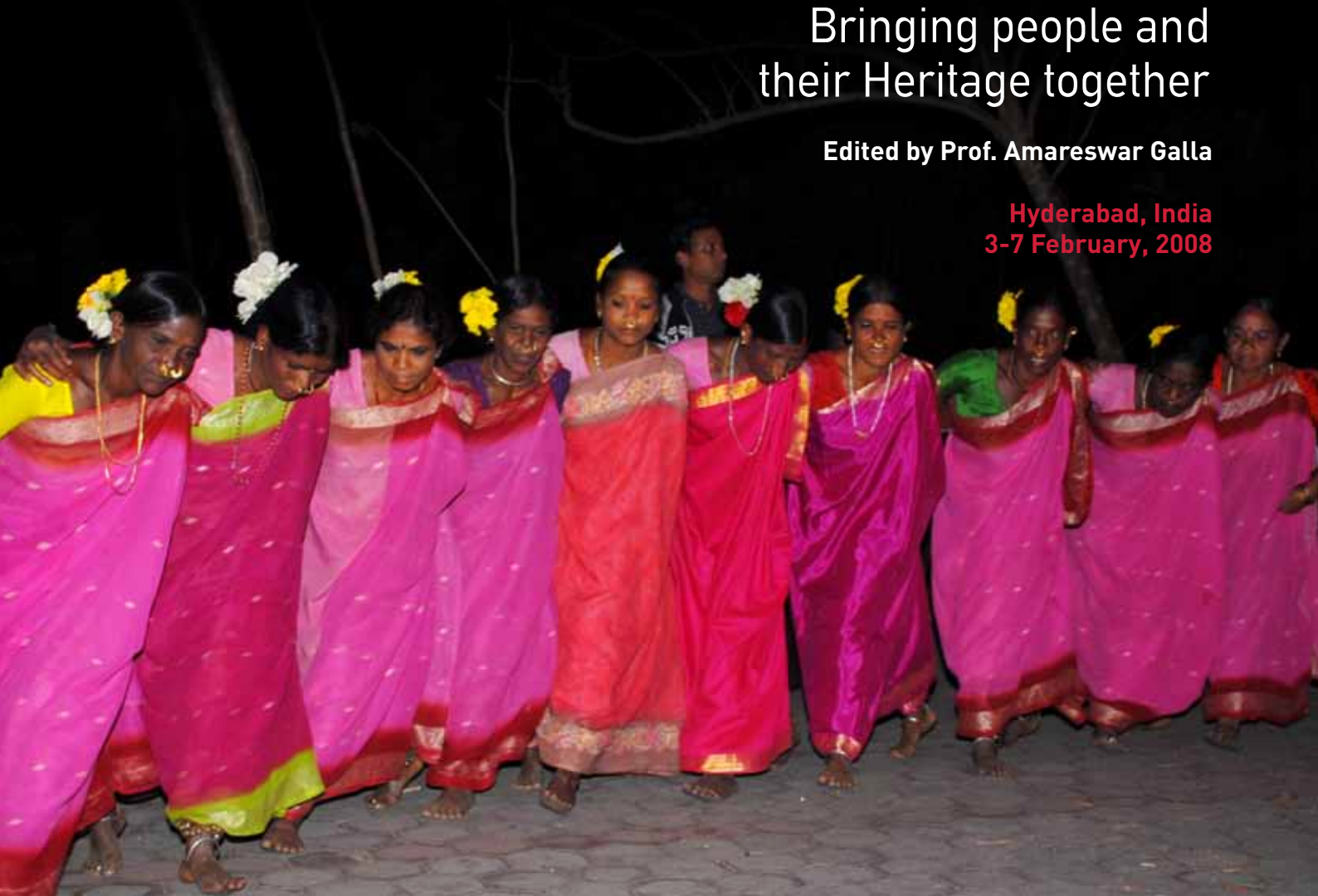


International Workshop on Traditional Knowledge Systems Museums & Intangible Natural Heritage in South Asia.

Bringing people and
their Heritage together

Edited by Prof. Amareswar Galla

Hyderabad, India
3-7 February, 2008





INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES
CONSEJO INTERNACIONAL DE MUSEOS

FOREWORD

Paris, 5 June 2010

Dedicated to promoting and safeguarding intangible heritage as the common heritage of humanity, ICOM adopted an integrated approach to safeguarding both cultural and natural intangible heritage in its strategic plan of 2007-2010.

The safeguarding of intangible heritage, including traditional knowledge systems, is an area of professional development for museums that requires appropriate scoping and drafting of guidelines so that the diversity of knowledge systems in the world are respected.

It is well known that the countries of South Asia are inheritors of many significant layers of tangible and intangible heritage. In the local knowledge systems of these countries the dichotomy of nature and culture, introduced during colonial times, is alien. The modernisation of museums in South Asia and the participation of their museum professionals in the post-colonial context demands that a new thinking of intangible heritage be promoted.

The *Shanghai Charter of ICOM* (2002) and the subsequent ICOM General Conference in Seoul on the theme *Museums and Intangible Heritage* (2004) have provided the incremental steps for museums to address inclusive and integrated ways of safeguarding tangible and intangible heritage. These are consistent with standard setting instruments, especially the 2003 UNESCO *Convention for the Safeguarding of Intangible Cultural Heritage*.

This workshop on *Museums and Intangible Natural Heritage* brought together the leadership of museums in South Asia posing a range of questions and providing guidance in taking integrated approaches to safeguarding intangible heritage. In particular, we thank Professor Amareswar Galla for his technical expertise and facilitation of this important capacity building workshop in Hyderabad, India. We also acknowledge the invaluable assistance of the Government of India, the state of Andhra Pradesh, Dr. A.K.V.S. Reddy and Dr. A. Nagendar Reddy, directors of the Salar Jung Museum, Hyderabad, in making this workshop a success.

A handwritten signature in black ink, appearing to read 'A. Cummins', with a long horizontal stroke extending to the right.

Alissandra Cummins
President of ICOM

A handwritten signature in black ink, appearing to read 'J. Anfruns', with a long horizontal stroke extending to the right.

Julien Anfruns
Director General of ICOM

ICOM's Strategic Plan states that it is the international organization of museums and museum professionals that is committed to the conservation, continuity, and communication to society of the world's diverse natural and cultural heritage, present and future, tangible and intangible. The collection aspects of museums are the tangible elements whereas the interpretation aspects are the intangible elements. These two aspects of museums are equally important for effective interpretation of the heritage available in museums.

Intangible Heritage is understood as "peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity".

ICOM is concerned that the majority of discussions on heritage involve heritage as comprising of cultural aspects only. As we further the intercultural dialogue on sustainable development, it is becoming increasingly imperative to question the established notion of intangible heritage and to develop a plurality of perspectives. In particular, given the commitment of ICOM to sustainable development, there is an increasing demand from museologists and heritage experts in Asia for heritage to include both cultural and natural aspects.

The ultimate goal of the ICOM South Asia Workshop was to shift the understanding and practice of safeguarding of Intangible Heritage within the context of sustainable development. The Workshop explored how the integration of cultural diversity and biodiversity could be addressed in museums through policy, planning and programs, whether this happens at local, national or global levels. This ICOM South Asia Workshop initiative is so important that the delegates are keen to see the momentum of the event continue and an action plan develop.

Part of the agenda of the convening of the ICOM South Asia Workshop was to recognise, in a post-industrial, globalised world environment, that human development must be understood as a process that occurs both locally, and within a total environment. Planning for museum development is not just a function of economics, social or political change, well-being, human and cultural rights or sustainable physical environments. Rather, it is achieved within and through interplay of all these functions. Intangible Heritage is the human face of globalization.

These processes, inter-related, iterative, and necessarily achieved through collaborative and simultaneous endeavours, have been recognised for many years. They were first comprehensively yet succinctly described in the document that distilled much of the earlier thinking: the UNESCO Universal Declaration on Cultural Diversity, November 2001 (UDCD). The UDCD came into being in a "post- September 11" world – its

significance was at the same time displaced (in the environment of global shock that then existed) as well as reinforced, by demonstrating the compelling need for an articulate and rational vision for global collective action and shared values, rather than reactive violence and oppositional politics.

In summary, the UDCD argues for a new understanding of the value of human difference. It is designed to protect and enhance the international intellectual, economic, spiritual and moral value of cultural diversity. The Declaration affirms this diversity as the vital resource to protect cultural rights, biodiversity, individual self-value, social harmony, cross-cultural communication and to "humanise globalisation."

As an international policy framework, the UDCD can be adapted to national purposes to help transform civil society. It has the potential to improve our community harmony, our relationship with the environment and the way we develop economies through a new understanding of the physical and human world.

It is within this context that the ICOM South Asia Workshop explored the core themes of cultural diversity, tangible and intangible heritage, and sustainable development. Themes and priority issues that have emerged are associated with the launching of the UDCD Action Plan at the Johannesburg World Summit on Sustainable Development in 2002, the adoption of the United Nations Declaration on the Rights of Indigenous Peoples in 2007, the UNESCO Conventions, notably the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. All of these momentous documents recognize the pivotal role of cultural diversity and biodiversity, embodied in the cultural and natural heritage.

