M and carried out in collaboration with them

a system which enables people to utilize audio-visual documentation as a resource for transmitting the tradition is in the process of building

## **Defining Heritage Locally: Negotiating Malaysian Performance Traditions**

**Mohd Anis MD NOR**  
Nusantara Performing Arts Research Center (Malaysia)

Defining local intangible cultural heritage (ICH) or Heritage in general, in multi-cultural Malaysia is problematic if the blurring of indigenous and hybrid origins as reflected in the dichotomous discourses between autochthonous (native to the place where it is found) and/or allochthonous (originating in a place other than where it is found) performance traditions are not negotiated. The proclamation Malaysia's Heritage in the UNESCO's Representative list of the Intangible Cultural heritage of Humanity is a case in point.

The 2008 (originally proclaimed in 2005) Makyong traditional Malay theatre form, the ongoing nominations of Malay Pantun (oral traditional), Dondang Sayang (Hybrid social popular music ensemble) and backlog nomination of Wangkang Ceremony (Hokkien Chinese Malaysian) in 2018, are self-evident of the polemics in defining and negotiating local Heritage in Malaysia. An apparent conflict in accepting multiculturalism vis-à-vis solitary cultural hegemony in defining local Heritage remains unresolved without collaborative negotiation between local practitioners-communities and outside organizations (such as research institutes, NGOs and government agencies). Defining local Heritage is crucial to the efforts of reviving lost or threatened Heritage. This effort is both cooperative and conciliatory for the safeguarding of Malaysia ICH.

A case study on the revival of Malay Zapin (1994 - to date) that has yet to be nominated for UNESCO's ICH list, explores the processes in which Heritage is defined locally by the stakeholders in their efforts to preserve, invigorate and negotiate their Heritage that is re-contextualized through community-based activities. The multiple level negotiations by numerous stakeholders and cultural agencies/institutions within the cultural-landscape of Zapin practitioners/stakeholders demonstrate aspects of culture resilience in defining and appropriating the ICH concept without forgoing autochthonous and allochthonous features that gave the hybrid origin its indigeneity. This paper will elucidate the processes of negotiations in defining Heritage locally in their effort to safeguard Malaysian ICH.



## Malaysian Government's Definition of Heritage

- ◊ There are at least two variable definitions of Heritage in Malaysia, the official State Defined Heritage and a more porous public perception of Heritage, the former exclusively emphasizes autochthonous (native to the place where it is found) criteria, the latter inclusively takes into account both autochthonous and allochthonous (originating in a place other than where it is found) traditions.
- ◊ The official definition of Heritage by the Malaysian government by the Department of Cultural Heritage (DCH), Ministry of Tourism and Culture Malaysia, "*An Intangible Heritage is a field of Heritage that prioritizes and encompasses a 'Intangible' Heritage to be enjoyed by human senses through the means of human sensorial action or movement that can be seen, touched, felt, or heard when it is being performed in existence, which would have been void when the traditions are longer in practiced.*"
- ◊ The official definition, however, is selectively worded in congruent to the official National Culture Policy introduced in 1971, which emphasized an assimilation of multi-ethnic Malaysians into the Malay-based three principal guidelines for 'national culture', which reads as follows.
  - ◊ The National Culture must be based on the indigenous [Malay] culture
  - ◊ Suitable elements from the other cultures may be accepted as part of the national culture
  - ◊ Islam is an important component in the molding of the National Culture

## *Mak Yong* traditional dance theatre as "masterpiece of humanity"

- ◆ The 2005 (UNESCO) declaration of *Mak Yong* traditional dance theatre as "masterpiece of humanity" on the Representative List of the Intangible Cultural Heritage of Humanity (ICH) list is a case in point
- ◆ *Mak Yong*, claimed by experts as an ancient Malay theatre form combines acting, dancing, vocal and instrumental music, gestures and elaborate costumes; a performative combination that satisfies the three principal guidelines enshrined in the 'National Culture Policy'
- ◆ *Mak Yong* was performed as a royal theatre under the direct patronage of the Kelantan Sultanate until the 1920s
- ◆ Revived in 1970s through Seri Temenggong Group in Kelantan under the charge of *Kahijah Awang*, primadona and scion of *Mak Yong* artistic forebears
- ◆ *Mak Yong* was promoted by the Malaysian government and proclaimed as an Intangible Cultural Heritage by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) in 2005, as a bid to save it from extinction

## *Mak Yong* Contested

- ◆ However, there is a bigger problem facing *Mak Yong* as an uncontested Heritage within the praxis of Malaysia's National Culture Policy.
- ◆ The refusal of the Islamist party PAS that rules the State of Kelantan to lift a ban on public performances of *Mak Yong* since 1998 demonstrates Kelantan Government's adamant overruling of the Federal Government's definition of Heritage
- ◆ The recognized conventions of Today's *Mak Yong* with pre-Islamic elements, continue to be the state's rationale for the ban of *Mak Yong* in Kelantan. Without the lifting of the ban, *Mak Yong* could not be ratified.
- ◆ *Mak Yong*'s contested right of existence in Kelantan in spite of attaining the "Masterpieces of the Oral and Intangible Heritage of Humanity" in 2005 reflects the tenuousness of the "national" definition of Heritage that precludes autochthonous elements external to the National Culture Policy.
- ◆ Perhaps the problems of defining Heritage could be unraveled if the definition is more embracing and inclusive, enabling submissions that are both autochthonous (native to the place where it is found) and/or allochthonous (originating in a place other than where it is found) without compelling the National Cultural Policy, which has no locus standi or the right to decide.

## Defining Heritage Locally

- ❖ Opinion amongst supporters of intangible cultural heritage worthy of submission to UNESCO that it does not necessarily subscribe to the three principal guidelines of 'national culture' but bespeaks of multicultural legacy that would innovatively empower and advocate cultural and linguistic diversities through the multiple levels of negotiation between various actors/stakeholders of Malaysian intangible cultural heritage
- ❖ At present, there are the two ongoing nominations and one backlog nomination to the Representative List of the Intangible Cultural Heritage of Humanity (ICH) i.e. *Pantun*, Malay oral tradition and *Dondang Sayang*, the former consists of quatrains which employ an abab rhyme scheme, the latter is a love ballad, originated in Malacca around the fifteenth century. The third is a backlog nomination on *Wangkang*, a ceremony to send off wandering ghosts or evil spirits in burning barge (*Wangkang*) at the fifteenth and last day of Chinese New Year Chinese in Malacca
- ❖ Between the three new nominations, *Pantun* is autochthonous, *Dondang Sayang* is both autochthonous and allochthonous, while *Wangkang* is completely allochthonous. In this context, the last two nominations may not fit into the category of the national culture definition of Heritage in the way *Mak Yong* had.

## *Zapin*

- ❖ Apart from the three nominations, there are many other intangible cultural Heritage that have been practiced and empowered by Malaysians for generations, which are equally important or perhaps more perceptible for the ICH nominations but may not have sufficient political or financial support internally or with outside influence to collaboratively negotiate urgency for lost or threatened culture.
- ❖ *Zapin* is an example of allochthonous-autochthonous tradition that has not been nominated into the Representative List of the Intangible Cultural Heritage of Humanity (ICH), in spite of its imminence to Islamic-Malay culture that the National Culture Policy aspires and being a 'living' tradition that has stood the challenge of time from the fifteenth century to the present time
- ❖ As a specific case, this paper will look at Malay *Zapin* (*Zapin Melayu*) to examine how Heritage is defined locally



## Constructing Heritage: From Allochthonous to Autochthonous Traditions

- ◆ Malay Zapin has an allochthonous (originating in a place other than where it is found) origin from *zaffin* dance and music of the Hadhrami Arabs from Wadi Hadhramaut (Arabic: حضرموت Hadramawt) in Central and Southeast Yemen. The earlier migration of Hadhrami Arabs to Malaya, Singapore and Indonesia from the fifteenth century to the large-scale Hadhrami migration in the early nineteenth century to the Indian Ocean and beyond, including Southeast Asia (Ho 2006) brought *Zaffin*, a music and dance form that is exclusively performed and practiced by the Hadhrami Arabs; *Takhmis* and *Qasida* (religious music), a metric composition of a sung poem in Arabic poetry philosophizing and religious matters to the Malay Peninsula, Singapore and throughout the islands of Indonesia.
- ◆ From an allochthonous origin, Malays in the Peninsular Malaysia created the Malay *Zapin* from the Arab *Zaffin* as a hybrid form, which signifies respect and admiration to the Hadhrami Arabs or *Sayyeds* in particular. The Malays in Malaysia had adapted and developed the nuances of Islamic-Arabic *Zaffin* by creating their own pseudo-Arabic expressions through Malay *Zapin*, an example of hybridity and syncreticity par excellence (Mohd Anis Md Nor, 2011, pp. 42-43).

## *Zapin* music

- ◆ *Zapin* music, which usually accompanies the *Zapin* dance is played in three different sections; the *Taksim*, an improvised solo played by a single *Ud* or *Gambus* (lute) player; the melodic section with *Kopak*, a loud rhythmic *Marwas* drumming patterns in interlocking style; and *Wainab* or *Tahim*, which forms the coda for a piece to end that utilizes an extension of the main melodic phrase and the loud *Kopak* drumming pattern (Mohd Anis Md Nor, 2004: 128-130). The divisional units or sections in the *Zapin* music have become generic in peninsula Malaysia.
- ◆ *Taksim* is derived from the Turco-Arabic word "*taqsim*," which means "division" or "sectionalization" of an improvisational musical form for a solo instrument, which depends largely on the musician's individual ability to perform to a given central tone of a *maqam*. Musically, it is in free rhythm.

## Zapin Dance

- ◆ The musical sections of *Zapin* music correspond with the sections of the dance performance. *Zapin* performers enter the dance area in a single file or in double rows before sitting in front of the audience or the 'Ud or *Gambus* player (lute) as a salutation to the musical prelude or *Taksim*, played by a single *Gambus* (lute) player.
- ◆ This is to be followed by the linear formation of *Zapin* performers who dance facing one another while repeating dance motifs while tracing a recurring forward and backward floor plan, interrupted with a series of skips and squatting positions, which is also known as the *Kopak*. At the end of each performance the dancers perform jumping and squatting dance motifs to the accompaniment of relatively faster drumbeats in the form of the *Wainab*.
- ◆ As an autochthonous tradition, Malay *Zapin* aptly reminds practitioners of its empathy of being a Malay derivative (Melayu) as opposed to the exclusivity of *Zaffin* for being a property of Hadhrami descendants. The constructed Malay-ness is permeated by extrinsic and intrinsic signifiers of the Malay *Weltanschauung*, which give different meanings to the beholders. *Zapin* is extrinsically a performative display of dance and music invented to the nuances of Malay-Islamic aesthetics from an Arabic derived tradition commonly performed to celebrate weddings or social events. Intrinsically, *Zapin* contains *Sufistic* (mystical movement) structured movement and music systems associated with the spiritual path or 'way' of the *Sharia'at* (tariqa or tarikat) of self knowledge that leads to a knowledge of God (Mohd Anis Md Nor, 2013).



## Play-Performance: *Main Lagu & Main Zapin*

- ◇ Musicking and performing Malay *Zapin*'s structured movement system is a play-performance that could be participated by all: a recreational product rather than a process. Thus, the realm of musicking or *Main Lagu* and performing Malay *Zapin*'s structured movement system or *Main Zapin* involves the sharing of space that is brought to life by the interaction of community members who are both performers and spectators.
- ◇ To perform Malay *Zapin* is akin to "playing a game," in other words, musicking (*Main Lagu*) and dancing (*Main Zapin*) are part of playing the *Zapin* game. The game/play-performance is a specific concept that verbalizes the meaning of musicking and performing a structured movement system overstretching the boundaries of music and dance as understood in common parlance. It is within these contexts that the concept of play-performance or *bermain* is to be understood for the purpose of sourcing and identifying the artistic idioms that have shaped and challenged the Malay *Zapin* repertoires. In this sense, Malay *Zapin* involves the sharing of space that is brought to life by the interaction of community members who are both performers and spectators (Mohd Anis Md Nor, 2001, p. 238). Unlike the Hadhrami *Zaffin*, which is exclusive to members belonging to a common forefather (*bani*), Malay *Zapin* engages all members of the community within a village or hamlet to be part of the community ensemble.

## Heritage Conclude I

- ◇ Defining heritage locally in Malaysia should be privileged to the beholders of Malaysian intangible cultures, performatives or artefacts. In the context of this paper, national or official definition of heritage by the State may not necessarily concur with the perceptions of heritage or *warisan* of practitioners nor should it be delegated to "dying" art forms without possible lifeline to an extant existence. *Mak Yong*, Malaysia's only declared "masterpiece of humanity" on the Representative List of the Intangible Cultural Heritage of Humanity (ICH) list that awaits ratification by UNESCO is politically challenged by the State-wide banning of "ancient" Malay dance-theatre form by the Kelantan Islamist government since 1998. The local communities in Kelantan are unable to maintain their cultural heritage without support from their local government in spite of *Mak Yong* being perpetuated as national cultural heritage by the Federal government. Limited technical, financial and moral support from the central government to engage Kelantanese people have prevented collaborative negotiation between local communities and outside organizations (such as museums, archives, research institutes, NGOs and government agencies) in their effort to safeguard ICH. Under these circumstances, heritage should not be defined solely by the State but by the communities who are engaged internally and externally in keeping their performative or artefactual traditions alive.

## Heritage Conclude II

- ◆ Contrary to current condition confronting *Mak Yong*, the Malay *Zapin* went through intensive revival program in the early 1990s supported by the local government in the provincial state of Johor, the birth place of Malay *Zapin*. Through the concerted efforts of the Johor Heritage Foundation under the aegis of Johor's Chief Minister's office, the Malay *Zapin* or referred to as *Zapin Johor* (Johor *Zapin*) became immensely popular with Johor's younger generation spreading its influence throughout Malaysia triggering similar revivals in other provincial states. The revival program was rhizomic and people centric, privileging master-teachers to share their performative knowledge with communities living around their villages, giving great sense of pride and ownership of a long-lost history and memory of a living tradition.
- ◆ Prior to the well-structured and fully revival program, the *Johor Zapin* was only practiced by small pockets of practitioners in villages amongst extended family members of the master-teachers. The surge towards musicking *Zapin*, noticeable from the mid-1990s to the 2000s throughout the state of Johor, signifies a resurgence of a living tradition diachronically and synchronically, transforming *Zapin* from a near extinct to an extant and contemporaneous living tradition. However, this provincial revival affecting a large number of people in Johor was not reciprocated by the Ministry of Tourism, Culture and Arts Malaysia.
- ◆ The political will power was limited to the government of Johor and its agencies. By the middle of 2000s, the popularity of *Zapin* spread beyond the provincial state of Johor to Indonesia and Singapore with the introduction of the *International Zapin Festival* in Johor privileging showcased performances of traditional *Zapin* from Malaysia and its neighboring countries.