The plenary sessions were delivered by some of the most influential and knowledgeable speakers in Asia on intangible heritage, cultural diversity, biodiversity and sustainable development. The Workshop encompassed a unique series of collaborative intimate discussions that engaged community leaders, government, bureaucrats, academics, the media and human service planners, spanning the local to national level in South Asia.

Roundtables and discussions were conducted on site in various institutions dealing with intangible natural heritage. The final two days witnessed the first ever museum and community engagement workshop and meetings in the tribal heartland of India in Araku valley.

The ICOM South Asia Workshop identified concrete recommendations for future actions at national and regional levels in order to protect cultural and natural heritage in South Asia and these are being scoped.



Amareswar Galla

Introduction

Introduction by Pr. Amareswar Galla

The participants in the Seventh Asia-Pacific Regional Assembly of the International Council of Museums, on 'Museums, Intangible Heritage and Globalisation' (Shanghai, 2002) affirmed in their Charter the 'significance of creativity, adaptability and the distinctiveness of peoples, places and communities as the framework in which the voices, values, traditions, languages, oral history, folk life and so on are recognised and promoted in all museological and heritage practices', and recommended museums as facilitators of constructive partnerships in the safeguarding of humanity's heritage. Indeed, the Shanghai Charter sets down activities to be implemented in attaining these goals, and stresses the importance of input from professional bodies in the preparation of an international convention for safeguarding intangible heritage.

On 17 October 2003, following the Second Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, the General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage which came into force in April 2006. With this Convention, intangible heritage joins the ranks of natural, underwater and immovable cultural heritage in receiving protection through UNESCO's normative instruments.

In April 2004, considering the key role of museums in safeguarding Intangible Cultural Heritage, UNESCO held an Expert Meeting on the issue, the conclusion of which was: "In view of the increased appreciation of intangible cultural heritage and its importance, museums will have to reconsider not only their approaches to objects, collections and their uses, but also to enter into new partnerships within and outside their walls, including partnerships with communities which are the bearers and transmitters of that heritage."

Thus, in 2004, during ICOM's General Conference on the theme "Museums and Intangible Heritage" held in Seoul, South Korea, it was decided to launch a Programme to facilitate the role of museums and their relationships with the communities in the protection of cultural and natural heritage. Indeed, throughout the Conference, intangible natural heritage was stressed alongside intangible cultural heritage.

In view of the urgency of providing a focus on the documentation of Traditional Knowledge associated with natural heritage, a capacity-building workshop on the Documentation of Traditional Knowledge: Museums and Intangible Natural Heritage was held in Hyderabad and the Araku Valley, India, in February 2008.

There, some 60 participants – museum, heritage professionals and anthropologists from the South Asian region, as well as researchers and representatives of international organisations involved in heritage protection – worked together to identify recommendations for future actions at national and regional levels in order to protect cultural and natural intangible heritage in South Asia.

Amongst these recommendations were:

- the need to raise the capacity of institutions to document heritage;
- museums as facilitators for sharing intangible heritage with the communities;
- the need for integrated approaches – at government, policy and planning levels – in the creation of cultural policies;
- museums as spaces for education on intangible heritage for youth;
- museums that take a leading role in involving the participation of practitioners and communities, and in encouraging cultural industries whereby the local communities directly benefit...

In the wake of all these initiatives, today, in 2009, the time has come to launch a fully-fledged, holistic programme for the protection of intangible cultural and natural heritage.

Introduction

Workshop Programme

Introduction

ICOM is the international organization of museums and museum professionals that is committed to the conservation, continuity and communication to society of the world's diverse natural and cultural heritage, present and future, tangible and intangible.

The collection aspects of museums are the tangible elements whereas the interpretation aspects are the intangible elements. These two aspects of museums are equally important for effective interpretation of the heritage available in museums.

Intangible cultural heritage is understood as "peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important for cultural identity, as well as for the safeguarding of cultural diversity and creativity of humanity".

The majority of discussions on heritage involve heritage as comprising of cultural aspects only. There is increasing demand from museologists and heritage experts in Asia that heritage must include both cultural and natural aspects. This ICOM South Asia Workshop focuses on the intangible dimension of 'natural' heritage.

Aim of the Workshop

This capacity building workshop aims to promote museums as hubs for documentation of Traditional Knowledge, Intangible Heritage and Natural History and Systems that are culturally perceived.

Objective

By the end of the workshop, participants will have identified recommendations for future action at national and regional levels in order to protect cultural and natural heritage in South Asia by:

- Understanding that both the intangible and tangible elements of heritage are important for improved interpretation of heritage collected, documented, conserved and exhibited in Museums.
- Recognising that documentation of traditional knowledge about the bio-resource is an invaluable intangible element of natural heritage.
- Locating natural heritage as a basic component of heritage, along with cultural heritage.

Expected Results

- Publication of a leaflet with recommendations for measures for the region
- Publication of the proceedings of the Workshop as recorded
- Recommendations for future actions
- Improved regional co-operation
- Identification of follow-up activities
- 60 participants sensitised to the protection of cultural heritage in South Asia

Preparation

For the preparation, implementation and follow-up of this Workshop, ICOM will work through the ICOM Cross Cultural Task Force and collaborate with ICOM's Indian National Committee. The main coordination of the workshop is through the Salar Jung Museum in Hyderabad.

Participants in Workshop

Museums and heritage professionals from the South Asian region, researchers, journalists, as well as representatives of international organisations involved in heritage protection and some decision makers dealing with the theme of the Workshop.

Dates of the Workshop

2 - 8 February 2008

Venue

Salar Jung Museum, Hyderabad, India

Field excursions include a two day visit to the tribal heartland of Araku Valley.

Programme

Saturday, 2th February 2008: Arrival of participants	
All the international participants arrive on this day and they will be picked up from the airport and transferred to Taramati Baradari, courtesy Salar Jung Museum.	
Sunday, 3rd February 2008: Opening Ceremony & Plenary Session	
8.00 am	Participants leave Taramati Baradari for the Salar Jung Museum
9.00 am	Arrival and registration at the Museum
9.30 am	Participants convene in the main theatre at the Museum
9.30 am	Opening Ceremony and inauguration of the workshop by His Excellency the Governor of AP. Welcome messages: Director of Salar Jung Museum and Workshop Director
10.00 am	Opening Keynote Address by Dr Kapila Vatsyayan
10.30 am	Keynote Address by Ralph Regenvanu
11.00 am	Refreshments break
11.15 am	Addresses by Professor Nguyen Van Huy; Professor Amaeswar Galla; Dr M.V.Nair
1.00 pm	Lunch
2.00 pm	Country Position papers
3.30 pm	Refreshments break
3.45 pm - 5.00 pm	Specialist papers on documenting Intangible "Natural" Heritage
6.00 pm	Official Dinner on Boat with entertainment
9.30 pm	Return to Taramati Baradari
Monday, 4 February 2008: Study Tours & Working groups	
8.00 am - 10.00 am	Study tour – Ayurvedic Hospital & Traditional Knowledge Systems
10.30 am - 12.30 pm	Study Tour – Yunani Hospital & Traditional Knowledge Systems
1.00 pm	Lunch at Taramati Baradari

2.30 pm - 5.00 pm	Working Groups Sessions on documenting Intangible "Natural" Heritage
5.15 pm	Departure for Golconda Fort Tour, Sound and Light Show and Dinner
Tuesday, 5 February 2008: Venue Taramati Baradari	
9.00 am	Continuation of Working Groups Sessions on documenting Intangible "Natural" Heritage Focus on Intellectual and Cultural Property Rights
12.30 pm	Lunch break
1.30 pm	Plenary session on documenting Intangible "Natural" Heritage. A Draft Charter or Guiding Principles
3.00 pm	Departure for the Railway Station - Evening departure by train to Araku Valley
Wednesday, 6 February 2008: Field trip	
Field trip to understand issues in the documentation of indigenous knowledge systems in Araku Valley with tribal and indigenous communities.	
Thursday, 7 February 2008: Plenary Session & Return of the participants	
Plenary Session and participants return overnight back to Hyderabad for departure to their respective hometowns on 8 February.	

Organising Committee

Dr. A.K.V.S. Reddy	<i>Director,</i> Salar Jung Museum (Hyderabad)
Pr. Dr. Amareswar Galla	<i>Chairperson,</i> ICOM Cross Cultural Task Force, Paris & Convener, Pacific Asia Observatory for Cultural Diversity in Human Development (Brisbane), Workshop Director
Dr. A. Nagender Reddy	<i>Joint Director,</i> Salar Jung Museum (Hyderabad)
Ms. Jennifer Thévenot	<i>Senior Programs Officer,</i> ICOM Secretariat (Paris)
Dr. Kim Selling	<i>Project Officer,</i> ICOM Cross Cultural Task Force, Paris & Convener, Pacific Asia Observatory for Cultural Diversity in Human Development (Brisbane)
Dr. Veerender Mallam	Salar Jung Museum (Hyderabad)
Ms. Zenovia Pappas	<i>Project Officer,</i> ICOM Cross Cultural Task Force, Paris & Convener, Pacific Asia Observatory for Cultural Diversity in Human Development (Brisbane)
Ms. Hélène Gipoulou	<i>Programme Assistant,</i> ICOM Secretariat (Paris)

Introduction

Araku Valley Charter



Guiding Principles for the Araku Valley Charter on Intangible Natural and Cultural Heritage

1. To accept the Shanghai and Calicut Charters as guiding principles with all their modifications;
2. Intangible Heritage includes natural and cultural aspects;
3. Local communities need to be at the centre of all safeguarding efforts;
4. Each Country and each Cultural Community has its own way of safeguarding Intangible Heritage;
5. Museums and related institutions and heritage professionals have a key role to play in the safeguarding of Intangible Heritage;
6. Maintenance of linguistic diversity is essential to maintaining Intangible Heritage;
7. There is an urgent need to survey and document Intangible Heritage using all techniques and methodologies available including the development of new stakeholder community driven approaches;
8. Need to connect historical documents with the living Intangible Natural Heritage;
9. National Cultural Policies and Legislation need to recognize and promote the safeguarding of Intangible Heritage;
10. There is a need to identify and/or establish a national body to oversee all activities in the safeguarding and managing of Intangible Heritage;
11. There is a need for a South Asian/Regional body to assist and coordinate national and regional initiatives related to safeguarding of Intangible Heritage

Introduction

Welcomes

Dr A.K.V.S Reddy, Director of Salar Jung Museum

"Salar Jung Museum. I welcome you all for today's international workshop. The founder of this museum was Salar Jung the third or Mir Yousuf Ali Khan: a great personality, who collected nearly 44,000 objects from all over the globe. As per tradition, it is our duty to pay the respect to Salar Jung the third by garlanding his portrait. I request that the chief guests garland the portrait of Salar Jung.

[Portrait of Salar Jung is garlanded]

[Bouquets of flowers are given to the panel of special guests]

Friends, Hyderabad is a city of heritage. Hyderabad has a lot of ancient monuments, and as such has its own culture. We know very well that Hyderabad is famous for two things: one is Biryani food, and the other is that we have a lot of intangible heritage.

In our country, the reason is not only that we're old. Culture and cricket right to Kashmir: different cultures, different languages, the way we perform our festivals... During the festivals the way we have our own traditional dances. Let it be tribal, let it be urban: we have our own history.

Keeping this view, a few months back I went to Australia. Prior to that, our friend Dr Amareswara Galla Ji with ICOM and Pacific Asia Observatory was able to arrange this international workshop here. Only one word and we always say, "Yes, what do you want from us?" Immediately we were able to arrange the program and we are very happy today to receive all of you here in this great museum, especially those from Asia and Pacific countries.

We know very well that after this conference we are going to Araku, where we can see tribal culture and dances, etc. Once again I welcome you all and the dignitaries for this great workshop here on traditional knowledge systems and museums, on intangible natural heritage. Our idea is, in fact, to move not only in traditional culture and other things, medicine, as well as naturopathy, etc.

Once again I welcome you all.

Thank you very much.

Now I request that Dr Amareswar Galla Ji brief us about the workshop. Now, Amareswar Galla Ji."

Dr Amareswara Galla, Director of the Workshop

"My esteemed mentor Dr Kapila Vatsyayan, and as you already mentioned Anna (Dr Reddy) (for those of you who are not familiar, this word means older brother, but it's a form of affection; I am actually younger than him but the term has an affectionate note and he mentioned that when we just talked about this workshop, because of a particular reason that I'll come to right now.) He said, "There is only one word when somebody who is very serious wants to make a difference in

this world, wants to something. He will say yes and then he'll take responsibility for making it happen." So will you all join with me in thanking Dr. A.K.V.S. Reddy, Director of Salar Jung museum for making this workshop happen.

And ladies and gentlemen, distinguished guests, this is a workshop, not a conference. And we will actually be spending most of the time away from here. But for the opening day, we are meeting here so that we can hear from our distinguished colleagues about different case studies, how they are trying to deal with some of the challenges of safeguarding our heritage with the accelerated pace of globalisation, and with economic globalisation: as more and more countries become members of the WTO and as our trade barriers are lifted there's enormous change that's taking place.

And the economic juggernaut of tourism, for instance: the world's fastest growth industry for 13 years in a row, is changing the way we think about ourselves. For example, recently, some of the people of Quebec city in Canada protested that Quebec city while it has been inscribed on the register of the World Heritage List, has been promoted so much in tourism, as a tourist product, that the younger generation of Quebecois are beginning to think of themselves the way tourists look at them, as objects, you know, to be appreciated. So the younger generation is almost not actually connecting with their own sense of place and identity, their own heritage.

And I know that we are facing similar challenges in the countries where we come from in the way forces of globalisation, such as tourism and its associated economic growth, are making us assess the significance of the things that are considered important in tourism as being of heritage value; rather than those things that we think as people, as custodians of our heritage that we think are important for our sense of place and identity in our own cultural systems. So we are redefining who we are in the eyes of tourism. Now this is a very dangerous precedent as you all know.

We are all experiencing this McDonald's phenomenon and this kind of globalisation and we have a very strong middle class; it doesn't matter whether that middle class is from India, from Australia, from anywhere, they all aspire to certain middle class comforts, certain middle class styles of living and so that middle class is growing very rapidly. And that middle class is the one that has become the intelligentsia for the way that heritage is safeguarded, for the way tourism is being promoted. So what happens to heritage conservation, how do we deal with this?

Two weeks ago, I went with one of my twin daughters to Taj Mahal and I was very disappointed. I am concerned with all the challenges of conserving, looking after the World Heritage site, a memorial, a romantic memorial if you like, that we all cherish. It doesn't matter what your background is, the world over thinks affectionately of Taj Mahal. But when I was a young man – and when I say young man, it was nearly 35 years ago – I was with Sherpa Tenzing Norgay in Darjeeling. Sherpa Tenzing Norgay, along with the late Edmund Hillary who passed away

last month, did not 'conquer' Mount Everest because from the Sherpa point of view you don't conquer those things that are sacred to you, but reach the summit of Mount Everest, and in western media we always say 'conquered' because the colonial concept of conquering, taming the land is so predominant in our psyche in the media. But Sherpa Norgay never said that. At the time, on the way back I went to Taj Mahal. There were many crafts people, and great Muslim households who were custodians of significant craft traditions. But also non-Muslims from various places in Rajasthan that were – whose ancestors were involved in the construction of some of the great monuments that are on the World Heritage list.

The question was, that time as a young man I sat down with people to learn about what they're doing, to know to what extent in building this monument, to what extent those great traditions, those skills, the knowledge that's associated because some of these stone workers who we think of as stone workers, while they're working on stone, they sing, they have songs. They make offerings you know, to their ancestors. All that is important, all that is the story that only the stone has become the witness of while the human beings that are looking after these monuments have forgotten. But why I referred to Sherpa Tenzing Norgay, I'm not referring to him as late Sherpa Tenzing Norgay because yes I'm saying late to the second person, Sir Edmund Hillary, because in his tradition you can say late. Whereas in the Sherpa tradition you know, his spirit you know, is still guiding us, as an ancestral spirit and he's not late, he is still with us as part of our intangible heritage. He and I, when we were walking around in some other areas and he was telling me, "This is our mother, the mountains are who we are."

And if you think of Australian Aboriginal people, they say exactly the same thing. The kinship relationship between their ancestors, the rivers, the mountains, the storms... they all share the same kinship. If you go to some other parts like Arnhem Land, everything belongs to two Moieties, Dua (or Dhuwa) and Yirritja. Dua and Yirritja mean Moity: clans within which you can't marry. You have to marry outside. But it is not only are you born either in Dua or Yirritja, but the mountains, the different types of trees, the birds, they all belong to the two different Moities. There is a whole indigenous knowledge system that is there.

So Sherpa Tenzing Norgay was very concerned about people being so caught up and changes happening, and he was worried that there would be so many changes taking place. People will only think of culture, but culture can be influenced. At that time we did not have cable TV but black and white television was coming in and radio was becoming very popular: transistor radio. So he was very concerned that people would think of their culture in terms of what they hear on transistor radio and what they see on black and white television. Now that the pace has accelerated, he was already concerned that people would forget the importance of nature because they'd still be thinking of nature and culture as something separate.

So in my own youthful way (I was quite young, I was only 17 years old), I said to him, "No, but we must fight," because that was the thing, you know, the struggle. And he put his hand on my shoulder and he said, "You know we need a lot of people to fight to bring about these changes. But we need people in decision making positions to bring about these changes." So the inspiration for this workshop, the seed, was sown long time ago. And so this is what we are trying to do in this workshop: let's rethink what we think of nature and culture. Dr Kapila Vatsyayan will speak about that very soon. And let's rethink

about it. Let's be open-minded. Let's not think that because UNESCO or ICOM says this that it's the gospel truth or that it's god's word. It's not. Both of them advocate cultural diversity of expressions and inheritances.