## Heritage Conclude III

- ◆ It became obvious there was no stopping to the resurgence of Malay *Zapin* in spite of the cold reception from the Federal government. The efficacious revival of Malay *Zapin* in Johor has become synonymous with rhizomic remodelling of revival activities conforming to the prevalent concept of Heritage. Yet Malay *Zapin*, which has more than 500 years of history has yet to be nominated as a "masterpiece of humanity" on the Representative List of the Intangible Cultural Heritage of Humanity (ICH). The Malay *Zapin* that is regarded as Heritage by the people of Johor has yet to be accepted as one of Malaysia's national heritage by Department of Cultural Heritage (DCH), Ministry of Tourism and Culture Malaysia, in the way *Mak Yong*, a provincial dance theatre from Kelantan, was nominated to the Representative List of the Intangible Cultural Heritage of Humanity (ICH) in spite of the latter's questionable survival as an extant tradition due to political banning in the land of its birth. Arboreal definition of Heritage by the State does not promise long-term survival of intangible cultural heritage, it has to be rhizomic and organic.
- ◆ Allochthonous traditions such as the *Wangkang* procession, allochthonous and autochthonous traditions such as *Dondang Sayang* and *Zapin* or the autochthonous *Pantun*, should be given equal footing and recognition as Heritage by the State without exclusively emphasizing autochthonous conditions. The case of Malay *Zapin* shows Heritage being rhizomically defined by the local populace as an unbroken tradition of performative lineages by families and practitioners in various locations in peninsula Malaysia. Musicking or *Main Lagu* and performing Malay *Zapin*'s structured movement system or *Main Zapin* involves the sharing of space that is brought to life by the interaction of community members who are both performers and spectators. To the beholders of Malay *Zapin*, their living tradition is a Heritage that their forefathers had autochthonously invented from an allochthonous Hadramawt performative tradition.

## Reference

- ◆ Ho, Engseng (2006) *The Graves of Tarim: Genealogy and Mobility across the Indian Ocean*. Berkeley and Los Angeles: University of California Press.
- ◆ Mohd Anis Md Nor (2013) Zapin-Melayu in Johor: Constructing Malay-ness from the Body, Music and Dance of Hadhramaut," in the *Proceedings of the 2nd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*: 149-154. Edited by Mohd Anis Md Nor, Patricia Matusky, Tan Sooi Beng, Jacqueline-Pugh Kitingan & Felicidad Prudente, assisted by Hanafi Hussin. Manila: Philippine Women's University.
- ◆ Mohd Anis Md Nor (2011) Eclecticism and Syncretic Traditions: The Making of Malay Folk Dance," in Mohd Anis Md Nor and Burridge, Stephanie (ed.) *Sharing Identities: Celebrating Dance in Malaysia*. New Delhi: Routledge, 37-55.
- ◆ Mohd Anis Md Nor (2004) "Zapin." In Matusky, Patricia and Tan Sooi Beng. *The Music of Malaysia: The Classical, Folk and Syncretic Traditions*. SOAS Musicology Series, Hampshire and Burlington: Ashgate, 127-136.
- ◆ Mohd Anis Md Nor (2001) "Dancing on the Proscenium: Re-constructing, Revitalizing and Appropriating Malay Folk Dances." *Proceedings of the 21st Symposium of the ICTM Study Group on Ethnochoreology*. Elsie Ivancich Zagreb, et al., ed. Croatia: Institute of Ethnology and Folklore Research, 238-243.

## Celebrating Cultural Heritage without ICH Involvement:

### Papua New Guinea Successes and Challenges

Don NILES

Institute of Papua New Guinea Studies (Papua New Guinea)

In 2008, Papua New Guinea ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Since then, cultural mapping pilot projects have been undertaken in two regions of the country—Southern (2009) and New Guinea Islands (2011)— and two more were planned. In spite of this, 'ICH' remains a rather unknown term to most people in the country.

Perhaps not surprisingly for a country boasting tremendous cultural diversity, respect for ancestral traditions and a commitment to safeguard and transmit these 'noble traditions' are proclaimed in the Papua New Guinea Constitution (1975). Consequently, cultural heritage and its maintenance have been of concern to the government long before the ICH Convention. This has resulted in documentation and dissemination programmes, the establishment cultural research institutions and associated archives, and the general promotion and sponsorship of cultural activities. In some cases, the latter have indeed resulted in cultural performances that attempt to meet outside expectations, rather than continue ancestral forms.

In recent years, however, such attitudes celebrating cultural diversity have faced tremendous challenges as the result of religious extremism that sees tradition as impeding the development of the nation, a financial crisis that has resulted in government support for cultural activities being cut by more than 75%, and a competition between two National Commissions for UNESCO that has hindered, rather than encouraged, submissions by local communities and other cultural bodies to that organisation.

My presentation will overview this situation, including suggestions on promoting the successes and attempting to resolve the challenges.

## Celebrating Cultural Heritage without ICH Involvement: Papua New Guinea Successes and Challenges

*"Negotiating Intangible Cultural Heritage,"  
organised by the National Museum of Ethnology, IRCI, and  
the Agency for Cultural Affairs  
National Museum of Ethnology in Osaka, Japan  
29 November – 1 December 2017*

Don Niles  
Institute of Papua New Guinea Studies



## ICH and PNG

**2003:** UNESCO *Convention for the  
Safeguarding of the Intangible  
Cultural Heritage*

**2008:** Papua New Guinea ratifies the  
*UNESCO Convention*

**2009, 2011:** ICH cultural mapping in  
Papua New Guinea by National  
Cultural Commission



## Recording of PNG music, from 1898



## Music out of the past

GERMAN Ambassador Mr Bruno Spengler presented 50 reels of historic PNG music to the Institute of Papua New Guinea Studies' Music Department in Port Moresby yesterday.

German ethnologists, linguists, medical doctors and missionaries who visited or lived in the country between 1904 and 1939 recorded the music on wax cylinders, now kept in the Ethnomusicology Division of the Anthropological Museum in West Berlin.

It has been transferred to tape to be returned to PNG.

Institute director Jacob Simet said the songs and music were mainly from the Momase and Islands regions, with a few from the Southern and Highlands regions. Because of their great age, the recordings contained some types of music which might no longer be performed in the country.

In exchange for the historic recordings, the institute has given the German museum a similar number of tapes of Gulf and Western Provinces music, recorded in 1980.



Culture Secretary Jean Kekedo receives the tapes, and one of the wax cylinders used to make the historic recordings, from German Ambassador Mr Bruno Spengler — Picture by HARRY KOM-BEGA.



□ Head of the IPNG's music department Mr Don Niles pointing out the features of the cylinder recording in hand.

## Recordings are returned

Recordings of Papua New Guinean music by Germans have survived two world wars and returned home after a seven-year attempt to retrieve them.

The recording initially made on a fragile metal cylinder about the size of a toilet paper holder were made between 1904 and 1939, and held two minutes of music on each separate cylinder.

While they are not the first recordings of PNG music, many musical forms and instruments recorded are no longer found in the country.

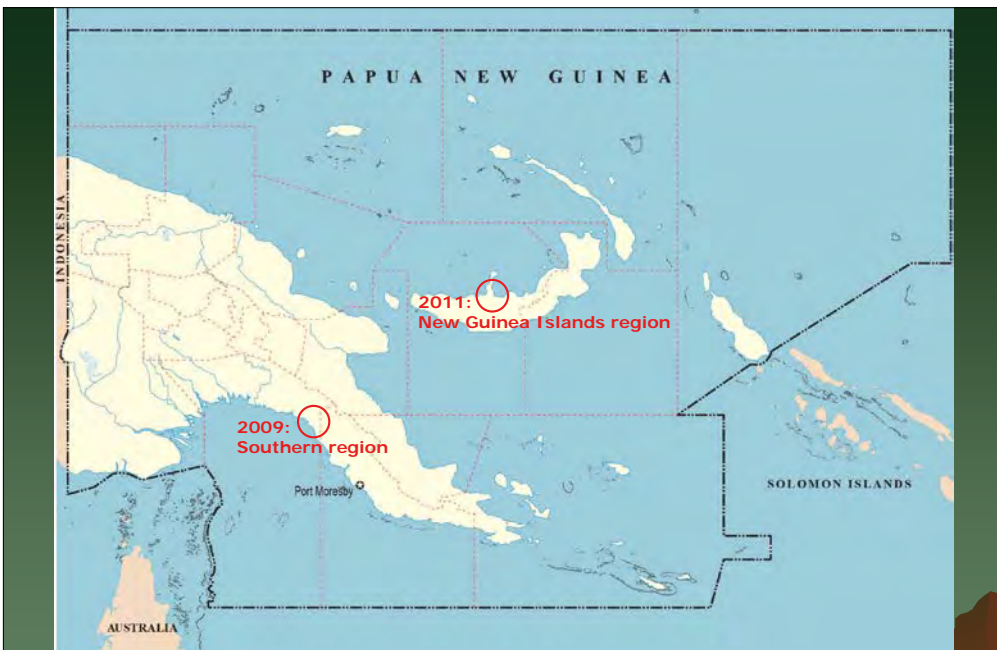
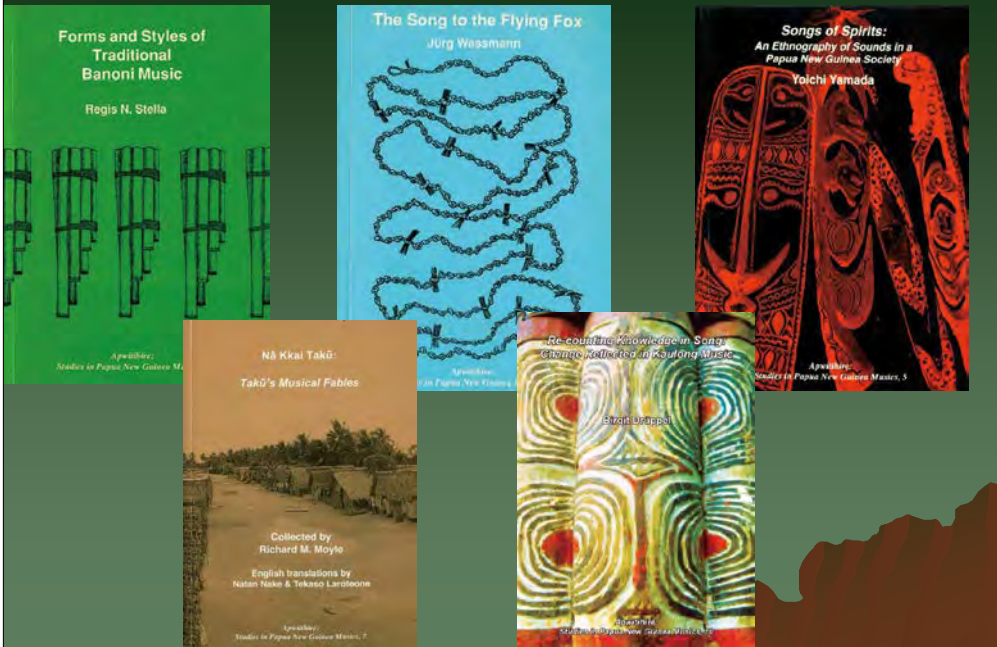
Head of the Institute of PNG Studies Music Department, Mr Don Niles said it took seven years for the department to

Formal presentation of early PNG recordings from Berlin by German ambassador, 1987





# Local PNG Music Publications



Two ICH cultural mapping pilot projects



Naomi Faik-Simet taking video during cultural mapping in Hoskins, 2011



26 November 2013: removal of carved lintel (above) from PNG Parliament building

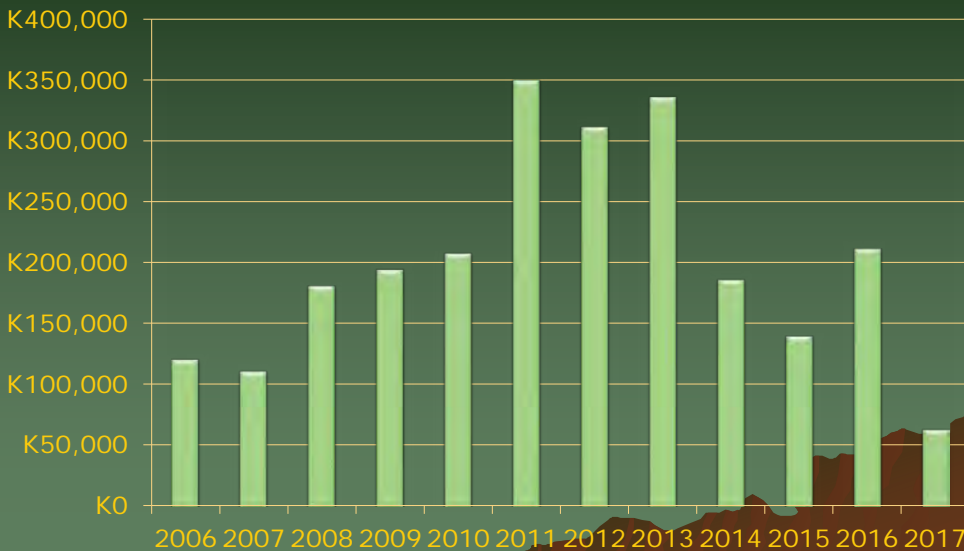




Label of 'cultural terrorist' on those attempting to destroy traditional culture

## Decrease in government support for ICH activities

IPNGS funding





## Traditions at new venues: 2014 Madang Show, Madang Province

**Be in again**  
**Goroka Show**  
**PIKININI FESTIVAL featuring PIKININI SINGSING GROUPS**  
Friday 15th September

Saturday 16th & Sunday 17th  
**SPECIAL EVENTS**

- \* 150 SINGING GROUPS
- \* GREASY POLES FOR MEN & WOMEN
- \* GREASY PIGS FOR MEN & WOMEN
- \* TRADITIONAL TARGET SHOOTING
- \* PILLOW FIGHT FOR KIDS
- \* PONY RIDES
- \* PINATA KIDS
- \* TAG OF WAR (KIDS & ADULTS)
- \* EGG & SPOON RACE FOR KIDS
- \* SKYDIVING
- \* FLORICULTURE
- \* BILLUM COMPETITION
- \* CANE SWALLOWING
- \* STRING BAND
- \* LOCAL TALENTS
- \* BODY BUILDING DISPLAYS
- \* JACK SPADE the Magician

\* AMPHITHEATRE featuring HLP CREW, R. SUMEN XTRAS, MARIANNA MASANI & LEONARD KAWA  
\* INDEPENDENCE SHOW BALL ON SATURDAY NIGHT  
\* FIREWORKS DISPLAY ON SUNDAY NIGHT

**GATE FEES**  
Friday 15th September 2017  
4-13 Years (Free Entry)  
Adults (K10.00)

Saturday 16th & Sunday 17th  
Adults (K10.00)  
Children (K5.00)

\* Come and celebrate PNG's 42nd Independence at the **Goroka Show!**  
\* THE RUGBY WORLD CUP TROPHY WILL BE ON DISPLAY AT THE GOROKA SHOW WITH PHOTO OPPORTUNITY WITH THE TROPHY FOR FANS SO BRING YOUR FAMILIES TO BE PART OF THIS GREAT EVENT.  
\* PROUDLY BROUGHT TO YOU BY THE EH PROVINCIAL GOVERNMENT UNDER THE OFFICE OF GOVERNOR HON. PETER NUMU and NAMING RIGHTS SPONSOR: NATIONAL GAMING CONTROL BOARD

For more information please, call our Goroka Office on  
Phone # (675) 532 2044 or Email: gorokashow2014@gmail.com

Ad for 2017  
Goroka  
Show:  
reinterpreting  
'tradition'

## PNG & ICH: Conclusions

- ICH materials have long been collected in Papua New Guinea, well before 'ICH', as a UNESCO concept, existed
- 1974: government institutions, including IPNGS, established to collect, preserve, and promote cultural heritage
- 2008: Papua New Guinea ratifies the UNESCO *Convention on ICH*, but with little real effect

## PNG & ICH: Conclusions

- PNG has the archives and the resources to undertake focussed research on ICH, but they largely remain untapped
- PNG must decide on one UNESCO National Commission and develop programmes that build on present resources, rather than ignore them
- Community involvement is essential to guide such projects from inception to completion

# Session 3

## Collaboration and Intervention

---

ICH is a concept introduced to local communities from the outside and external organisations have played pivotal roles in concretising the concept in local contexts. Building on the issues discussed in Session 2, this session examines the nature of the relationship between local communities and external organisations (such as archives, research institutes, NGOs and governmental agencies), which can be placed in the continuum of collaboration and intervention.

*Chaired by FUKUOKA Shota*

*Presenter 1. M.D. Muthukumaraswamy*

*Presenter 2. Verne DE LA PEÑA*

*Presenter 3. TERADA Yoshitaka*

## Empowering Communities through Archives and Narratives of Heritage

M. D. Muthukumaraswamy  
National Folklore Support Centre (India)

National Folklore Support Centre (NFSC) established six digital community folklore archives for fragile and disadvantaged communities in six locations in India between 2007 and 2012, and this presentation is about one archive NFSC built for Narikuravar, popularly known as a nomadic gypsy community of Tamilnadu. I present this as a case study for understanding the dynamics of collaborative ethnography, the relationship between digital visual archives and the narratives of heritage, and the socially empowering means of language, lore and crafts. Before NFSC's engagement with the Narikuravar community, many sociological studies pointed out that the discrimination against the Narikuravar community by the larger Tamil society is due to their unhygienic habits, illiteracy, odd language, perceived criminal behaviour, and their adamant refusal to integrate into the mainstream society despite governmental efforts. The negative stereotyping of Narikuravars had also been abounding in mass media with popular films and mass magazines casting them as backward, underdeveloped, poor, and subjects of ridicule. NFSC's initial hypotheses and efforts to connect the prestigious Tamil traditional literary genres of Kuravanchi with the community and thereby build the prestige of the community in the eyes of the larger Tamil society failed since there was no evidence to relate Kuravanchi literary genres to the lore of Narikurvar. Similarly, NFSC's endeavours to see possible cultural connections between the Romani people and Narikuravar did not yield any results and the Narikurvar could not relate to Romani music or the documentaries made on their lives. As the community archive established inside a Narikuravar settlement was growing in its holdings, the materials documented through collaborative efforts pointed towards a different cultural universe. First of all, the clan and kinship structures of the Narikurvars and their religious rites and rituals exhibited close affinities with the warrior castes of Rajasthan and Gujarat. Their oral ballad of origin myths revealed many facets of their history of they being the warriors and medicine men in the northern armies that invaded the southern part of India. Their ballads also unveiled that the Tamil Narikuravars are the descendants of the disbanded and abandoned armies of the past. Their hunting habits are not the remnants of the hunters and the gatherer's tribe but a readjusted vocation of an abandoned army. The Narikuravar language, Vaagri-boli, is a Creole of Rajasthani, Gujarati, Hindi, Tamil and English. Learning from the new findings and the documentation, NFSC focused on rewriting the social history of Narikuravars, presenting the material culture of the community, and creating a multilingual dictionary for Vaagriboli. A new narrative of heritage for the Tamil Narikuravar community emerged with the publications of Vaagriboli dictionary, the social history of Narikuravars and material culture displaying the skills of Narikuravar men and women



especially the talents of Narikuravar women in jewellery making. When NFSC distributed the Vaagriboli multilingual dictionary to all the schools near the Narikuravar settlements all over Tamilnadu, and the other two books and CDs to all the community elders it did not have any dramatic effects. When NFSC handed over the archive to the community elders and withdrew from the project in 2013, there were few signs of the community representing its heritage to themselves and the world outside. In the past four years, however, there has been a considerable reduction in the dropout rate of Narikuravar children from schools; there have been new entrepreneurial efforts by Narikuravar women to set up jewellery shops, and the Narikuravar elders spoke to the media and the government resulting in the Tamilnadu government setting up a Tamilnadu Narikuravar Welfare board.



---

## Empowering Communities through archives and narratives of heritage

M.D.Muthukumaraswamy  
Director

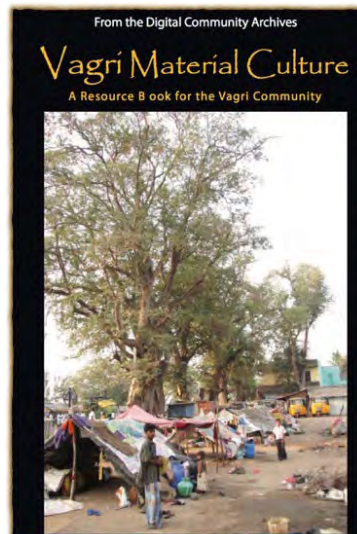
National Folklore Support Centre, No , 508, Fifth Floor, Kaveri Complex,  
96 Nungambakkam High Road, Chennai 600032, India

[muthu@indianfolklore.org](mailto:muthu@indianfolklore.org)

---

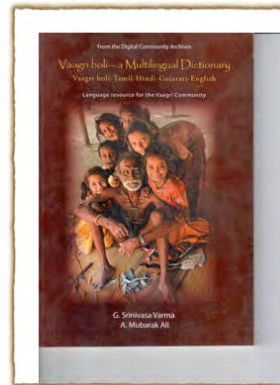
## Introduction to Digital Community Archives

Folklore archives -often thought of as the dusty preserves of scholars, eccentrics, and governments become different avatars altogether if they are constructed, shared, housed, and kept retrievable within the native contexts of the communities. As community spaces, folklore archives shelter possibilities to influence and shape the social histories of communities, aid self reflexivity, and propel economic development.



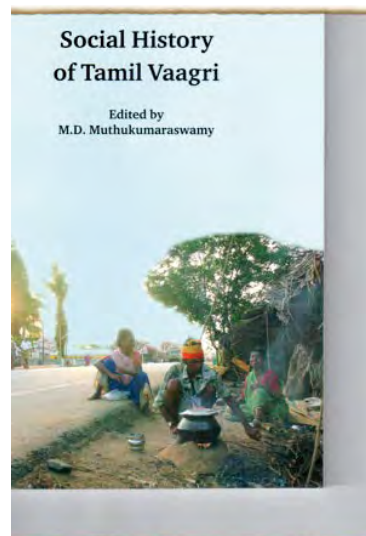
## Aiding self empowerment

- ◆ The digital community archives intend to uncover, collate, and organise a range of forms of traditional knowledge with a view to enabling respective communities to understand such knowledge as important cultural capital in a larger process of self-empowerment.



## Participatory research

- ◆ Knowledge is conceived as an asset owned by the community.
- ◆ A community archive so imagined evolves tools and processes through the participatory design.
- ◆ The challenge is to arrive at a system whereby the community and the facilitators take into account and resolve culturally differentiated understanding of what constitutes a record for the archive, its description and usage.



## I. Documentation

- ◆ The choices for the materials to be documented need to be arrived at through community consensus.
- ◆ At least two versions of the same folklore item needs to be documented.
- ◆ Visual literacy workshops with the communities need to be conducted prior to the use of photography and video.
- ◆ There should be a negotiation between the insiders and the outsiders on the comprehensibility of the documentation proposed and undertaken.
- ◆ Members of the community need to participate in the documentation as fair and equal partners.
- ◆ The integrity of the documented information needs to be verified with diverse groups inside the community. Even contradictory and opposing voices need to be recorded.

## II. Description and archiving of documented materials

- ◆ The digital records need to be described in the native languages of the communities.
- ◆ Language documentation needs to be an integral part of archive building processes.
- ◆ Publication of multi lingual dictionaries need to be undertaken and their usages should be explained to the communities.
- ◆ The relations in the 'relational database' of the archives need to follow the sensorial and everyday experiences of the insiders. This point is the key to the establishment of community archives and we have not fully achieved this goal yet.
- ◆ Use of computer aided tools such as visual thesaurus and mind mapping should be used for arriving at the experiential relation between the documented materials.

### III. Interpreting documents

- ◆ Repeated projection of documented materials to the communities should be the chief method for interpreting the documented materials.
- ◆ Stray and other meta folklore emerging out of the responses to the documented materials need to be in turn, documented.
- ◆ Structured interviews and questionnaires should be avoided. Intimate conversations carried over a fairly long period should be used for interpreting the archival records.

### IV. Public Dissemination

- ◆ Archival materials should be collected together as community resources before they can be circulated back to the communities.
- ◆ Whether it is an edited video, or photo album the processes of editing, describing, and the methods of dissemination should have the participation of the community members.
- ◆ The dissemination through the online channels and other media outlets should aim towards carving out a cultural space for the communities.
- ◆ The primary audience for archival material should be the communities themselves.

## Vagri Community archive

- ◆ Fieldwork among forty settlements



## Historical subjugation

Nagri are one of the most subjugated sections of Indian society. They have been victims of historical dislocation, compelled to search for unconventional occupations.



Vagri are one of the most subjugated sections of Indian society. They have been victims of historical dislocation, compelled to search for unconventional occupations.

## Historical truth

Not nomadic tribes but  
abandoned warriors



They were once the warriors of Chatrapati Shivaji, a great Maratha ruler. After his defeat at the hands of Muslim invaders, the warriors (Vagri) were captured as slaves. At one point of time, they escaped and fled towards southern States.



They speak Vagriboli among themselves, an Indo-Aryan dialect which is a mixture of Gujarathi and Marathi. Very few are multilinguals, and speak Hindi, Kannada, Telugu, and a few other languages. The legend is that they became *Shukari* (hunter) due to the curse of goddess Sita.

## Occupation

The occupational structure of the community has radically shifted over the years. Traditionally, they were hunters and petty mobile traders in public places. The settled life has opened up a wide range of new occupational choices. Now they are involved in government service, private employment, running small business, wage earning in construction sector, agriculture labour, and other activities.



Many symbiotic nomad communities have socio-economic interactions with settled people. The Vagri symbiosis is different. Though spatially isolated into their settlements, their economic activity is mixed and supported by settled people. Thus, they enjoy an autonomous economic system. Here, D. Vijayan, Manamathi settlement, selling tender palmira.



## Status of women

- ◆ Craft traditions
- ◆ Indigenous knowledge system - medicine



Unlike their neighbouring caste Hindus, Vagri have no gender-segregation or hierarchical familial relationships. Women have clear spheres of responsibility and influence. They don't feel subservient and "oppressed".



As among other poorer communities, Vagri women, too, have dual roles: they engage in domestic tasks, not just those confined to the four walls of the house, and also in income-generating tasks like making and selling goods. Here, Kuttimani sells her goods at Chidambaram bus station.



Women selling beads and other petty goods in rural areas have to work very hard for a living. The uncertainty of the sales and income pose serious challenges to a life on the margins. Vagri women contribute considerably to the food supply and personally take part in all extra-domestic activities.





Vagri cut the branches, roots and tubers into pieces and make them into bundles.

Indigenous knowledge systems are the key to their ethnomedical practices, which are unknown to wider society. Their autonomous and indigenous medical knowledge is the key to their empowerment and development. Earning through healing practices is better than other modes of subsistence.

Besides these practices, in some cases they also use other techniques such as counseling, massage, rituals, prayers or warding off evil spirits.

K. Ganesan, Odugathur, Vellore district, venting-off evil sprits afflicting J. Shanti.



## Narikuravas granted Scheduled Tribes status



PTI

CHENNAI, SEPTEMBER 28, 2013 15:39 IST

UPDATED: DECEMBER 17, 2016 04:45 IST

SHARE ARTICLE [f](#) [t](#) [r](#) [e](#) [m](#) [p](#) PRINT [A](#) | [A](#) | [A](#)



## Return and Transfer:

### Music Intervention Initiatives at the UP Center for Ethnomusicology

Verne DE LA PEÑA

UP Center for Ethnomusicology (Philippines)

Established in 1997, the University of the Philippines (UP) Center for Ethnomusicology is a center for music research with material collections on the music cultures in the Philippines, Southeast Asia and representative areas from other continents. Its core holding, the Jose Maceda Collection is comprised of archival materials including sound recordings, field notes, video, film, photographs and musical instruments put together by Dr. Maceda and his associates since 1953. Recognizing the precious value of these materials, UNESCO inscribed it in its Memory of the World Register in the year 2007. In this presentation I discuss the new endeavour towards community engagement and empowerment that the leadership of the center has decided to pursue as illustrated in two projects – an ongoing music repatriation initiative and a proposed community-based documentation venture.

The music repatriation program dubbed ReCollection aims to reintroduce recordings from the collection back to the communities where they were collected from, some as far back as the 1950s, by distributing special limited edition CDs to various sectors in the community. The project allows the communities to reconnect with voices, sounds and memories, at the same time giving opportunities for present day researchers collect new data, thus ReCollection. The project has so far been successfully implemented in the municipalities of Sagada and Bontoc in the Mountain Province and in Kabayan, Benguet.

Scheduled for implementation in 2018, the proposed Adimayku Music Documentation Center intends to train and assist a local cultural organization in Hingyon, Ifugao to conduct music research and archiving in their own locality. The Adimayku Association is actively involved in the preservation of Ifugao music, dance and narratives through training and performance. The venture aims to transfer skills and resources from academic experts and national cultural agencies, thus empowering the cultural community towards self-determination and ownership.