We have to bring in the people's voice when talking about intangible heritage. There's a lot of work that's being done on the cultural side of intangible heritage, but the so-called natural, the way we deal with the so called natural... I mean, for all of us. I come from Andhra Pradesh, where I was born, brought up and educated. For us, Bhumata is not an inanimate thing. Bhumi is the mother of all beings. So you don't talk about intangible heritage and forget Bhumata or Mother Earth. That is not the respectful way. And that is the same for Indigenous tribal people from all over the world. In many parts of the world, we own land. And the Indigenous people, tribal people, Aboriginal people always say traditionally that they belong to the land, they don't own the land. This is embedded in the Declaration on the Rights of World Indigenous Peoples adopted by the UN General Assembly in New York, on the 13/14th of September, depending on where you are in the world, by 137 countries.

So please think about these things: that's the whole idea of this workshop is to rethink intangible heritage. You've got the detailed programme. As Dr Reddy mentioned, this has been organised at a very short notice and Jennifer and I spent quite a few sleepless nights, as you all know from getting phone calls at 2 o'clock in the morning from us, to make sure this happens for a variety of reasons where we were able to secure some funds we had to expend by the 31st of January. Either we did that or we couldn't do this workshop, so we thought, "Let's see who will be able to come." So we are very fortunate that there are seven people from Nepal, six from Bangladesh, five from Maldives, six from Sri Lanka, several from India and one from Afghanistan. It should have been six but there are other challenges that Afghanistan is facing. And for the first time, it was my dream, I spent three days with Dr Nayyar, the director of the National Gallery of Pakistan. We were working on six Pakistanis being here for the first time. It would have been so wonderful to have some of these great people who are looking after their heritage. But unfortunately with the assassination of Benazir Bhutto and challenges that country is facing, it was not possible. So we have wonderful people from our region.

But we also have some very eminent people from Vanuatu. One of the youngest scholars on intangible heritage, Ralph Regenvanu, is going to share how they are dealing with so-called intangible natural heritage nationally. Professor Nguyen Van Huy whom I have had the privilege of working with in Vietnam for the last 9 years founded one of the greatest museums in the past decade, the National Museum of Ethnology. He will talk about how Vietnam is dealing with the so-called intangible natural heritage.

A few years ago, the French National Commission for UNESCO brought about 17 of us to a think-tank in Paris to focus on the idea of intangible heritage. This is before the 2003 Convention dialogue even started. And someone that I always read about, read her work, looked up to her, but from afar, admiring and respecting, and this great scholar of India was one of the leaders of the group. And I was very nervous. And then some of the people in the think-tank were saying things which I found not acceptable from not only an Indian point of view but from the point of view of the cultural diversity of the world. And especially when they talked about Garifuna in Central America because none of them knew that I actually participated with the Garifunas in Central America in their national festival on 9

November in 1993. The Garifuna, sometimes called Black Carib are the aboriginal people of the Caribbean. And I did speak a little bit rashly and our distinguished guest pulled me aside and she mentored me. She taught me the way to engage with these issues in international forums.

I'm so grateful to Dr Kapila Vatsyayan, our chief guest who has inspired generations of people. I don't think there are many scholars in this country or anywhere, who have worked with so many generations of thinkers, scholars, eminent museologists, heritage professionals and politicians – and politicians with the will to make decisions on preservation of heritage resources. We are very very fortunate to have a walking treasure, not only a national treasure, an international treasure and walking encyclopaedia of knowledge: Madam I hope you don't mind me saying this. And would you all join me in welcoming Dr Kapila Vatsyayan to give our opening key note address this morning.?"

Keynote Papers

Keynote by Dr. Kapila Vatsyayan - Chairperson, ICC Asia Project, New Delhi

"Friends I will not follow suit by saluting you in different languages but merely to endorse and reiterate the warm welcome which has been articulated by Dr Reddy and Dr Galla. And welcome to this city, Hyderabad, in terms of both the levels of time and space and the tangible and the intangible that it represents in a minuscule and not so minuscule form. For me coming to the Salar Jung museum which even Dr Reddy does not know, is a journey before the museum was established. And let me share with you Dr Reddy having paid my respects to Salar Jung and as Dr Galla has let out some known and unknown secrets of my long and chequered and not so distinguished life, it was the Prime Minister, Jawaharlal Nehru called me one day and he said to me in Hindi "Kapila". In short that there is this great Salar Jung and he has collected a great many things from a great many places, now we should do something about it, what about it?" And so I said to him, "Whatever you'd like me to do." Well he said I need an exhibition of all his, and the first exhibition before your museum was established was the exhibition which was in Hyderabad house in Delhi.

And I recall that moment, I recall that moment where these objects were laid out and then there was the question of the establishment of an institution called the Salar Jung museum, not this building but that old [someone yells something it the background] and I recall that. And it was in the transformation of objects which had a life history of a person who's looking at both life and also objects to bring them together for both his pleasure and also leaving it for posterity and that already tells you what is the relationship between the tangible and the intangible.

And therefore for me returning or visiting the Salar Jung museum in its new incarnation and as we say in Hindi, a new Avatar of institutionalisation of that building and this building which I have as you know looked at it as a hard (?) administrator in terms of the various, represents a dynamic of both perception as also individual initiative and as also a reflection of both motivations and all this then which leaves a residual form which transcends both the individual as also the original motivation and then becomes through the object an instrument of communicating more than the object in terms of both value and history. And that is what I think, this is one example. And therefore I return to Salar Jung as because this was not a museum and I have been involved in making in some ways the National Museum of India and I know that the first exhibition that was in the Burlington House in London was collected and the moment it came back to the XXXX, that is the president's house today and the transfer of those objects to what we call today the National Museum, is another type of history. But it is a history of, what Dr Galla has already referred to, a history of a political colonial presence and an initiative for representation of a culture or a civilisation in that same milieu in which there was a rather complex history of not only political power but also bifurcation of the cultural heritage, and Amravati here is a very good example of that, a part from many other examples that you can think of.

So the issues are rather complex and I will come to that in a

moment since you have given me time. I thought I would, in this initial session of the workshop, draw attention almost in telegraphic form to the many complex issues that we need to address not in terms of aggregation of units or discreet categories but in terms of what your own paper talks about and I read it again and again and I have been wondering, how I connect traditional knowledge systems, museums. One is a system, the other is a structure. And then intangible, and what is intangible? Is my speech intangible or tangible? Natural what is natural and then we come to the bombshell called cultural? What have we put together here?

So let me begin with the last phase, which both of them have referred but especially Dr Galla, natural. How do we define natural? Yes, you all are such distinguished people. You know that nature, you get out of this room and this is tangible heritage and you see the plants and that is nature. And sometimes we bring it bifurcated [inaudible] here decoratively. How do you define that nature? And I want to take you to the five wicks that we lighted, rather disjointedly, pardon me for my candidness, with a candle. The candle has wax, from where does that come from? And the fact that we lit it, for what and why? The ritual over, we all sat down.

It was a collective gesture of a beginning, but did we as people from the field of conservation give one minute thought to why here were the five wicks and what did they represent? Was there any symbolism embedded in the act of the five, and in the act of the lighting, and in the act of the collective lighting from different regions and cultures etc. I think that in a very very tiny and in a way insignificant way, you'll say she is making much of nothing. No, I would argue on that, for this is intangible heritage and the knowledge of that call it indigenous or not, is that flow of knowledge which then gets solidified and frozen in ritual acts. Because in fact within this cultural unit and I'm not going to Bhutan because [inaudible] but we can talk about that, because that act, or to Nepal, but that act is the assertion in that one minute that we all took, an assertion that we perhaps are not even aware of. An assertion of an acknowledgement of nature at its basic, because those 5 wicks represent the pancabhutas – the five primal elements. They represent water, they represent fire, they represent air, they represent naturally the earth to which we'll come back and that which we sometimes call sky, but most fundamentally that notion which connects everyone in the Asia Pacific region, the notion of [inaudible], in English known as space or no space. It is that, and what is nature? Nature is that where the primal elements whether from the point of view of science or culture or philosophy or metaphysics or art or living; nature, is are those unseen but expediential and real forces which have come into being by the processes of what we call the dynamism and the dynamics, dynamics of systems, systems which are recognised in other fields whether it is the solar system or some other system.

And it is the recognition, that recognition, which filters through ages and ages of speculation, of articulation, of reflection; which you then even talk of them as primal elements, primal elements which are given form, form which we then recognise as water

bodies, as earth, as air, as energy and everything that we know of in terms of inner spaces and outer spaces are going to the moon or the sun. And that system is the natural system in which we live. It is the solar system of which we are part and parcel, of which earth is one unit - this earth. And if we don't recognise that somewhere, we don't have to assert it everywhere; the moment we have an awareness and recognition of that, there is no getting away from the second principle that would emerge: that you are part as the earth of a larger system. A larger system which we never speak about but a larger system that only in times of crises we say, oh something might happen to this solar system and the earth might not be there.

It is not in our time consciousness. But it is in our psychical consciousness; a collective consciousness which expresses itself in these very small or large ritual acts which continue in what one would call now, Indigenous knowledge systems or traditional knowledge systems or in traditional societies in their ritual acts of everyday life whether the morning or the evening, whether in terms of recognition of weather and therefore celebrating Ed [inaudible] or Diwali [inaudible] or Holy [inaudible] or whatever, because that is a marker an indicator, indicator in our terms of social sciences, an indicator of the movement in which this entity called man is making some relationship with that other entity called nature, that is water, earth and sky.