## Return and Transfer: Music intervention initiatives at the UP Center for Ethnomusicology (a brief ethnography of ethnographers)

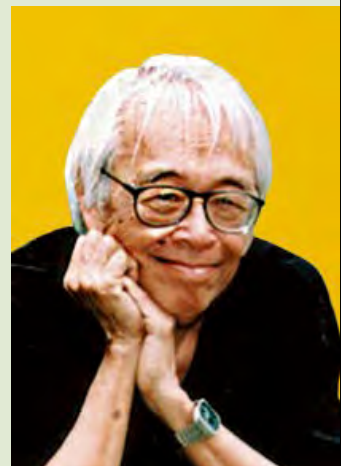
Verne de la Peña, PhD  
UP Center for Ethnomusicology

International Symposium: Negotiating Intangible Heritage  
29 November to 1 December 2017  
National Museum of Ethnology, Osaka, Japan



### 1. Establishment

In 1997, the Board of Regents of the University of the Philippines established the UP Center for Ethnomusicology to house the research data and related materials collected by **Jose Maceda** and his researchers beginning in the 1950s.





## UP Center for Ethnomusicology

- to develop, organize, manage, and conduct music research with focus on the development of new theories of music composition, distribution of music instruments, and recognition of fundamentals binding the "musics" of Asia and the relationship of languages to music structure;
- to serve as a source of teaching and research materials and to house all musical instruments;
- to publish and openly disseminate research of the Center;
- to conduct dialogues, trainings, conferences, and other fora related to its primary functions;
- to obtain and manage funds contributed by public and private persons and entities.

Thus, we can say that the Center was created and run by academics in the service of academia.

## 2. Reorganization

After the passing of Maceda in 2004, the post of Director of the Center was taken by **Ramon P. Santos**, another composer, ethnomusicologist and National Artist. Santos immediately instituted reforms beginning with the restructuring of the organization.

Santos initiated the inventory of the accumulated holdings that included books, field notes, recordings, artifacts and various paper documents as well as personal memorabilia. True to the original configuration of the Center as conceived by Maceda, these materials were kept together to form a unitary, integrated collection.



## The Jose Maceda Collection

- 2,500 hours of field audio recording,
- some 421 containers of field notes and around 800 containers of related paper documents,
- 10,000 photographs and
- 1,000 musical instruments.





In 2007, the Jose Maceda Collection, gained international recognition by virtue of its inscription into the **UNESCO Memory of the World Registry**.

## Digitization Project

in 2007, the digitization project began through the generous financial support provided by the National Commission for Culture and the Arts, the Office of the Chancellor of UP Diliman and Phonogrammarchiv - Austrian Academy of Science. This was completed in 2014.



### 3. REDIRECTION

With a restructured and rejuvenated Center, along with the completion of the digitization of its holdings, high priority was then shifted towards the reactivation of research activities. As research agenda, the UPCE implemented a plan to revisit the sites where Maceda and his co-researchers conducted data gathering from the 1950s with the primary objective of investigating the retention or change that has transpired in the music cultures concerned after the passage of several decades.

### Repatriation Program

- An important component of this re-visitation involves the repatriation of musical recordings to the communities where these were originally gathered from.
- Dubbed the **ReCollection Project** in reference to the remembrance of old voices and sounds of the community as well as the gathering of new data to update information stored in the archives.

## Repatriation

In 2013, the Center began to repatriate some of its earliest field recordings in its archives. These comprised of some 44 tracks of vocal and instrumental music of the Kankanay in the municipalities of Sagada and Bontoc in Mountain Province, Northern Luzon recorded in 1954 by Lester Brooks and in 1956 by Jose Maceda.



The Center prepared a special limited edition DVD compilation of these tracks and distributed these to various sectors in the community including the Mayor's office, schools, the community museum and descendants of the recorded performers. Sessions were organized where culture bearers and experts in the community were asked to listen to the tracks and comment on these. Following Ruth Stone's method of "feedback interview" (Stone 2013), these sessions yielded information relating to the current status of traditional music in the site.



## Kabayan, Benguet

The repatriation of recordings and data gathering continued with ReCollection 2016 held in the municipality of Kabayan in Benguet Province, Northern Luzon. This time, a total of 82 tracks of music of the Ibaloi people were compiled from recordings made by Maceda in 1961 and by Santos in 1987.



## Shift in the concept of conservation

The ReCollection Project, with its key component of repatriation, signals a fundamental shift in the Center's model for cultural conservation. Where before, the Center took on the role of custodian of endangered cultural artifacts within a safe haven, the Center now recognizes its role in reconnecting these artifacts with their source communities. In essence, this constitutes an expansion of the conservation process from the preservation of objects to the fostering of attitudes and behaviour towards the maintenance of cultural practices.

## Community-Based Music Documentation Center

Presently, the Center is laying down the groundwork for a task that shifts the view of conservation even further: the direct involvement of the community as the primary researchers, archivists and conservateurs of their own endangered cultural practices. UPCE envisions the establishment of a Community-Based Music Documentation Center in Ifugao, Northern Luzon.

## CONCLUSION

- The devotion and determination of a scholar to systematically document the music cultures of an entire county resulted in the establishment of a center mandated to safeguard the assemblage of research data, which will eventually be recognized for its invaluable contribution not only to national patrimony but as a legacy to all humanity.
- Because of its vulnerability, not only from the ravages of nature and time but from the instability and capricious nature of academia itself, the preservation of this distinguished collection became the overriding preoccupation of the institution.
- Today, the institution attempts at a more proactive conservation of music cultures by acknowledging the rights of culture bearers and communities and recognizing the centrality of their role as primary stakeholders in sustaining cultural heritage.

## Drumming and Marginalized Community:

### Museum Documentation of a Cultural Heritage in the Making

TERADA Yoshitaka

National Museum of Ethnology (Japan)

*Taiko* (or *wadaiko*) is a relatively new genre of communal drumming in Japan, which traces its origin to the 1950s. It has since become one of the most frequently performed musical genres, with thousands of groups actively engaged in performance. In contrast to the limelight which the genre and performers have enjoyed in this “Taiko boom” (Bender 2012), the drum makers who support the genre have been discriminated against due to the profession’s affiliation with the marginalized *buraku* (or *hisabetsu-buraku*) community.

The young people of the *buraku* community in Osaka began performing *taiko* in the 1980s to foreground the social and cultural contributions of drum makers and other *buraku* populations throughout Japanese history. *Taiko* has become a powerful venue to assert their historical contributions and to raise awareness in human rights issues in general, providing an effective alternative to the more confrontational movement in the past. It has also become an activity performed with the intent to overcome divisions within the community.

Minpaku has audiovisually documented the formation and activities of the first *buraku* group, Ikari (“Rage”), focusing on the experiences and emotions of its members, particularly the negotiation between the professed objectives of the group and individual experiences of marginalization. The film, based on this documentation, has been screened for various audiences to create venues for interaction- within the community, with other marginalized groups, and with the general public. The public nature and perceived neutrality of museums can be utilized strategically to create a pathway between marginalized communities and the general public.

In this presentation, I focus on performing arts among a marginalized community which are not yet perceived as a cultural heritage but are increasingly viewed by the community as holding significance to its continuation. While it is unknown if this genre will be regarded as a cultural heritage in the future, I argue that an involved and continuous collaboration with the community in documenting their activities provide an opportunity to investigate the process of heritization as it evolves.



## 1. Taiko

### Definitions

- 1) A generic term for drum
- 2) A group drumming style developed since the 1950s; one of the most widely practiced genres of performing arts today; Late 1960s: introduced to North America

Thousands of *taiko* groups in Japan; also in North America, South America, Europe, Asia

## 2. Buraku community in Osaka

- Buraku < Hisabetsu Buraku  
    "discriminated against community"
- *Eta* ('filth abundant'), *hinin* ('non-human')
- Engaged in occupations involving killing and death considered ritually polluting (butchering, grave digging, execution, tanning, corpse processing etc.)
- Naniwa, Osaka: Known as a center of leather trade and drum making for 300 years

## Historical highlights

- Feudal class system during the Edo Period
- 1871 Emancipation Edict (*Kaihorei*)
- 1922 National Levelers Association (*Zenkoku Suiheisha*)
- 1955 Buraku Liberation League (*Buraku Kaiho Domei*)

## Contemporary forms of discrimination

- Marriage
- Employment
  - \*background check through private investigating agencies
  - 1976 'Buraku Community List' Incident
  - 1998 Another major discriminatory hiring practices reported (1,400 companies)
- Graffiti, internet propaganda

## 3. Establishment of Ikari

- Ikari ("anger" or "rage"): established in 1987 ; based in Buraku community in Naniwa (BLL Naniwa Chapter)
- Objectives: to highlight the contribution of *taiko* makers, to oppose Buraku discrimination and to raise human rights awareness
- No playing style, composition, performance practice inherited from the past

## 4. Emotions of the marginalized

- Complex and deep-rooted
- Importance of documenting emotions behind performance
- *Taiko* as a venue for cross-generational transmission
- Language as abstract approximation of complex emotions
- Elders' reaction to Ikari performances

## 5. Filmmaking

- The film, *Angry Drummers: A Taiko Group from Osaka, Japan* (2010, 85 minutes)
- Free style interviews with no rigid structure or prearranged direction
- Narratives: focus on includes bodily movements facial expressions, tone of voice
- A gap between the founding generation of a performing group and the succeeding generations who are attracted to the what was already created by the first generation
- To recreate the aura

## 6. Post-production applications: Making connections

Frequently invited to political gathering, but few performance opportunities for the general public

- to connect minority groups cross-culturally who use music making for social change
- to provide a venue for interaction between various sectors of a society
- to increase awareness about social justice in a non-threatening setting

### 2015 UK Taiko Festival film screening prior to performance





## 7. Final thoughts and questions

- How do we place newly established genres of performing arts by marginalized communities (such as taiko in the Buraku communities) in the context of heritage narratives?

**"Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also **contemporary rural and urban practices in which diverse cultural groups take part.**" (from the UNESCO official website)

- How should museums (including researchers working therein) deal with the multitude of social and political problems faced by the community they work with, when those very conditions constitute the reason for, or determines the contour of their performative activities?
- Should we be committed to their problems and issues and if so what should be the nature of our involvement?



# *Session* 4

## **Museum and Revival of Culture**

---

The continuation of intangible heritage can be severely threatened by political upheavals and natural disasters. Effects of westernisation and globalisation may also create additional difficulties. Among organisations working toward reviving or reinvigorating lost or attenuated local heritage, this session prioritises the museums and examines their collaborative efforts with local communities.

*Chaired by OHNUKI Misako*

*Presenter 1. Graeme WERE*

*Presenter 2. SAITO Reiko*

*Presenter 3. XIAO Mei*

# Digital Technologies, Museums, and Community Engagement:

## A Melanesian Case Study

Graeme WERE

University of Queensland (Australia)

Digital technologies have revolutionised our engagement with the past. Rapid advances in imaging technologies have significantly reshaped museum and heritage experience. Digital graphics and virtual environments are now everyday media used for interpreting artefacts, sites and documents. The 'recoding' of the museum, as Parry (2007) calls it, promotes new knowledge of museum collections, objects and dispersed assemblages, and also fosters new ways of transmitting intangible heritage.

This paper examines the way digital technologies have influenced the production of intangible heritage using the case study of a partnership between a community in New Ireland, Papua New Guinea and two museums in Queensland, Australia. The goal of the project was to employ digital technologies to provide remote access for New Ireland community members to virtually handle relevant 3D digital objects which were physically located in Australia. The aim was to support the sustainability and revival of traditional funerary carving skills using a participatory design methodology which involved community workshops, focus groups, and museum visits between project staff and partners in order to develop a local tool to access museum collections.

This paper discusses the development and outcomes of this project, including issues and opportunities involved in utilizing digital technologies in Melanesia. It focuses on the way the digital technology was engaged by the New Ireland community and lessons for future digital projects in the region.



## Digital technologies, museums, and community engagement: a Melanesian case study

Graeme Were  
University of Queensland  
[g.were@uq.edu.au](mailto:g.were@uq.edu.au)

## *Kastom*: cultural revivalism





# Prototype



00481  
00482

Texture  
 Size  
 Camera Light

Size: 100%

Mask - Manager

This will be a very short description of the object being viewed.

## Testing and development



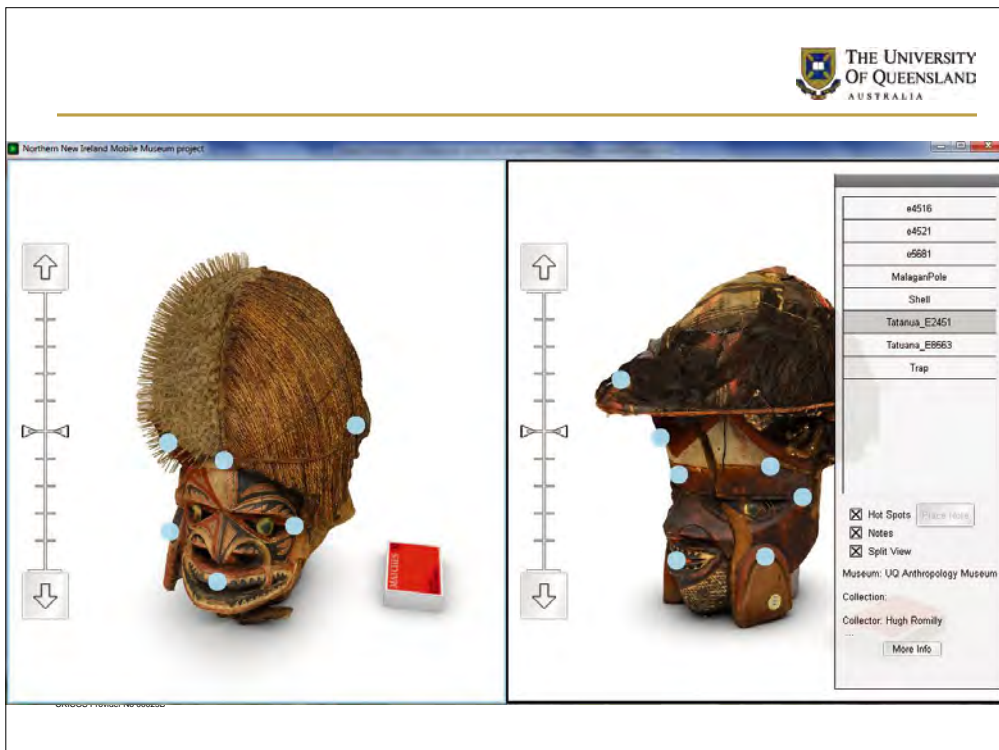
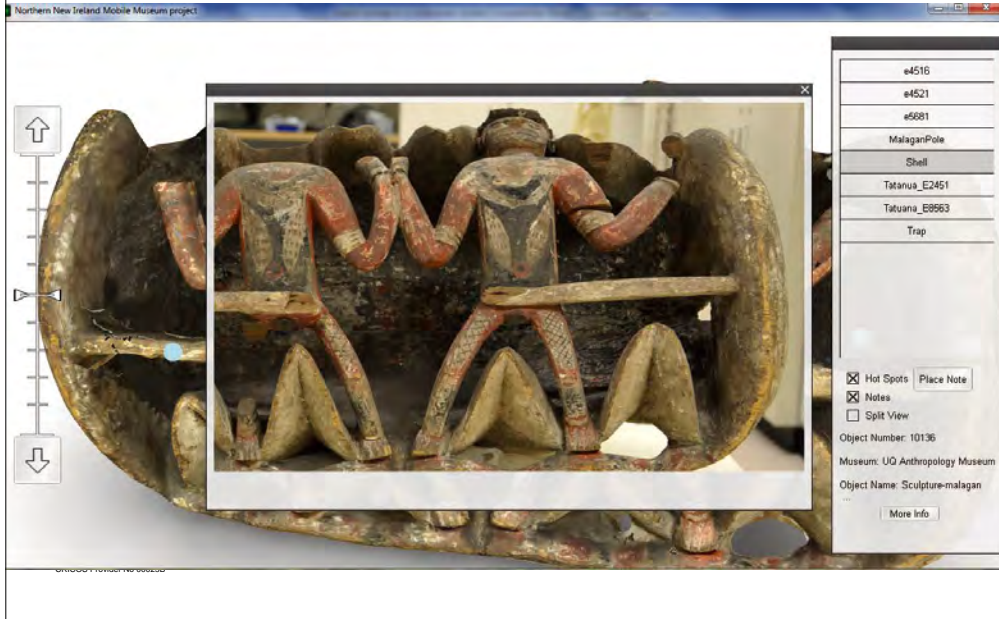
CRICOS Provider No 00025B

## Consultation workshops



CRICOS Provider No 00025B

# Digital platform





## Selecting objects



CRICOS Provider No 00025B



CRICOS Provider No 00025B

## Poxai



CRICOS Provider No 00025B

## Digital return



CRICOS Provider No 00025B

## Community empowerment?



## Museum and Revival of the Ainu Culture

SAITO Reiko

National Museum of Ethnology (Japan)

Ainu people have been enthusiastic about revival of their traditional culture during the last 20 or 30 years. In the 1980s, the consciousness that they send out their culture themselves to Japan society increased.