The entire ritual calendar of the Asian Pacific, whether from Alice Springs or Arnhem Land or Vietnam or Afghanistan, or Nepal or Sri Lanka, is punctuated, punctuated in a time frame, punctuated by these which we sometimes call religious or ritual or superstitious acts in which as reminders whether it is the Sakura of Japan or it is the rituals in Korea, and therefore, I think, that unless we take recognition somewhere, an awareness that what is the manner in which this recognition of nature has percolated into the human psyche in order to give it structures which are then embedded in everyday life, in both the life cycle and the animal cycle of the people. And I want to place this as a proposition for the masters of UNESCO structure. Have you thought of it in that way? No. We have not thought of it in that way. Because what have we done in terms of whatever it is we call nature, we have talked about nature as an inanimate object, an inanimate object, a large sphere and not going into geology and tectonics and whatever else, a large sphere which is once again divided into those areas which we recognise as water bodies, large water bodies, are from those water bodies when any solidification has taken places, we move from Sri Lanka and [inaudible] and as you know in time it was from those seas that there was a great upheaval, probably bigger and more momentous than the tsunami and then arose from those waters gradually but surely, that what [...]

[tape stops]

[new tape]

[...] Which in the human life, or even whatever defines civilisation of life, we cannot identify but somewhere if we know that anything that might happen with the deeper levels of sea are going to affect the highest levels of the glaciers of this world and in the Asia Pacific then we are talking about nature as a living presence, a presence which is the basis of our life, that which we call a human. And that which we call natural then has variegation, a variegation which we know as the natural heritage parks, the national parks, but all those are the structuring of the human. At the very moment when the human realises that he is becoming an instrument of or an intruder into

a natural, that is the inherent dynamic ecological system and balances of what we call nature. It is a moment of treat when he knows that he is dependent but he has been an intruder, now I am the master I am going to protect nature. It is that moment. So does or can the human species at this time, when the human species in his arrogance has disturbed ecological balances and we have come to UNESCO forums to talk about global change and global threats. To me that is basic heritage. To me, the maintenance of ecological balances today in the world, whether the North Pole or the South Pole or Antarctica or the Antarctic, or Mount Everest or Mount Kailash as we see as the pinnacle of the last journey of the human where the glaciers are dwindling by metres each year. That is a heritage. It is a heritage where sheer necessity if the human wishes to survive over the next decades not centuries. We brought this earth, this mother earth as we called it, Dipamu (?), to a point in our collective, both arrogance and this may become well the story of the [inaudible] from Indian mythology where power can be self-destructive.

And I think that, for a group of people who engage in the enterprise of protection, conservation continuity, not just during change, the primary duty at this point of what we call the globe, mother earth did not divide up the globe into the developed, and developing countries. Mother earth did not see the divisions. And there from my very small and ignorant base of knowledge I invoke that great hymn of the Atharva-Veda, the Prithvi Sukta. That Prithvi Sukta which invokes this earth in all its bountiful, variegation, diversity and most of all, its interconnectivity. Interconnectivity between the smallest, the tiniest, and the highest, and the biggest and the largest. And the lesson in terms of our debate today and our discussion is what is the relationship between what we call the inanimate and the animate? Is all that inanimate? Are the rocks really inanimate? Yesterday from the airport when I went to another institute, and I looked at those rocks. To me they were the gods [inaudible] and those gods, sorry, we are going to make into lovely little boxed apartments for developing societies. If that is not intrusion and if that is not collective rape...? Pardon my strong language. And does human action then mean here protection of the natural heritage of the rocks, or does it mean action which is the human heritage of ownership of something which is meaningful and valued for a community? I bring it down to that. So what is it that we have done? We have on the one hand devalued the natural heritage; and on the other hand we have appropriated upon ourselves the responsibility of protecting the fragmented heritage. And I think this is the dialectics we have to face and it is a worldwide thing and one could give examples from all over the world.

Now then, this which Dr Galla and at other forum some of us have raised, rather a minority voice, Dr Galla and all my friends here, is that is the cultural heritage a separate category than the natural heritage? And can divisions be made? And in that may I take another matter further to jump? That yes I have a body system, and my eyes are not my nose, and my nose is not my mouth and my mouth is not my feet? But can I speak about my feet if you cut off my head? Or vice versa? And the fact that I have the capacity of speech, which means the capacity of both, having a hard disc here and a soft [inaudible] which is making me speak, do I have a total crash system? I have a debilitated system, I have Alzheimer's and so on and so forth. And what is it that is in my whole human, anatomical, physiological, molecular, biological metabolism saying? That I'm an integrated whole and that anything that goes wrong in any moment of my body will affect the rest of my body. And the relationship of the natural and cultural is that relationship. Of understanding the whole and its parts in, and to make it into an abstraction,

in its relationships of the parts and the wholes, remaining in their distinctive identities and diversities but interconnected and interdependent on that which is the natural. I think if we can understand this, then these contrived semantic differences that we are making for purposes, you make a memo and you say these are my key words, yes these are key words for understanding, but they are not key words in terms of absolute categories. These are certainly key words of operation and one would not like to issue (?) them. But keeping in mind that the natural and whatever we call the cultural, the cultural mean the human, and I'll not going into the debate of the entire definitions of these terms or the definition of civilisation beginning not only in the era of enlightenment of the 17th and 18th century in Western Europe or of Gordon Child's definitions of civilisation, culture or the other of Kroeber and so on. I'm not going into those theoretical discussions here.

I'm trying to make this very simple in the sense that none of us, we'll here very happy, so of us find it very cold, some of us don't find it very comfortable, let's take the air out of this room where the seminar is. Let's suck it out. It's a primary element of no use really: I mean what's the point? Hah? So we'll have a vacuum here and we'll operate – we are humans. [inaudible]. No UNESCO, no Salar Jung museum, no Kapila ji no nothing. We'll all be running out of breath. This unseen thing, this is regulating our pulsation. And if we could only be aware of that which in traditional knowledge systems is basic, whether in Korea or India or Vietnam. Breath, which is the regulator and the awareness of that just as that, is an awareness of the pancabhutas; that idea in all that you call indigenous knowledge systems. Take it in the Unani and you're going to be in medicine and I will not jump. I will come to that. It is the control of that air which you breathe and breathe out, which is basic. Which controls all your system, health and otherwise.

What I'm trying to say is that the human is empowered and he is distinct and naturally superior because he has this capacity of reflection and of memory and of rearticulation through this that we call the holy speech. In the beginning it was the word in one tradition what was primary serosity in another tradition. Which can say, with this very special gift given to the human, with that very special gift of reflection, introspection, articulation and action, can we be humble as a species? And then see if we cannot restore those ecological balances which we have disturbed because that is the most imminent threat before humanity to come back to this.

Now let me shift to this region that all of you represent. I have already spoken about the Himalayas, Nepal, Everest; don't ever conquer it, bow down to it even if you climb it. No one conquers Kailash, whether Bhutan or Tibet or anyone. Kailash is that primordial mountain. And you represent that Everest and that Kailash and the three seas (?) Where XXXX takes place in order to discover truth. The Ambran (?) mountain of Indian Mythology where the gods and the demons...you know that story Ralph... may I tell you that? May I?

Once upon a time long long ago, in primordial time, there was nothing but the ocean, and which you know in other mythologies. And in that ocean then came the humans – or those that are called the gods and the demons or the devils and naturally they wanted to explore, as we are doing, underwater both archaeology and maritime activities to see what it is like. They were told that Ambrosia is under the sea; and everyone wanted to get Ambrosia. So naturally what happened was there was a war. There was a war of great magnitude, because the idea was that the ocean had to be churned in order to take out

this Ambrosia. So the devils and gods, well we don't call them gods; it's very bad English equivalent but we don't have it – the gods on one side the demons on the other side and they had a churning pillar (?) which is known by its very symbolic word, Mandara, or the Meru which is the central axis of the earth.

That pillar which was the churning rod could not be established. And they looked around and said what to do because it cannot go down. Then came a turtle, and turtle said, "On my back [inaudible] go ahead," and the pillar stood on the turtle. Then you needed a rope for the churning. "From where does the rope come?" "Looked all over." Then came the primordial snake, and – Korea, China, Nepal, and Tibet, you don't need to know of Indigenous knowledge and symbols of the snake – the primordial, the first natural, and he said, Okay I'll give you my long body and we'll make a rope of it [inaudible]. So the devils had one side of it, the gods held it on the other they went on and on. Not quite a tug of war and the axis stood solid so that the turtle said now go ahead and find [inaudible] this is balance. Out of that came many things, all kinds of things emerged but what emerged also was poison. That is the good and the bad, the little and the big, all emerged out of that. And from that then it was Shiva and that's another story and how they tricked each other in the spying of primordial kind. And then Shiva took that, which my friends from Sri Lanka and Nepal both know, and that is why he is the blue-throated god because it is the poison that came out, which he held [inaudible] in order to maintain balances. Then came Ambrosia again and they fought with each other – "I want I, I want it." Not available. Then another trick was ... ultimately they all learnt they were limited and the only stable thing was that pillar, the primordial snake, the first amphibians, the tortoise.

And the rest of this story – it was this Mandara's axis, than then becomes the mountain in the Asia Pacific regions in the mythologies of Nepal, mythologies of Korea, in the mythologies of Japan, even in the mythologies of China and not to speak about the mythologies of Sri Lanka. And that's what I want to draw your attention to. Because and that which you discard as the entire mythological lore and sometimes (as [inaudible] friends [inaudible] who have done such wonderful work in Nepal) that we either discard or collect them as folklore, or something but, this is, and why do I make so much of it?

Because traditional knowledge of the Asia Pacific at least Alice Spring, I mean everything I had privilege of being with them for, and the whole world, the dream world that they know of, and in New Zealand and in the Shamanistic rituals of Korea, it is a world view which is contained and articulated through a series of myths which is the mode of articulation as also continuation of the awareness of the relationship of the natural and the cultural. That's the point I'm making. And unless a strategy you put into your basket, the understanding of the mythological as statements of the ecological and the relationship of the natural and cultural at least in the Asia Pacific region, that I know a little about, very, very little. I'm afraid that we will not get to the basis because we are looking at form we are collecting stories. We are collecting what we know as the explicit, but we are not going into the implicit aspects of the nature of the narration. And this is a mode, this is like a key word, these are key word modules. These are codes of cultures. And living cultures communicate and transmit knowledge not truth making them into modules but making them into narrations, narrations which acquire new meaning at new time at new society structures at any given moment and that is why we call them the living cultures.

What this very myth had a meaning at a certain time only the

day before yesterday I heard one of our most avant-garde writers speaks about this myth in terms of the dialectics and dilemmas a modern writer faces between globalisation and localisation, because for him, this myth stood for that. So that it acquired – my tension between the demons and gods, do I maintain my local identity or acquire a global identity and what is the essence that I get out of this journey of this present and contemporary dilemma. So that that very module and I have known and seen and the great presentations, of not this, but of what the Tibetans and the Bhutanese as also the Sikamese(?) when they make those kul(?) chakras and the mahakal yantras which my friend from Paro knows very well and their museum has such wonderful examples of that. And the rituals that go round the making of that are once again an assertion. And the Asia Pacific region then in its totality, and those of us who are here, you perceive this as a sub-system of that larger systems of which we talked, the earth and the solar system. It is not a question of certain nation-states coming together, but it is a question of nature itself having made certain areas which are more intra-connected in terms of the geological and the pancabhutas and therefore from Afghanistan to Vietnam we are connected. We are connected from the Himalayas to Sri Lanka. We are connected from the West to the East. We are connected from then, and then we can divide this up. Not in terms of nation-states just as an exercise since we are free birds and we are not connected, and we are not represented like I have represented the India Government, that is another matter, that of nation states, and before nation states came because there is... understand this region as a great region of the inter-connectiveness of the mountains scapes, the steppes and when you move from the West, that is Afghanistan and the steppes and you go gradually but very beautifully into the North-east of India, into Bangladesh, into Myanmar.

As you come down, there is the entire culture, call it natural or the cultural, of what are the lowlands again connected from the West with the rivers that flow and connect the Sindhu on that end to the Bay of Bengal as it moves and the 5 rivers that are – we call them by whether by the or the Indus Valley civilisation or the Ganges Valley civilisation will not go... You move further South, you have a whole chunk of sand dunes which is Pakistan, Sindh(?) Rajasthan, Tar district and gradually before you know it becomes a lush marshland of vegetation which we call Sentilendel(?) but which has connections once again with the Terai area of Nepal and as it moves into Bangladesh and other nation-states and then into the seascape you move further South and have one this side where we are Orissa, Andhra Pradesh, tapering off into that island and the three seas that meet and this side, the Arabian, and getting you, that is, this is geology, natural heritage in its movements of continuity and in this landscape then, and I'm not going into Thailand and, but if we move along the Himalayas, we will get into Central Asia, we will get into Yunnan, into Tumwan(?) and so on.

It is this landmass with water and marshlands which is the home of all those people whom you call indigenous people, the variety and the diversity of that other nomenclature, which is something to be contested but we haven't found another word both in UNESCO or elsewhere, we call them indigenous people or tribals. Because each of these units then comprises, whether it is Nepal or Thailand, or Sri Lanka or India, or for that matter even Burma, and for that matter, a little bit of Korea the differences of course, not to speak about Vietnam; it constitutes a group of human beings who are being with this land, whose whole life is with the natural heritage and we call them tribal in terms of our other definition where we have talked about development, and therefore, since, because they are not in the

market economy, and now all the economic yardsticks come in. Why have we defined them as tribal whether here or in Africa? And this word has a whole history, an etymological history and I think that a workshop like this should go into, whether tribal or what we call indigenous people and I say I'm an indigenous person – but I'm not marked as an indigenous person and I don't understand why. I was born here – what's your problem?

And so that each of these spheres within that has a disc – you have a tribal, then you say because we are back to that, now we have to get back to some theoretical issues, we are back to that, all of you and you are better educated than I could ever be, that standard anthropological definition of hunters gatherers, what is it, gathers hunters, pastoralists, sedentary people. We learnt all that in school. And then, how are we looking at it? Because everybody whom we taught were hunters gatherers and were not dealing with seed culture [inaudible] culture were tribal of indigenous. Now it doesn't work. Tribal people are great computer specialists, so what are you going to do? You have a problem there. What are you going to do with the Toutou(?) and the Toutis(?) in Africa. What are you going to do with all those people, right? And it think it is time, coolly and dispassionately, we need to look at that because these terms are coming from the discipline of anthropology in the time of the early or later 19th century or even early 20th century anthropology. And I think this is where, which has been taken over by the international discourse. Because then you say, rural communities, rural communities; anyone who deals with land and with cultivation, whether with rice cultivation which came from Vietnam or Thailand to India or elsewhere or the Terai area of Nepal, or Sri Lanka or anything; and then we say semi-urban or the Muphasal town(?) in India; and then we say cosmopolitan or the metropolis and we place them in a vertical hierarchy. That you are moving from the tribal, to the pastoral, the pastoral to, and nomads, we won't have any of Central Asian(?) and none of the UNESCO great projects, flag ship as we call them in UNESCO, would have gone, but if we say that the nomads do not have any culture, where is the Central Asian and the Silk Road project gone? These are the nomads who carried it and made those great murals from one land to another from Gilgistan(?), Turkestan, right up to China and so on.

It was the underdeveloped people who were responsible for great cultures; that is my [inaudible]. And urban we have produced great buildings and wonderful boxed categories whether the New York Empire State or now Malaysia verticality. And now I want to take that and jump off into where is the problem? The problem is, of understanding cultures in a linear progressive movement, or understanding culture in a horizontal interconnected mission. That is the problem. Because we have used social/economic categories, especially when modernisation came into this world, and money, that is what we have thrown up as civilisation, and I think that we have come to a point after the experience of these 200 years of post-industrialisation to question this, linear framework and a progressive vertical arrow time understanding of cultures and that is where your indigenous knowledge systems etc have meaning.

Now let me turn, and I have bored you enough, is in this framework, of the indigenous knowledge, in the framework of man's ability to both memorise, and to rearticulate and to transmit, and man's ability because of the high level of the brain and its development, man is then responsible for creating that which we call the tangible heritage which is both great monuments or anything that is to do again with the material, but the material which is being used in order to symbolise and

to evoke the immaterial, because if the Taj, or Ilora(?) or St Paul's did not evoke what it meant to evoke, then it would be an assembly of a lot of stones and bricks. And, god forbid, but if some of our high-rise buildings were to collapse, would you go and conserve them? You'd just make a new one. But if Ilora(?) goes, Taj goes, Machu Picchu goes, and something else goes, why? Because it is man's great ability to embody and invent value into the material by making it what we call the heritage. And that is true of the stupas, it is true of Borobudur, it is true of Angkor Wat, it is true of anything, a button, anything; Sri Lanka, Sigeria(?), in Angkor. Why? Those are just rocks, rocks like what we are going to destroy in Hyderabad. I don't know why we are preserving them. We can have new little building and apartments, people should be functionally fighting with each other by backing each other in closed box categories of both living and habitat. What are these monuments? Why? Because they embody a value which is contained in them beyond the material. And too, that they embody in a structure by the ingeniousness of man's mind, the capacity of multiple meanings and layers which the society's structure and the value system represent. And this is not the occasion to analyse whether in Ilora(?) for you here or in Kagarao(?) because once again you are moving from the earth.