The Ainu are an indigenous people who have lived in Hokkaido, the northern part of Honshu Japan, the Kurile Islands, and southern Sakhalin. But now they are primarily in Hokkaido. They developed cultures adapted to each of those environments. Ainu history is that of interactions with neighboring peoples. Domination by the Tokugawa *Shogunate* during the Edo period, and assimilation during the Meiji period led to discrimination against the Ainu. Their lifestyles, language, and beliefs have been affected by a policy of Japanization. Disadvantaged in Japanese society, the Ainu have nonetheless worked to improve their status and put great effort into preserving Ainu culture. With the support of the international indigenous rights movement, a law, commonly known as the Act on the Promotion of Ainu Culture, was passed in 1997. In 2008, the Japanese Diet passed a resolution officially recognizing the Ainu as an indigenous people.

Now Ainu people continue to honor their traditions and to create a new and distinct culture. I will introduce their cultural activities which were done in relation to museums. National Museum of Ethnology (Minpaku) is carrying out two projects under an agreement with the Ainu Association of Hokkaido, a public interest incorporation. One is an implementation of the *Kamuynomi* rite. *Kamuynomi* is an Ainu word meaning 'prayer to the deity'. By implementing the rite, the Museum aims to ensure proper storage of its Ainu collection and handing down of this traditional rite to future generations. Since 2007, local federation of the Ainu Association of Hokkaido have given public performances of traditional Ainu dance together with the *Kamuynomi* prayer ceremony.

The other project is to host traditional artisans sent by the Ainu Association, as visiting researchers to study crafts and arts. It has helped the Museum to further improve its academic research and collection on Ainu culture, and is also expected to promote the Ainu culture. Besides, we also renewed our exhibition of "the Ainu culture" last year in collaboration with the Ainu people.

# Museum and Revival of the Ainu culture



Reiko SAITO (National Museum of Ethnology)

## Distribution of Ainu people (19th century)



## NME and Ainu Association of Hokkaido



(L) *kamuy nomi* :

a rite of Ainu people to offer prayer to deity

(R) Hosting some Ainu artisans as visiting researchers

## *kamuy nomi*





Traditional dishes for the rite 2015



Traditional dance 2015



Renewal of exhibit 2016



Renewal of exhibit 2016





Renewal of exhibit 2016



*kamuyunomi* for new exhibition  
2016.6.16

## Practicing Engaged Ethnomusicology in Museums and Archives: The Revival of Han Opera and Mongolian Epics as Examples

XIAO Mei

Shanghai Conservatory of Music (China)

As a teacher of ethnomusicology in a conservatory, I was asked by a student a challenging question after a short-term fieldwork into the countryside. She asked, “If we cannot help but watch the skills of our objects gradually being eliminated by the society, is that not similar to watching a goldfish dying in a suffocating fishbowl without saving it?”

Indeed, anthropology or ethnomusicology does have a traditional requirement of its practitioners to obey the principle of “neutral values” in their observation. However, as various risks and uncertainties including political authorities, social turbulences, and cultural conflicts emerge alongside the development of society, the academic ethics of objectively non-intervention are clearly challenged. What contributions can we make to the culture bearers on whom the success of our research depends? Is our role merely data collector and publisher of the outcome? How can we benefit our objects, especially those in weaker positions, while broadening the horizons of our science, making the culture bearers active interveners of cultural continuation and protection just as we are?

The concerns of this paper start from the “engaged anthropology” proposed by Michael Herzfeld. The museums’ and archives’ function of intermediary between institutions, culture bearers, and scholars to contribute to the practical possibilities of sustainable development of communal intangible cultural heritage on the moral basis of “engagement and participant” through the introduction and analysis of two actual cases. They are called the “fascinating Chu tunes and melodies: Collection of Han opera artifacts” held by Hubei Provincial Museum in 2015, and “Revival of Mongolian Khorchin Epics” from 2003 until now by audiovisual archive of the “courier station for Musical Culture Transmission on the Steppe” in Inner Mongolia College of Arts.

International Symposium "Negotiating Intangible Cultural Heritage" ( 29<sup>th</sup> Nov. - 1<sup>st</sup> Dec.)

## Practice Engaged Ethnomusicology in Museums and Archives: the Revival of Han Opera and Mongolian Epics as Examples

**Xiao Mei**

Shanghai Conservatory of Music

If we cannot help but watch the skills of our the communities we research gradually being eliminated by society, is that not similar to watching a goldfish suffocating in fishbowl without saving it?

— — a student of Shanghai Conservatory



Neutral values **OR** Intervention Contribution



### Case I.

### ‘Fascinating *Chu* (楚) tunes and *Han* (汉) Melodies’:

Exhibitions of *Han Ju* (opera, 汉剧) at the Hubei Provincial Museum

- The earliest mention of *Han Ju* (汉剧) in literature was in 1605, but it was not known by this name until 1912.
- *Han Ju* is listed in the national intangible heritage protection list, but it is not taken seriously.
- In the original, there were 22 troupes, but only two of them left in 2013, and the government wants to dissolve one of them.



The *Han Ju*'s influence



Why did the museum get involved in the protection of *Han Ju*?



Hubei Provincial Museum

- Along with the development of intangible cultural heritage safeguarding and the development of new relationships between society and people in cultural anthropology and ethnomusicology, the museum has begun to explore the intangible cultural assets behind the tangible.

- As the museum's research deepened, it discovered that traditions both in villages and cities were vital to the forming of Chinese *Xiqu* (operas, 戏曲).
- The museum started by researching *Xiqu* associated with ancient architectures and their planned exhibitions.
- The museum collected 386 important historical documents, old costumes and facepaint, recordings of more than 1,000 plays, 41 scripts, 19 props, 169 garments and 14 pieces of musical instruments.



- Importantly, during exhibition, the museum organized nearly 200 performances, a feat that is hard for professional troupes.
- People who visited the museums could also explore further aspects of the culture. Therefore, we can say that *Han Ju* performance succeeded in the museum.
- The exhibition was also invited to show in Beijing and Hong Kong, arousing great excitement in *Xiqu* circles.



Curator says:

“The museum’s first task is to preserve, namely - materials, cultural relics and literatures according to institutional regulations. Secondly, the museum hopes be a healthy societal influence. Hubei Provincial Museums, like other large museums, attracts more than 1 million visitors every year. A single exhibition or a daily show attracts large numbers of audiences. Our museum attracts at least 1.65 million visitors every year and the number of visitors was as large as 3 million a year if the new museum is completed. We use this influence to promote *Han Ju* and cultivate its audience. The heritage and sustainable development of *Han Ju* should be achieved by the troupes themselves.”



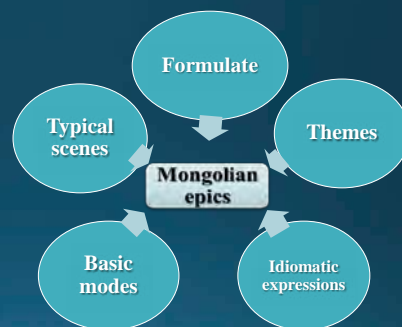
## Case II.

### The Revival of Mongolian Epics in Recording Archives

Folk Music Transmission Station of Art College,  
Inner-Mongolia University / FMST



- Since the last century, folklore researchers and enthusiasts have begun to collect Mongolian epics.
- However, they mainly collected texts and neglected aspects of performance, the most important facet of oral epics.
- From 2003, FMST began the systematic collection of the epic song **Manggusin Ulger**. While building the database, they explored the formulate, themes, typical scenes, idiomatic expressions and basic modes of the epics, finding meaning in oral traditions in the recounting of epics in combination with musicology research.



They discovered that there are two different performance traditions in traditional Horqin epics: *Hoor* and *Choor*.



*Choor tradition*



*Hoor tradition*

- In 2006, researchers at the Station discovered a folk artist called **Buren Chuglaa** who could **master 18 Manggusin Ulger epics and 5 other epics**.



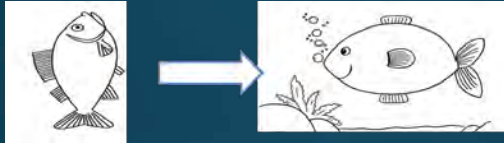
- The Station invited him to teach on campus and made systematic sound and video recordings of him.

- Regretfully, **Buren Chuglaa** passed away after speaking and singing only a few of the 18 epics that he had mastered, leaving only three complete epic recordings and five of the 9 tunes that he knew.





If the river in which fish have swum dries up, could another river allow them to survive?



How to revive the Horqin epic singing through the audio-visual data?

- Can new technologies of video and database management revive traditions in new expressions of contemporary folklore?
- In 2008, the Station researchers decided to restore and rebuild the epic videos in its database, enabling folklore oral artists to learn the performance mode of epics through a special program.



Encouraged artists who could speak and sing *Hoor* epics to learn *Choor* epics

- The singer Jalson is a representative of this kind of experiment, his experiments produced an integration of two traditions – namely a new style.



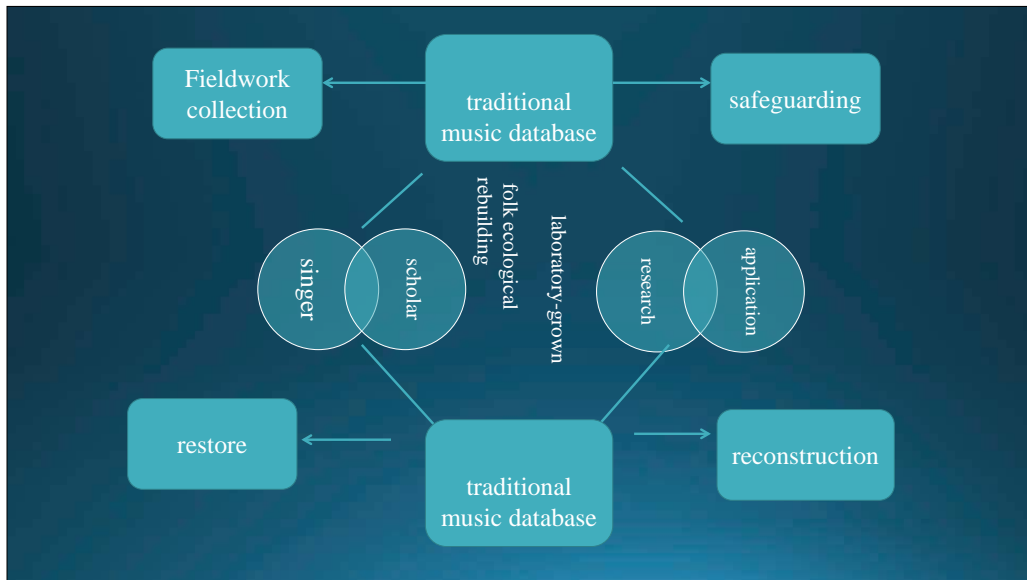
The station selected people who were exposed to epic stories since young, as well as those who loved listening to epics

- The singer Qishan is a representative of this kind of experiment, and he is getting closer to the traditions of *Choor* epics.



The Grass-roots *Choor* Epic Transmission Station is a new way of collaboration between the government, scholars and herdsmen, who work together in the Horqin Grassland

- The grass-roots transmission station arouses herdsmen's attention to the epics traditions.



Although the construction of database is a long process,  
but its future effect and function is not readily estimated.

Neutral values **OR** Intervention Contribution  
  
**Engaged Ethnomusicology**

# General Discussions

*Chaired by IIDA Taku*

## Summary of General Discussions

The chair opened the discussion referring to the triangle presented by the keynote speaker based on the relations of the cultural bearers, policy makers and researchers. It was reiterated that cultural bearers are indispensable, and therefore have an important role in the intangible cultural heritage (ICH). This is also the basis of the outline of the presentations, namely the first session focused on the cultural bearers, following sessions on the policy makers, and the role of the practitioners.

### 1. Different perspectives on the triangle relationship

In the discussion, there seems to be a blur with the triangle when it comes to the issues pertaining to cultural survival and revival, specifically on the distinctions between the practitioners and policy makers in relation to the cultural bearers. In addition, there is a complex negotiation between other stakeholders such as the policy makers. Traditional knowledge has long been undervalued that pertains to academic research because of power relations in academia specifically on how researchers influence cultural bearers.

It was also noted that for this triangle of relations to co-exist, it is important to have the resources for all the stakeholders such as the cultural bearers, researchers and policy makers in order to determine what can be done in safeguarding intangible cultural heritage. ICH can also be an enabling tool to bring in resources for the community.

On the other hand, the triangle is significant but the distance is very close – specifically on local communities and practitioners that support culture. Local governments also work closely, and researchers are committed to conduct research with cultural bearers. The missing link is between the researchers and the policy makers. Research and policy nexus should be strengthened instead.

Furthermore, with the advent of globalization, the distance between these stakeholders have become pertinent when it comes to the different roles. This in turn, ultimately alters intangible cultural heritage. However, different levels of engagements drive the reality of change and can alter understanding of ICH.