Look at all your monuments, whether in Nepal or Korea or anywhere. They begin with aquatic life, they go on to terrestrial life of animals and camels and elephants and whatever. And the snakes and the reptiles, we're back to that primary. And then you move up and you have humans and then you have secular. Look at, analyse all the five pumis(?) of Borobudur or the five kayas in the Buddhist system or the in the [inaudible] system, you're moving from multiple form to no form. In the higher regions, this is what's happening in Angkor, call it a Buddhist or call it a Hindu temple or call it a Sikhism as it has been said by the French scholars. But that is not the point, the point is, it is making multiple, and it reaches out to different sections of people or different psyches of people at their own level, both in abstraction and geometrical form as also in the narrative in the sculptures which go down and this is at least Asia, or South Asia and South East Asia, and that is the cultural heritage, tangible heritage. Now this tangible heritage is meaningful only because of the intangible value that it contains. And if you don't sustain that intangible value, and make it into which Dr Galla, and I support him 300/400% if there can be such a percentage, as titillation for the time being for extra time and money for tourism. You are again intruding into the very nature of their value. As I said if the human had less arrogance, he would bow down to the Kailash and the Mount Everest, and if civilised society had less arrogance, it would not spend its money by trying to decorate cultural heritage for its purpose of extra time and money. So here is a problem. They [inaudible]. The economies want it. It's a global phenomenon. And what is your task? Your task that way is to reunite the value which is in the material, the immaterial value. And how can that be done?

And now I come to the very last of your intangible heritage. Because intangible heritage, that heritage has to have meaning and purpose and value for the very communities, those communities which we all the underdeveloped, communities which surround this heritage in most parts of Asia. This should have been your experience when you were doing pimbetka(?) and that is my experience in pimbetka(?). This should be our experience in the communities which we call tribal communities, in relation to a gentile Ilura(?). This should be our experience, of the ownership of that which is the tangible cultural heritage lies in the hands of the very people who are in terms called wither indigenous or called tribal or certainly

called rural. That is my connection there. You and I are not doing that. It is with the slum dwellers of Hyderabad and how do you ignite that sense of ownership which has been lost and there has been a discontinuity. This is what one would call a national I am not talking about Bhutan, Bhutan is, it is only the great majesty of Bhutan who has talked about a GDP of happiness, but this takes you to the yardsticks of the whole debate of what constitutes development. And you have to raise that and you have to face that issue of what constitutes because it is all this and as he rightly said, this cultural heritage is made by the people who were impoverished who were the makers of Sanchi, they were the ivory carvers, who are the stone builders of the great monuments whether in Andhra Pradesh or Tamil Nadu, who were the workers of the Brahadesh temple(?) in [inaudible] who were the workers in Nepal. You and I, well I don't work well on computers, but I can certainly draw plans and so on. There's someone who executes them. And he puts his soul into it, apart from his skill. Because as he said rightly, the entire mythology is what he lives; it is his commitment to a world view and it is his skill of what we call again both in national and in international discourse, the disorganised sectors of the societies of the developing world. You know I'm speaking with a little experience you know that? I suggest we look at the organisational systems which preceded the formal system and I will end because the intangible heritage is the fluidity and the liquidity in ever flow and ever change and development is a frozen category of boxes upon boxes. And thank you for your patience."

Museums and Natural Heritage:

Experience from the Vietnam Museum of Ethnology

For many years, museums primarily paid attention to material objects, not to intangible heritage. Over the last 10 to 15 years, intangible heritage has been taken into account, but museums and many cultural institutions tend to focus on performing arts, performances, or craft skills. Natural heritage and traditional knowledge about nature and the natural environment have not been properly considered, especially in non-natural museums. This can be considered a shortcoming that needs to be remedied. I really appreciate that the issue has been raised in this conference.

The issue here is how to connect intangible natural heritage with the activities of museums. It is a big issue in this conference, and I would like to contribute some experiences in linking museums with intangible natural heritage based on research and exhibitions at the Vietnam Museum of Ethnology.

Concept of intangible natural heritage

Under the influence of Western enlightenment ideology, nature is considered as an outside domain of humans and as an opposing side of culture. Humans use, exploit, conquer and change nature, according to their beliefs and to their own advantage. In non-Western societies, even before the appearance and awareness of the environmentalist movement, there existed a concept that is inclusive and does not separate humans from nature—instead, it considers human society as one part of nature. There are many ethnic groups who have their own beliefs (animism), which state that nature is also one part of the society. For example, the world of humans and souls can be useful or harmful to the life of human beings. From this perspective on nature, people have their own way of behaving with nature, which is not a one-way relationship of exploiting and conquering but is inter-dimensional.

The ethnographic museum can reflect history and contemporary life, but it can also reflect indigenous perspectives and local knowledge relating to the natural environment. Understanding the character of this type of museum, the Vietnam Museum of Ethnology has chosen this anthropological approach to talk about intangible natural heritage. By this, I mean reflecting customs and all aspects of socio-economic life, knowledge, perspectives, and beliefs relating to the natural environment, according to the viewpoint of local people. Intangible natural heritage has been displayed at our museum in different ways in order to represent the knowledge, concepts and behaviours of different ethnic groups about nature, as well as the influences of nature on the life of the ethnic groups. In this paper, I would like to mention some examples of our research, exhibitions and activities, which represent knowledge about medicinal plants and adaptation to the surrounding environment.

Some experiences

I would like to present five lessons we have learned in approaching intangible cultural heritage and especially intangible natural heritage.

1) Prioritizing important issues related to intangible heritage to be researched at the VME

Our museum, the VME, has been open 10 years already. However, we have spent much of the past several years catching up with trends in the museum world and which follow the orientation of UNESCO. We are always concerned with intangible heritage, and we are always thinking of ways to engage intangible heritage with the museum's activities. Together with exhibitions and demonstrations on different kinds of crafts (for example, blacksmithing, weaving, basketry, pottery making, and folk art performances such as water puppetry, traditional opera (cheo tau), ceremonial singing (ca tru), folk singing (trong quan), gong playing, folk dancing, and traditional music) are new forms that have been presented in the museum's activities as a way to actively engage with the preservation of intangible cultural heritage. Every year, the VME organizes dozens of such activities, which have made the museum lively and attractive to visitors. Almost all these activities focus on intangible heritage under the threat of disappearance, and on the communities that have not had much attention and are at a disadvantage.

Although natural heritage is expressed in various ways, our museum has first considered traditional medicines in which traditional knowledge and experiences are used to relieve common sicknesses using herbs and plants. In Vietnam, two terms are used to refer to traditional medicines and plants. One is *thuoc bac*, which means the medicinal plants and the processing methods and treatments, which were adopted from China. The other one is *thuoc nam*, which means the treatments based on the indigenous medicinal plants and the experiences of Vietnamese people. The VME has presented the *thuoc nam*, which is indigenous, for two reasons. First, the knowledge and the experiences in *thuoc nam* still exists in Hanoi, even though this city is the capital of Vietnam and is large with a modern life like any other city in the world. Together with many crowded supermarkets, hospitals and modern pharmacies are numerous stalls selling traditional medicines and medicinal plants in the many open-air markets in Hanoi. The owners of these stalls selling traditional medicines are considered herbalists (*ba lang*), and they can advise buyers which kinds of traditional plants to use to treat their illnesses. Traditional medicine stalls still exist in 47 different places in small and big markets in Hanoi¹. This means that using folk experiences is a suitable way of treating illnesses for the majority of city dwellers, because it is an inexpensive method.

¹ *Research papers of the Vietnam Museum of Ethnology, Vol. 4, Social Science Publishing House, Hanoi, 2005, p. 152.*

Second, when conducting research to prepare for our museum exhibitions, we noticed that almost all the sellers came from the same village: Dai Yen, an age-old village, which specialized in thuo nam traditional medicine. Traditionally, the whole village grew medicinal plants and collected wild plants growing on the village dyke, along the banks of ditches and ponds, and in the fields. Nowadays, the village is in a district of Hanoi that has been dramatically urbanized. New houses and villas have been built on the agricultural land where medicinal plants used to grow. The village's ponds and ditches where wild medicinal plants once grew have now been levelled and replaced with houses, flower gardens, and roads. Villagers, especially young people, are seeking new jobs. So, what is the future of Dai Yen traditional medicine village? How will we preserve the intangible heritage and the indigenous knowledge attached to growing or collecting medicinal plants and using folk remedies to treat common sicknesses, when no one is left to practice the trade? How can we encourage herbalists or traditional practitioners (ba lang) to continue to practice traditional medicine to meet the demands of people, especially poor people?

In choosing to focus on Dai Yen village and traditional medicine in our exhibition, our intention was to warn society and the city's authorities that intangible heritage is threatened by the process of rapid urbanization. Also, the exhibition aimed to honour the common people keeping this heritage alive, to encourage them and their families to continue to transmit the traditional knowledge and practice—indeed the career—of traditional medicine to future generations.

A similar example is when our museum chose the craft of brocade weaving, considering it an important theme to connect the museum with intangible natural heritage. The context is that traditional weaving has been ignored because industrial fabrics have replaced traditional cloth, and the craft is under threat of being lost. In many villages of the Hmong, Yao, Thai and Tay ethnic groups, women traditionally wove and made textiles for themselves and their families. Today, many women have not learned to weave, and many families no longer have a loom. Brocade textiles were beautiful with colourful motifs naturally dyed using wild leaves, tree bark, tree roots, fruits or ashes. Chemical colours sold cheaply in the market have replaced the natural dyes. Cotton and silk have been replaced with synthetic fibres. Because the quality of the brocade is reduced, the price is cheaper. In order to place brocade into its proper position—apart from techniques, materials and markets—making colours from natural materials based on folk experiences plays an important role.