However, distance is not an issue between the triangle, but instead interconnectedness and how they intermingle. ICH is just one, and has to do with the policy makers. ICH as a narrative, and repositions the situation. Further, ICH is an imposed term, and cultural bearers do not conceptualize this on their own. ICH should be bottom up, and in reality are different. This also largely depends on the context and think of how the ICH in different

levels and conceptualized in different ways. There should be a localized understanding of ICH on how people, specifically the cultural bearers understand this term. There are also different levels of discourses in ICH – global; and regional, and more so what is happening on the ground, and does not necessarily need to be labeled as such. There are different discourses and local interpretations.

Is it necessary to have ICH as a theme? There are benefits of the ICH as a matter of fact, while others do not desire to have an ICH in different communities.

There is a national myth of ICH – every nation state would like to demonstrate ownership of ICH.

ICH to nation state – there is collaboration and some do not have at all. We know the definition of ICH, but should be able to lend political voice so that myth of ICH can be deconstructed to the benefit of the practitioners.

- Part of the agent of change, but the extent of interference is complex.
- ICH is in cauldron of continuous change.
- ICH is close to artifact rather than practice.
- Issues on methodology and process.
- Claiming of ICH that leads to the politicization of ICH.

## **2. On the ICH definition and directions**

ICH should have reflexivity – complications come in the national level and not in the documents that have been produced, it is observed that it was extremely difficult to draft the 2003 Convention. The view should be inclusive and not exclusive, and to deal with the concept and use it very well as long as there is a political will in the national level. The solution can be through (a) reflexive definition of the ICH, and not really restricted; (b) unpacking the tension between the terms of intangibility and tangibility, and (c) clarity on the categories of cultures listed in the ICH.

From the point of IRCI, it concurs with the vague definition of ICH before it was ratified in 2003. It has developed in a democratic way and emphasized community involvement in safeguarding ICH, although too risky to push the safeguarding to the communities. A consideration should be given in relation to the impact of those "listed" to the communities vs. ICH, it is in fact inherited and should focus on endangered or disappearing ICH instead. The impact should be considered and should be integrated in the Convention of the states, as it is heritage is also a form of capital.

## **3. Positive shift of ICH**

There is a shift in the focus of the discipline through ICH. This is observed in thee changes brought by the ICH, facing the shift of the discipline specifically on the power given to the communities (example on ethnomusicology) such as the participatory research and close collaboration with the communities.

Furthermore, UNESCO's project with the ICH such as convening scholars beyond borders is a significant contribution for the purpose of sustaining ICH. For instance, this can be exemplified in the use of film in documenting ICH that can impact communities on how to think broader in relation to ICH. As a recommendation there should be a move in looking at ICH as one ICH Studies in the future.

#### 4. Negotiations of ICH

How do practitioners shape the thinking of the ICH? What are the roles and interventions of the researchers, and the positive impact of how the actors to value heritage? It can be noted that the importance of anthropology in ICH can be underscored, more than methods but also the perspective on how to approach ICH in different levels. It is also good to see how heritage studies are developing between museums, universities and communities (critical heritage vs. traditional view); heritage studies reflected the critical approach and anthropological methods have approached these contestations.

It was also recommended that languages as part of the transmission of ICH should be included in the future symposiums of ICH. Since the globalization of language (English) and their effect in the local languages have a detrimental effect to communities and their intangible culture. One of the key issues that people ought to be facing is the negotiation between national interests vs. community interests.



# Annexes

# I. Remarks by Organisers

## Welcome Remarks

YOSHIDA Kenji  
Director-General  
National Museum of Ethnology, Japan

Good afternoon, distinguished guests and participants,

Welcome to our museum, the National Museum of Ethnology, Minpaku. Minpaku is the abbreviation of the name in Japanese. We are very much honoured to have this international symposium, “Negotiating Intangible Cultural Heritage”, here at our museum. Let me take this opportunity to express my sincere gratitude to the International Research Centre for the Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)—especially Director-General Dr Wataru Iwamoto—and the Agency for Cultural Affairs, Government of Japan, for jointly organising this important symposium with us.

Our museum, Minpaku, was opened to the public on the 17th of November, 1977. This year marks the 40<sup>th</sup> anniversary of the opening of our museum.

Japan is noted for its early inclusion of the preservation of intangible cultural heritage in the law for the protection of cultural properties. Our museum has also focussed on intangible cultural heritage from the very beginning. The late Tadao Umehao, the founder and the first Director-General of this museum, used to say that “the museum is not a place for the accumulation of objects, but the place for the accumulation of information”. From this perspective, Minpaku has spent substantial energy in collecting and making audio-visual records of cultural activities, in addition to collecting artefacts. Minpaku currently holds 345,000 objects and 70,000 audio-visual materials. This is the world’s largest collection of this sort built in the second half of the twentieth century. The museum has long been considered as a place for the representation, preservation, and conservation of the tangible cultural property of the past. From this point of view, there seems little room for museums to contribute as far as the safeguarding (dynamism) of intangible cultural heritage. However, the museum is not only a repository of tangible cultural heritage, but a space to create and transmit “intangible cultural heritage”.

At the National Museum of Ethnology, every year we receive four or five Ainu craftsmen and –women for a month so that they may scrutinize our Ainu collection by actually touching and handling the objects. The Ainu are the first people of Japan. Some participants publish books based on their research of our collection, and others make replicas of the old pieces which were made by their predecessors. During their stay, we also hold an Ainu traditional ceremony called “kamuy nomi”. According to Ainu beliefs, all beings including animals, plants, and even houses and artefacts have spirits called “kamuy”. In our museum,



once a year, we hold the "*kamuynomi*" ceremony to comfort and ease the spirits that are related to the objects stored. For the ceremony, objects usually kept in our storage are actually used. To me, it is an occasion when our collection is infused with real life. Tomorrow we will hold this year's *kamuynomi* ceremony, and you all are invited to attend. We do believe these are activities to vitalize the museum; in other words, to make use of the museum as a place where people gather and hand down their knowledge and experience to the next generation, and thus build the future.

Recently, especially after the enactment of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, safeguarding of intangible cultural heritage became one of the central issues in the studies of culture, including anthropology, art history, cultural geography, museology, and heritage studies. Local communities in every corner of the globe have started re-discovering their cultural heritage—both tangible and intangible—and are establishing community museums. However, the notion of "intangible cultural heritage" is yet to be explored.

According to the Convention for the Safeguarding of the Intangible Cultural Heritage, the term refers to 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. Defined in this way, "intangible cultural heritage" is said to be manifested in domains such as oral traditions—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. "Intangible cultural heritage" in this sense is the basis of human existence, and may well be called the bodily knowledge and memory held by human beings, which continuously construct and reconstruct people's sense of identity through various social interactions. While it carries a sense of continuity, the bodily knowledge always changes, as our life always does. It is dynamic and never static. Once the dynamism of the bodily knowledge, or "intangible cultural heritage" is ignored, the notion of "intangible cultural heritage" itself is also denied. In this sense, "safeguarding" of intangible cultural heritage should not be understood as "preservation", in the sense of maintaining the heritage in an unchanged condition. It should be read as "safeguarding", or ensuring, the "dynamism" of intangible cultural heritage.

I have gone through the programme and abstracts of this symposium, and found a lot of inspiring discussions about the interaction and negotiation among various actors or stakeholders with regard to safeguarding, creation, or re-creation of intangible cultural heritage. I do hope that in the coming three days, discussions at the symposium would shed new light on the multiple issues concerning intangible cultural heritage. I thank you very much for your participation. Thank you.

## Opening Remarks

**IWAMOTO Wataru**

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

Dear distinguished participants, ladies and gentlemen, and dear friends,

It is my great honour and pleasure 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 a hearty welcome to all of you participating in the symposium, “Negotiating Intangible Cultural Heritage”, from all over the world. In particular, I would like to express my sincere gratitude to Professor Svanibor Pettan who kindly agreed to make the keynote speech. My name is Wataru Iwamoto, Director-General of IRCI. You might have read my name in every correspondence but here I am in reality! Curiously enough “Wataru” is written in Chinese characters, formed of “water” and “walk”, which also means negotiating. Perhaps, 63 years ago, at the time my father named me, he already predicted that I would organise this symposium.

IRCI is a UNESCO Category 2 centre that was established six years ago, based upon the agreement between the Government of Japan and UNESCO. Since then, IRCI has been promoting and contributing to research activities towards safeguarding intangible cultural heritage in the Asia-Pacific region and promoting UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage by co-operating with researchers and academic institutions internationally.

Today, it is our great pleasure to co-organise this symposium with the National Museum of Ethnology, known as Minpaku, an internationally unique institution that functions as a research institute and museum in the field of cultural anthropology and ethnology, and to welcome participation of outstanding experts from Europe, North America, and the Asia-Pacific countries as well as observers from the UNESCO Hanoi office and ICHCAP, our sister organisation in the Republic of Korea. Our centre has a purpose of promoting research in the Asia-Pacific region, but it is needless to say that we also target Japanese researchers. With this in mind, we organised the symposium, entitled “Glocal Perspectives on Intangible Cultural Heritage: Local Communities, Researchers, States, and UNESCO”, with a Japanese private university named Seijo University in May; and the proceedings of the symposium have been distributed to you. You can go through them afterwards. It is in the same spirit that we have organised this symposium with Minpaku. In this regard, I would like to express my sincere gratitude to Professor Yoshida, Director-General of the National Museum of Ethnology, who made possible this collaboration with Minpaku. Moreover, this has been commissioned by the Agency for Cultural Affairs, Government of Japan as an international collaborative project for the safeguarding of cultural properties. I pay special tribute to Ms

Hamada, a representative of the Agency for Cultural Affairs.

As you already know, the symposium is composed of four sessions: namely, Re-contextualisation of Heritage and Community, Defining Heritage Locally, Collaboration and Intervention, and Museums and Revival of Culture. This symposium is expected to lay the foundation for ICH research in the Asia-Pacific region through professional, inter-disciplinary discussions on theories and issues in safeguarding ICH, and I hope this will be a wonderful opportunity to reinforce networking among the researchers.

The outcome of this symposium, including the presentations of each participant, will be widely disseminated in the UNESCO member states in the Asia-Pacific region.

As the Director-General of one of the organisers, I expect that your active involvement and participation in the discussions over the three days will ensure the success of this symposium and will contribute to the promotion of research on the safeguarding of our intangible cultural heritage.

Thank you for your attention.

## Closing Remarks

IWAMOTO Wataru

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

Now, we have reached the end of this long day. Thank you very much for your active discussions. When I was a student in Paris from 1979 to 1981, I had the chance to attend the course of Professor Lévi-Strauss. He spoke about the family structure of Micronesia. One day, he said that *au Japon* (in Japan), there occurred the same phenomena as in Micronesia within the Fujiwara family in the 10th century. Then, he explained the meaning of giving one's daughter to another family. I was very impressed by Professor Lévi-Strauss's profound knowledge and a rigorous methodology of research.

Anyway, as the beginner in this field, I learned a lot during these three days. Especially, I was fascinated to listen to a presenter elaborate on the word, "conscious". When we are conscious of something, that thing occurs. For example, if we consider art or rituals as being traditional, they are as such; however, if we consider them as intangible cultural heritage (ICH), it will result in many consequences, say, regarding their ownership or procedure or identification of the stakeholders. I see that introduction of the concept of ICH has resulted in some of these consequences, although I also think that ICH makes a significant contribution towards safeguarding our traditional art and rituals.

I personally believe that ICH has three aspects. One is intrinsic value. This refers to the beauty of traditional art or the importance of our ancestors' message. The second aspect is rather more functional. We can use ICH for sustainable development of the community or for restoration of the damaged area. The third aspect of ICH, in my view, is as a tool for mutual respect.

We are speaking of the 2003 Convention of ICH, selection processes, etcetera, but please remember the representative list is one of various measures of the Convention which insists upon the importance of the safeguarding of the ICH. The fact that UNESCO also insists on the importance of ICH is due to the value in safeguarding ICH, which contributes to the development of mutual respect between states, communities, etc. For example, I have my own ICH that I cherish, but you must also have your own ICH that you cherish. Thus, I should recognise your love for your ICH, and vice versa. This will perhaps help create a peaceful global society. This is what I have learnt from these three days' discussions.

I thank you all, the participants, keynote speaker, chairs, and panellists for your high-quality interventions and active discussions, as well as observers for your valuable input. My gratitude also goes to researchers of the National Museum of Ethnology (Minpaku), especially the three eminent specialists, Dr Terada, Dr Iida, and Dr Fukuoka. Without their

intellectual input, this symposium could not have taken place. I thank also the Agency for Cultural Affairs, represented by Ms Hamada, who is sitting in the centre. Without her positive decision of allocating the budget for us, this symposium could not have been realised. In addition, I pay tribute to the technical staff and students of Minpaku, who provided effective assistance during our discussions. My gratitude also goes to my staff, Ms Ohnuki, Mr Kodama, and especially Ms Furukawa. Without Ms Furukawa's constant requests with deadlines, your papers would not have reached us, and her flexibility is also appreciated, I think. Last but not the least, I thank the translators. It is with your help that we could exchange our opinions. Although the Italian proverb says, "*Traduttore, traditore,*" we know you did not betray us and that our discussions were translated with fidelity and without fault. Thank you very much.

Tomorrow, you will go on a tour of Minpaku. Unfortunately, I have to pack my bags to attend an intergovernmental meeting in Jeju Island, so I cannot participate. Nevertheless, I wish you an enjoyable stay in Japan, and I hope to see you again here or in your country. I also wish you a safe return to your home countries. Thus ends the international symposium. Thank you very much for your cooperation.

## II. Programme Schedule

<b>Day 1 : 29 November, Wednesday</b>	
(Venue: Conference Room 4, National Museum of Ethnology)	
13:00–	<b>Registration</b>
13:30–13:40	<b>Welcome Remarks</b> Mr YOSHIDA Kenji, Director-General, National Museum of Ethnology, Japan
13:40–13:50	<b>Opening Remarks</b> Mr IWAMOTO Wataru, Director-General, IRCI
13:50–14:30	<b>Keynote Speech</b> Mr Svanibor PETTAN, Professor, University of Ljubljana, Slovenia/Vice president, International Council for Traditional Music
14:30–14:45	Coffee Break (Venue: Conference Room 3, National Museum of Ethnology)
14:45–16:45	<b>Session 1: Re-contextualisation of heritage and community</b> Chair: Mr Don NILES
30mins for each presenter: Presenter 1: Mr William NITZKY Presenter 2: Mr Vicente DIAZ Presenter 3: Ms Analyn SALVADOR-AMORES General Discussion (30mins)	
17:00–17:15	Photo Sessions
17:30–19:30	<b>Reception Dinner</b> (Venue: Restaurant, main building, 1 floor, National Museum of Ethnology)
<b>Day 2: 30 November, Thursday</b>	
(Venue: Conference Room 4, National Museum of Ethnology)	
10:30–11:50	<b>Observation of <i>Minpaku otta kamuynomi</i>, a rite of Ainu to offer prayer to deity</b> (Venue: In front of the main entrance, National Museum of Ethnology)
12:00–13:30	Lunch & Coffee Break (Venue: Conference Room 5 and Conference Room 3, National Museum of Ethnology)
13:30–15:30	<b>Sessions 2: Defining heritage locally</b> Chair: Mr TERADA Yoshitaka
30mins for each presenter: Presenter 1: Mr FUKUOKA Shota Presenter 2: Mr Mohd Anis MD NOR Presenter 3: Mr Don NILES General Discussion (30mins)	

15:30–15:40 Coffee Break (Venue: Conference Room 3, National Museum of Ethnology)
15:40–16:00 IRCI's Activities
<b>Day 3: 1 December, Friday</b> (Venue: Conference Room 4, National Museum of Ethnology)
10:00–12:00 <b>Session 3: Collaboration and Intervention</b> Chair: Mr FUKUOKA Shota
30mins for each presenter: Presenter 1: Mr M. D. Muthukumaraswamy Presenter 2: Mr Verne DE LA PEÑA Presenter 3: Mr TERADA Yoshitaka General Discussion (30mins)
12:00–13:30 Lunch & Coffee Break (Venue: Conference Room 3, National Museum of Ethnology)
13:30–15:30 <b>Sessions 4: Museum and Revival of Culture</b> Chair: Ms OHNUKI Misako
30mins for each presenter: Presenter 1: Mr Graeme WERE Presenter 2: Ms SAITO Reiko Presenter 3: Ms XIAO Mei General Discussion (30mins)
15:30–15:45 Coffee Break (Venue: Conference Room 3, National Museum of Ethnology)
15:45–16:45 <b>Overall Discussion</b> Chair: Mr IIDA Taku
16:45–17:00 <b>Closing Remarks</b> Mr IWAMOTO Wataru, Director-General, IRCI
<b>2 December, Saturday</b> (Venue: National Museum of Ethnology)
10:00–11:00 Gallery Tour of National Museum of Ethnology

### III. List of Participants

<b>Keynote Speaker</b>	
Mr Svanibor PETTAN	Professor and Chair of Ethnomusicology Program, Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia/Vice-President, International Council for Traditional Music (ICTM)
<b>Presenters</b>	
<b>Session 1: Re-contextualisation of Heritage and Community</b>	
Chair: Mr Don NILES	
Mr William NITZKY	Assistant Professor, Department of Anthropology, California State University, Chico, USA
Mr Vicente DIAZ	Associate Professor, Department of American Indian Studies, University of Minnesota, Twin Cities, USA
Ms Analyn SALVADOR-AMORES	Associate Professor of Social Anthropology and Director of the Museo Kordilyera Ethnographic Museum, University of the Philippines Baguio, Philippines
<b>Session 2: Defining Heritage Locally</b>	
Chair: Mr TERADA Yoshitaka	
Mr FUKUOKA Shota	Associate Professor, Department of Advanced Human Sciences, National Museum of Ethnology, Japan
Mr Mohd Anis MD NOR	Managing Director, Nusantara Performing Arts Research Center (NusParc) Adjunct Professor, Faculty of Music and Performing Arts Sultan Idris Education University, Malaysia
Mr Don NILES	Acting Director and Senior Ethnomusicologist, Institute of Papua New Guinea Studies, Papua New Guinea
<b>Session 3: Collaboration and Intervention</b>	
Chair: Mr FUKUOKA Shota	
Mr M.D. Muthukumaraswamy	Director, National Folklore Support Centre, India
Mr Verne DE LA PEÑA	Director and Associate Professor, Department of Musicology, University of the Philippines Diliman, Philippines
Mr TERADA Yoshitaka	Professor, Center for Cultural Resource Studies, National Museum of Ethnology, Japan
<b>Session 4: Museum and Revival of Culture</b>	
Chair: Ms OHNUKI Misako	
Mr Graeme WERE	Head of Anthropology, School of Social Science, University of Queensland, Australia
Ms SAITO Reiko	Associate Professor, Center for Cultural Resource Studies, National Museum of Ethnology, Japan
Ms XIAO Mei	Professor, Department of Musicology, Shanghai Conservatory of Music/Director, Research Institute of Ritual Music, China



<b>Observers</b>	
Ms PHAM Thi Thanh Huong	Chief of Culture Unit, UNESCO Ha Noi Office, Viet Nam
Ms YANG Xiao	Assistant Dean of Department of Art Education and Ethnomusicology and Professor of Department of Musicology, Sichuan Conservatory of Music, China
Ms LING Jiasui	PhD Student, Shanghai Conservatory of Music, China
Ms Pilyoung PARK	Programme Officer, International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP), Korea
Mr Hyeonggi SON	Project Officer, ICHCAP, Korea
<b>Organisers</b>	
<b>National Museum of Ethnology, Japan</b>	
Mr YOSHIDA Kenji	Director-General, National Museum of Ethnology
Mr TERADA Yoshitaka	Professor, Center for Cultural Resource Studies, National Museum of Ethnology
Mr FUKUOKA Shota	Associate Professor, Department of Advanced Human Sciences, National Museum of Ethnology
Mr IIDA Taku	Associate Professor, Center for Cultural Resource Studies, National Museum of Ethnology
<b>IRCI</b>	
Mr IWAMOTO Wataru	Director-General, IRCI
Ms OHNUKI Misako	Deputy Director-General, IRCI
Mr HAYASHI Yohei	Chief Officer, IRCI
Mr KODAMA Shigeaki	Associate Fellow, IRCI
Ms FURUKAWA Sachie	Associate Fellow, IRCI
<b>Agency for Cultural Affairs, Japan</b>	
Ms HAMADA Yasue	Deputy Director, Office for International Cooperation on Cultural Properties, Traditional Culture Division, Cultural Properties Department, Agency for Cultural Affairs

## IV. Profiles

(in alphabetical order)



**Verne DE LA PEÑA** obtained his Ph.D. in Ethnomusicology from the University of Hawaii. Research areas include Benguet Kankaney, Tagalog, and Filipino hiphop. He has presented papers and lectures on burial rites and prestige feasts in Buguias Benguet as well as repartee singing and drinking events in Sariaya Quezon. Received Bachelor's and Master's degree in composition from the University of the Philippines. Has written for various media, including chamber, choral, dance and theater. His works have been published and performed in parts of Asia and America. He's most recent work is *Putri Anak* a theater piece premiered at the Cultural Center of the Philippines in April of 2017. The work fuses the Philippine Spanish colonial genre called komedya with Southeast Asian stylistic elements. As a member of the faculty in the University of the Philippines College of Music, he handles graduate and undergraduate courses in World Music, Philippine Music and Musicology. Has given lectures and seminars on the same areas all over the country and internationally. He is also music director of *Tugma* (Tugtugang Musika Asyatika), a student ensemble specializing in Philippine and Asian music. Since 2011, he has been producer and host of the weekly program in the university radio station titled *Tunog at Tinig* featuring Philippine music.



Professor **Vicente M. DIAZ** is Pohnpeian and Filipino from Guam. He teaches in the American Indian Studies Department at the University of Minnesota, Twin Cities, where he heads the *Native Canoes Project* and the *Digitizing Ancient Futures* that mixes indigenous Micronesian seafaring knowledge and virtual/augmented reality. Diaz is a recognized leader in Native Pacific Cultural Studies and global indigenous studies. His research interests include decolonial and indigenous historiography, indigenous cultural revitalization, traditional seafaring, and Pacific Islander film and video. He is the former Coordinator of the Micronesian Seafaring Society and founder of the Guam Traditional Seafarers Society. His work include *Sacred Vessels: Navigating Tradition and Identity in Micronesia* (1996), *Repositioning the Missionary: Rewriting the Histories of Colonialism, Native Catholicism, and Indigeneity in Guam* (University of Hawai'i, 2010), and consulting for the Hale'ta Our Roots textbook series for the Guam Political Status Education Coordinating Commission (PSECC).

**FUKUOKA Shota** is Associate Professor at the National Museum of Ethnology, Japan. He specializes in music cultures of Southeast Asia and has conducted fieldwork in Indonesia, Cambodia, Laos, Vietnam, and Malaysia. Recently he is also interested in the role of video in the process of inheritance of performing arts and is trying to visually document performing arts based on the close relationship with people in the island societies in southern Japan.



**IIDA Taku** is Associate Professor at the National Museum of Ethnology, Japan. His recent research interests include local movements concerning translocal concept of cultural heritage. Based on his research in Madagascar, originally with perspectives of ecological anthropology and media studies, he curated a special exhibition "Zafimaniry Style: Life and Handicrafts in the Mist Forest" in 2013. This exhibition focused on an UNESCO element of Intangible Cultural Heritage "woodcrafting knowledge of the Zafimaniry people," naturally expanding his interest to comparative study of people affected by socially-shared heritage. As soon as the exhibition opened, he organized a project "Anthropology of Cultural Heritage" in 2013 through 2016. He is now editing two volumes about people's heritage practices over the world.



**IWAMOTO Wataru** is Director-General of International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) since 2016. He started his professional career in Ministry of Education, Science and Culture of Japan and then 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 UNESCO HQs. Back to Japan, he organised at Nagoya in 2014 "World Conference on ESD" with UNESCO, as Advisor, Ministry of Education, Culture, Sports, Science, and Technology.



**M. D. Muthukumaraswamy** is a Tamil writer and a folklorist who heads National Folklore Support Centre, Chennai from its inception in 1997. He studied literature and philosophy and his doctoral dissertation was on *Semiotic Analysis of Bharatha Koothu: A study in theatrical communication*. He edits *Indian Folk life*, *Indian Folklore Research Journal* and *Journal of Ethnomusicology*. His publications include edited volumes *Voicing Folklore: Careers, Concerns and Issues*, *Folklore as Discourse*, *Many Voices One Nation* and the co-edited volume *Folklore, Public Sphere and Civil Society*. He holds several visiting professorships in universities both in India and abroad.





Professor Dr. **Mohd Anis MD NOR**, Managing Director of Nusantara Performing Arts Research Centre in Kuala Lumpur, is a retired Professor of Ethnochoreology and Ethnomusicology at the Cultural Centre (School of Performing Arts), University of Malaya in Kuala Lumpur and is currently an Adjunct Professor at the Faculty of Music and Performing Arts, Sultan Idris Education University in Tanjung Malim, Perak. He is the Secretary General of World Dance Alliance (WDA Americas, WDA Asia Pacific and WDA Europe) and Chair of the ICTM Study Group on Performing Arts of Southeast Asia (International Council for Traditional Music - PASEA). He was the 2007–2008 William Allan Neilson Distinguish Professor of Music, Dance and Theatre at Smith College, Northampton, Mass. USA; Visiting Professor at the University of Michigan in 2011; and a European Union Erasmus Mundus Fellow at the Norwegian University of Science and Technology at Trondheim, Norway, for the 2012–2013 Winter Semester.



**Don NILES** (PhD) is Acting Director and Senior Ethnomusicologist of the Institute of Papua New Guinea Studies, where he has worked since 1979. He has researched and published on many types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms. The author/editor of numerous books, articles, and audiovisual publications, Don also edits the Institute's music monograph series (*Apwitihi: Studies in Papua New Guinea Musics*) and journal (*Kulele: Occasional Papers in Pacific Music and Dance*). He is an Executive Board member of the International Council for Traditional Music and an honorary associate professor at the Australian National University. In 2016, he was invested as an Officer in the Order of Logohu.



**William NITZKY** is an Assistant Professor of Anthropology and Museum Studies at California State University, Chico. His research specialization is critical heritage and museum studies, tourism development, ethnicity and identity politics, and contemporary China and Japan. Some of his publications include safeguarding living cultural heritage (Museum International, UNESCO-ICOM), ecomuseum development in China (Urban Anthropology), and community participatory approaches in heritage protection (*Cultural Heritage Politics in China*, Tami Blumenfield and Helaine Silverman, eds.). He is currently writing a book, *Heritage for Community: An Ethnography of Ecomuseums in China*, on the implications of the proliferation of ecomuseum initiatives in rural ethnic China. He holds a BA in International Relations (George Washington University), a MA in Asian Studies (University of Hawaii at Manoa), and a PhD in Anthropology (Arizona State University). In 2016, he curated the exhibition, *Hmong Reflections: Stories of Our Own*, at the Valene L. Smith Museum of Anthropology, and produced the NETA listed and PBS aired documentary *Stories in Thread*. He is an academic consultant for Guangxi Museum for Nationalities and the National Committee for Ecomuseums and Community Museums in China.

**OHNUKI Misako** is Deputy Director of International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) and Visiting Professor of Kanazawa University. Since 2012 she has been engaged in the field studies and research projects focused on the revitalization of community's ICH in danger of disappearing, in particular, post-conflict and post-war areas (Sri Lanka, Timor Leste, and Viet Nam.) She also currently concerns with the project on museum as hubs for transmission of ICH in Viet Nam.



**Svanibor PETTAN** is Professor and Chair of Ethnomusicology Program at the University of Ljubljana, Slovenia. He earned his degrees from the Universities of Zagreb (B.A.), Ljubljana (M.A.) and Maryland (Ph.D.), and conducted fieldwork in Australia, Egypt, Norway, Sri Lanka, Tanzania, Turkey, USA and territories of former Yugoslavia. In his studies he examines music in relation to politics and war, multiculturalism, minorities, and applied ethnomusicology. His publications include ten authored or edited books, many articles and publications in other formats, including a tetralogy on Romani musicianship in Kosovo (book, picture exhibition, film, CD-ROM) and Oxford Handbook of Applied Ethnomusicology. Dr. Pettan is past Secretary General and current Vice-President of ICTM, past-president of the Cultural and Ethnomusicological Society Folk Slovenia, and member of several international editorial boards. He was initiator and chair of the ICTM study group Applied ethnomusicology and is current chair of the study group Music and minorities.



**PHAM Huong** is a Principal Specialist and Chief of Culture Unit, UNESCO Ha Noi Office. She also serves as a member of the Board of Directors of Global Public Use Planning Consortium which promotes the holistic approach in heritage planning and management. Ms. Huong holds an advanced degree in Public Policy, Media and Communications from Swinburne University of Technology, Melbourne, Australia and a Bachelor degree in Economics from Viet Nam's Institute for International Relations. Her research areas of interest include heritage studies, cultural tourism and creative industries.





**SAITO Reiko** is Associate Professor at the National Museum of Ethnology, Japan. She specializes in the material culture of indigenous peoples in the Arctic and Boreal areas: the Ainu in Japan, as well as Northwest Coast Peoples in Canada and Alaska. She is also concerned with images and indigenous representation in tourism, arts and crafts. After graduating Hokkaido University, Saito worked as a curator at Hokkaido Museum of Northern Peoples, and produced many exhibitions concerning art, usage of plants, fur clothing, and other themes. Since 2011, she has been

working at this museum, also involving some exhibition and on the project of database of Ainu collection.



**Analyn V. SALVADOR-AMORES.** DPhil. (Ph.D.) is a Social Anthropologist and Associate Professor at the University of the Philippines in Baguio. She is currently the Director of the *Museo Kordilyera*, UP Baguio's Ethnographic Museum. She earned her doctorate in social and cultural anthropology from University of Oxford, UK. Her research interest includes non-western aesthetics, endangered languages, material culture and visual anthropology.

Included in her publications in the study of Philippine indigenous culture is the award-winning book *'Tapping Ink, Tattooing Identities: Tradition and Modernity in Contemporary Kalinga Society'* (2013). She continues to carry out solid ethnographic fieldwork and have contributed to the understanding of cultures of the indigenous communities in northern Luzon.



**TERADA Yoshitaka** (PhD in ethnomusicology, University of Washington, 1992) is Professor of ethnomusicology in the Center for Cultural Resource Studies at the National Museum of Ethnology in Osaka, Japan. He specializes in music cultures of Asia and Asian America, and has conducted fieldwork in the India, Philippines, Cambodia, Japan and North America. Since 1999, he has produced ethnographic films on music from diverse locations, many of which deal with the music culture of marginalized communities. He is

currently the Film/Video Reviews Editor of the *Yearbook for Traditional Music*.

Dr **Graeme WERE** is an Associate Professor in Anthropology and Museum Studies and is Head of Anthropology in the School of Social Science at the University of Queensland. His research interests include museum anthropology, digital heritage and material culture studies and he has a regional specialism in Papua New Guinea and Vietnam. His recent work includes *Lines that connect: rethinking pattern and mind in the Pacific* (University of Hawai'i Press, 2010) and (co-edited with J.C.H. King) *Extreme collecting* (Berghahn, 2012). In 2012, he received a UQ Foundation Research Excellence Award for his work on digital heritage and knowledge networks in Melanesia. He serves on the Australian government's National Cultural Heritage Committee.



**XIAO Mei** is a Professor at the Musicology Department of Shanghai Conservatory of Music, Director of Research Institute of Ritual Music in China, a specially-appointed Researcher of the Oriental instrument museum. She also is vice president and secretary general of the Association for Traditional Music in China, and a member of the executive board of ICTM (2011- ), found-members of the MEA of ICTM, and Chair of China National Committee of ICTM. She received her M.A in the China Conservatory (1987), Ph.D in Fujian Normal Universty (2004). As visiting scholar, she studied in Phonogrammarchiv (Vienna) in 2000 and Institute of Social and Cultural Anthropology of Oxford in 2004. She has been collecting, collating and studying traditional and folk music and ritual music for Han and ethnic groups in China such as Mongolian, Oroqen, Naxi, Miao (Hmong) and Zhuang peoples over a long period of time.



**YOSHIDA Kenji** is Director-General at the National Museum of Ethnology, Osaka, Japan, specializing in cultural anthropology and museum anthropology. He has been carrying out fieldwork on the expressive culture and cultural heritage of Southern Africa especially in Zambia. He has also been organizing various exhibitions on art and culture by networking art museums and cultural museums. His major exhibitions and publications include *Discovery of Cultures* (Bunka no Hakken, in Japanese) 1999, *Images of Other Cultures* (ed. with John Mack, exhibition catalogue) 1997, *Preserving the Cultural Heritage of Africa* (ed. with John Mack) 2008, *Self & Other: Portraits from Asia and Europe* (ed. with Brian Durrans, exhibition catalogue) 2008, *Portraits of Cultures: Networking Museology* (Bunka no Shohzoh, in Japanese) 2013, *The Power of Images: The National Museum of Ethnology Collection* (exhibition catalogue) 2014, and *Searching for the Origin of Religious Belief: Spirit Churches in the Southern Africa* (Shukyo no Shigen wo Motomete: Nanbu Africa Seirei Kyokai no Hitobito in Japanese) 2014.





Participants of the symposium



## V. General Information



National Institutes for the Humanities  
**National Museum of Ethnology**



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage



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

### 1. Introduction

The safeguarding of intangible cultural heritage (ICH) has been one of the most pressing issues in the studies of culture, to which scholars of anthropology and related disciplines have paid increasing attention in recent years. However, what is known today as ICH, or heritage in general, is not self-evident to local communities, and it needs to be identified as such through complex processes. This symposium aims to analyse the ways in which the multiple levels of negotiation between various actors/stakeholders affects the safeguarding of ICH. It will first explore the process in which some aspects of culture are selected (over others) and recontextualised as heritage, and how the concept of ICH defined and disseminated by UNESCO has been negotiated in community-based efforts to preserve and invigorate culture. The symposium will also examine the nature of collaborative negotiation between local communities and outside organisations (such as museums, archives, research institutes, NGOs and government agencies) in their effort to safeguard ICH. Finally, the potential for reviving lost or threatened culture in the process of various negotiations regarding ICH will be discussed.

This symposium is expected to lay the foundation for ICH research in the Asia-Pacific region through the professional, inter-disciplinary discussions on theories and issues in ICH safeguarding.

### 2. Organisers

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

### 3. Venue and Dates

Venue: Conference Room 4, National Museum of Ethnology, Osaka, Japan  
(10-1 Senri Expo Park, Suita, Osaka 565-8511, Japan)

Dates: 29 November – 1 December, 2017

#### 4. Keynote Speech

Mr PETTAN, Svanibor

Professor and Chair of Ethnomusicology Program, Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia

Vice President, International Council for Traditional Music (ICTM)

#### 5. Sessions

The following four sessions are organised:

##### **Session 1. Re-contextualisation of Heritage and Community**

In many societies, especially those where cultural transmission is unconsciously achieved, notion of cultural heritage is not necessarily evident. This session problematises the formation of ICH by focusing on popular cultural awareness and related activities. How do people recognise a cultural element as their own? How do they place it at the center of their activities? How do they make their peers conscious of their identity? These questions will be the key to our deeper understandings of ICH.

##### **Session 2. Defining Heritage Locally**

Today, it seems difficult for local communities to maintain cultural heritage without support from the outside, be it technical, financial, political, or moral. Under these circumstances, some communities are striving to remodel their activities conforming to the prevalent concept of the ICH and associated policies. The session focuses on the negotiation in which local communities engage both internally and with outside influences in appropriating the ICH concept.

##### **Session 3. Collaboration and Intervention**

ICH is a concept introduced to local communities from the outside and external organisations have played pivotal roles in concretising the concept in local contexts. Building on the issues discussed in Session 2, this session examines the nature of the relationship between local communities and external organisations (such as archives, research institutes, NGOs and governmental agencies), which can be placed in the continuum of collaboration and intervention.

##### **Session 4. Museum and Revival of Culture**

The continuation of intangible heritage can be severely threatened by political upheavals and natural disasters. Effects of westernisation and globalisation may also create additional difficulties. Among organisations working toward reviving or reinvigorating lost or attenuated local heritage, this session prioritises the museums and examines their collaborative efforts with local communities.

## **6. Expected Outcomes of the Symposium**

1. Case studies are shared among researchers, which contributes to the enhancement of ICH safeguarding researches in the Asia-Pacific region.
2. Network among ICH researchers are strengthened through interactive discussions.
3. Collection of essays based on the symposium is expected to be published by National Museum of Ethnology in 2019.

## **7. Organising Committee of the Symposium**

### **National Museum of Ethnology:**

Mr TERADA Yoshitaka, Professor

Mr FUKUOKA Shota, Associate Professor

Mr IIDA Taku, Associate Professor

### **IRCI:**

Mr IWAMOTO Wataru, Director-General

Ms OHNUKI Misako, Deputy Director-General

Mr KODAMA Shigeaki, Associate Fellow

Ms FURUKAWA Sachie, Associate Fellow

## **8. Secretariat of the Symposium**

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

Address: 2 cho, Mozusekiun-cho, Sakai-ku, Sakai City, Osaka 590-0802, Japan

TEL : +81-72-275-8050

FAX: +81-72-275-8151

E-mail: [irci@irci.jp](mailto:irci@irci.jp)

Ms OHNUKI Misako, Deputy Director-General

Ms FURUKAWA Sachie, Associate Fellow

## VI. IRCI Research Activities

These slides were presented at the second day of the symposium, 30 November 2017.

# Research Activities of IRCI

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

**Sachie Furukawa**  
Associate Fellow, IRCI  
30 November 2017



## International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (IRCI)

### Establishment

Established in October 2011 as a **Category 2 Centre of UNESCO**

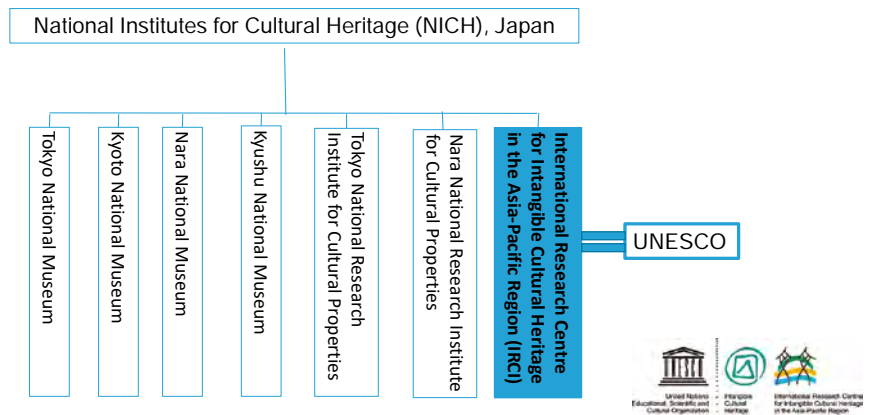
Opened as an institution of the **National Institutes for Cultural Heritage (NICH)**

### Location

at Sakai City Museum in Sakai-City,  
which is the south central part of Osaka



### Organizational Chart of National Institutes for Cultural Heritage

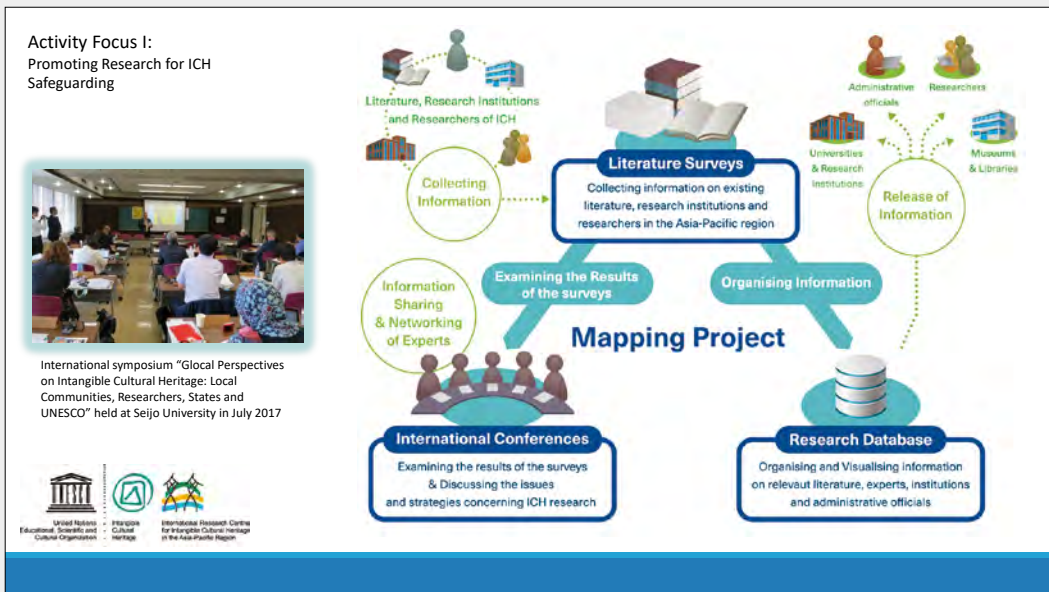


## International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)

### IRCI's Objectives

To promote the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (the 2003 Convention) and its implementation, and to enhance the safeguarding of Intangible Cultural Heritage (ICH) through **instigating and coordinating researches in the Asia-Pacific region.**





Activity Focus II:  
Research on ICH Safeguarding  
and Disaster Risk Management

**Preliminary Research on ICH Safeguarding and the Disaster-Risk Management in the Asia-Pacific Region (2016-2017)**



**Visiting related institutions to collect information and build relationships**  
(Philippines, Viet Nam, Myanmar, Vanuatu, Fiji, and Marshall Island)  
◀ NCCA, Philippines (July 2016, Manila)



▲ **Workshop with local communities**  
(July 2017, Gaua island, Vanuatu)



**International Working Group Session**  
(January 2017, Tokyo)

**Assessing the current situation of ICH in relation to natural disasters (2017)**

- 1) impacts of natural disasters on ICH
- 2) active roles of ICH in preparing for confronting, recovering from disaster

➔ **\* Publishing Summary Report**

**\* Organising International Workshop in 2018**



**Past Projects**  
**Safeguarding of Endangered ICH(2012~2016)**



**1. Research for Safeguarding Intangible Cultural Heritage on the Verge of Extinction: Vietnamese ICH Element Dong Ho Woodblock Printing**



**2. Research for Endangered Traditional Handicrafts in Post-conflict States (Sri Lanka)**



**3. Documentation of ICH as a Tool for Community-led Safeguarding Activities**



**4. Study of Legal Systems related to Intangible Cultural Heritage in the Greater Mekong Region**



## Reports and Publication



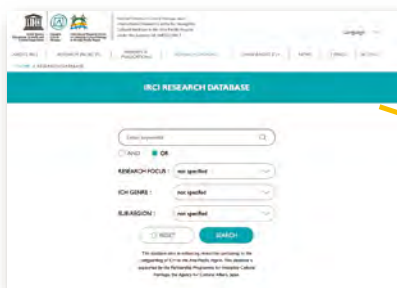
IRCI brochure 2016



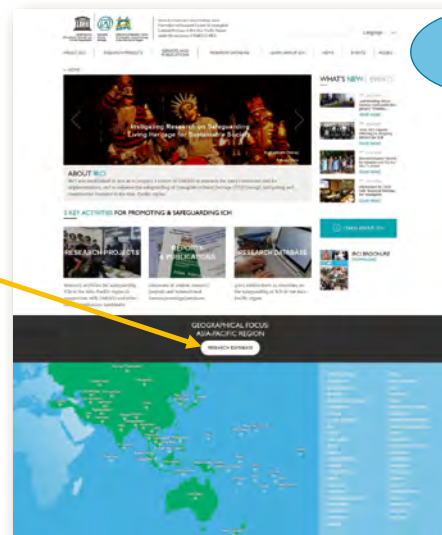
IRCI brochure 2017



## IRCI New Website (<https://www.irci.jp>)



IRCI Research Database  
(<https://www.irci.jp/ichdb/>)



fully redesigned





Thank you

For further information, please contact:

[irci@irci.jp](mailto:irci@irci.jp)



ISBN : 978-4-9909775-0-4