When commencing the project to enhance the trade of brocade weaving, VME researchers visited the community and saw that no one—either young or middle-aged—knew about their grandmothers' and mothers' experiences in creating natural colours from plants growing around their houses and in the forests. This traditional knowledge of creating natural colours has been disappearing with the old people and with their village. The need to revitalize the knowledge is meaningful if the trade can contribute to eliminating hunger, reducing poverty, and increasing income and quality of life for the villagers. This project is another example of how the VME has been involved in helping people to identify their own intangible cultural heritage and indigenous knowledge and practices that are under threat of being lost.

Another example of an exhibition related to intangible natural heritage is about a group of disadvantaged citizens living in a unique environment. This exhibition helps visitors understand

the lives of people living in Halong Bay: an immense oceanic area, which is famous 'world natural heritage'. For a long time, visitors to Halong Bay simply enjoyed the unique natural beauty and did not pay much attention to the people whose knowledge and ways of living helped them adapt to such an environment. A project supported by an international organization established an ecomuseum with a new concept: engaging with the community, the natural heritage and the cultural heritage.

Thanks to this project, our museum had an opportunity to conduct research and organize a small exhibition about the lives of people living on boats in Cua Van—the gate to the ocean. These people are very poor. They live on boats and rafts and recently began raising fish in cages. They live an isolated life, far from the mainlanders. Almost all are illiterate because there is no school, and they lack electricity and fresh water. Many people living on the mainland disregard them and look down on them as uneducated and ignorant. They lack confidence in themselves and do not think that they have any unique qualities. Therefore, they avoid communicating with outsiders. However, this community of around 100 households, who have lived on boats and rafts for generations, has a unique life. They have much experience in adapting to the difficult conditions of making a livelihood on the water: they know the best locations for fishing, how to take advantage of plants on the wild islands, and how to avoid storms. With the support of UNESCO in Hanoi, the VME chose this disadvantaged community from among the many in Halong Bay to help the community identify their own cultural values and to develop their confidence about their lives and ability to integrate with the surrounding world.

2) Encouraging communities to identify their intangible natural heritage

We have used different ways to access intangible natural heritage. Now I would like to present two methods that the VME uses to identify intangible heritage, especially intangible natural heritage.

Encouraging research that gives voice to the people, relying on interviews and using direct quotes in captions

This is our most popular method. After identifying the issues for research, exhibitions or demonstrations, the museum's researchers conduct field study. The traditional method involves ethnologists or museologists visiting localities to collect materials, observe, and then review in a research report. Later, they write the texts for exhibitions on intangible cultural heritage, based on what they felt, summarized, or discovered. Everything is interpreted through the eyes of the researchers.

However, we have developed a new method, which focuses on the cultural subjects and the communities themselves representing their culture through interviews (notes, recordings) and communication with researchers. With this method, community people can more deeply identify their own heritage. Based on the interviews and using direct quotes, people's voices (their perspectives about cultural heritage and their experiences) are expressed in the exhibit. This is a new way that the VME gives voice to people: reflecting cultural heritage through the eyes of people who directly own or practice the culture. This method can encourage people to effectively participate in preserving intangible heritage.

In the exhibition at the VME on the traditional medicine village Dai Yen, people's experiences are discussed in their own voices: growing medicinal plants; collecting and buying fresh

herbs; the Dai Yen herbal market; trading dried herbs; street vending; processing the traditional medicine; selling medicinal leaves and curing illness; the special character of the trade of practicing traditional medicine done by women; learning, transmitting and preserving the trade; and the future of the trade.

For example, in the exhibition there is a panel that deals with growing medicinal plants as follows:

“The trade of growing medicinal plants is so difficult that it can be called the trade of digging soil for earning a living. The longer the day is, the longer we have to stay in the garden. We are now old, but still think of the trade so we grow the medicinal plants. The young people just go to find medicinal plants to sell at markets or do other jobs”

Mrs Nguyen Thi Que, aged 60

In the past, the trade of growing medicinal plants played an important role in the economic life of Dai Yen people. The plants in Dai Yen are easily grown, such as holy basil, perilla, sai dat, man tuoi, patchouli, but the plants need daily care. Those kinds of medicinal plants can be harvested during the year, weekly or even every day. After picking the leaves or the flowers, people continue to cultivate for next harvest. Presently, the land for growing medicinal plants has been reduced so that some families just grow the plants for decoration. And some women take advantage of the empty land near the ditches of the village to grow the plants. They then sell the fresh plants to retail buyers from different markets in Hanoi or sell to the wholesale traders in the village. It seems that this [will be] the last generation who grow the last medicinal plants in Dai Yen village, because for a long time, the source of medicinal plants of Dai Yen have been from other localities².

2 Research papers of the Vietnam Museum of Ethnology, vol. 5. Social Science Publishing House, Hanoi, 2005, p. 221.

Describing experiences in curing illness, there is a caption in the exhibit that says:

“The persons selling medicinal plants rarely use signs to advertise as well as the labels for each kind of plants. They think that the most effective way of advertisement is setting up their prestige. It should be patient because if you successfully cure the sickness for one person, other hundreds of people will come to you because they will transmit the news for each other”³.

3 Research papers of the Vietnam Museum of Ethnology, vol. 5. Social Science Publishing House, Hanoi, 2005, p. 215

On another panel:

“The trade of practicing traditional medicine requires experience. Anyone can grow the same kinds of medicinal plants, but one is better because of the experiences handed down in family. For example, when preparing the medicine for a person having an itch and he or she gets diarrhea, that means the person has a cold constitution. The herbalist should treat them with some certain leaves with a hot constitution. If you are not experienced, you may think that the person ate something unsuitable”

Mrs Truong Thi Dan, aged 60⁴

4 Research papers of the Vietnam Museum of Ethnology, vol. 5. Social Science Publishing House, Hanoi, 2005, p. 217

This approach can encourage the community themselves to identify their cultural heritage. Or a collaboration occurs to identify the cultural heritage through the eyes of the community and the researcher.

The exhibition on the life of Cua Van fishing villagers in 2004 is a lesson that tells about a small and poor community that is still able to create its own culture based on its unique adaptation to the natural environment. Together with researchers from the Halong Management Board, four researchers from the VME lived with the community people in Cua Van and talked with them to identify their diverse experiences living on the sea. The people of Cua Van have a deep understanding not only of the fishing seasons but also of boat travel and of which waterways are abundant in fish. They know the behaviour of shrimp and other kinds of fish well — which fish feed during the day, which during the night, which in winter and which in summer. To go fishing during the night is an art that requires much knowledge about breeds of fish and the influences of the weather, tides, moon and stars on each fishing trip. They are experienced in winds and tides and avoiding storms. Living on the sea, the people in Cua Van know how to exploit the wild plants and trees on the islands to relieve their illnesses. A special point we would like to emphasize is that Cua Van people have a philosophy that they should live in harmony with and be adaptable to nature. This is expressed through the saying of Mr Do Van Khanh, aged 78:

“Each area has its own nature which means any mountain and river have their own spirit who should be respected, and the nature also has its “society”. Whenever our family has an important affair, we not only inform to our ancestors but also to the area’s spirits. The spirits observe any behaviour of human. Therefore, the evening before the wedding, we must inform to our ancestors, and then have some offerings to inform to the spirits of the Sea because many people come to our home and make noises. The spirits will understand and ignore.”

Weddings between a person living on the sea and a mainlander need to be carefully prepared in order to ensure that everything will go smoothly during the ceremony of receiving the bride and bringing her to her husband’s home. Thus, worshiping the spirits of the sea is very important to wish for peace.

“It is complicated to get the bride and bring her home by boat. We have to burn incense and votive paper or to throw some small note overboard in order to wish for the protection of the genies and against the spirits of death when we pass the temples or the shrines at the river gates, sea gates, or the confluence of streams.”

Mr Do Van Hop, aged 58, Cua Van village

Many customs related to the oceanic environment have been discovered and represented in this exhibition. The following text is about the water and the belief in boats and water:

During New Years, all the important rituals of Cua Van villagers are related to their boats. In the evening of New Year’s Eve or on the first day of the New Year, the boat owner invites a person

with good luck or experience in fishing, or he himself can be the first person to step on his boat. After stepping on the boat, he has to hold his breath and splash water three or seven times onto the head of the boat to wish for a year with much fish and shrimp. Next, the boat owner carries out a ritual to anchor his boat in a propitious date or a good day for his age. He lifts the anchor to start a trip to the seaport or the fishing ground and then returns. According to Cua Van villagers, their fishing work depends on this ritual. Thus, there are some taboos concerning the ritual:

“When carrying out the ritual, one needs to avoid having another boat run across the boat head. That means the work during a year will have difficulties. And pregnant women are not allowed to step over the boat head; that may bring bad luck to a year.”

Mr Nguyen Van Hung, aged 36

The community members consider their knowledge and beliefs related to the ecological environment normal and insignificant. They do not know that their beliefs are their intangible heritage, which they have been creating and which belongs to them.

Conducting research that gives voice to the people by handing cameras to community people: Photovoice

The VME has been successful in using this new approach using Photovoice, including with the following projects: Through Hmong Eyes Project (giving cameras to people in Sa Pa, 2003); the weaving trade of Lao women in Dien Bien Province (2003); bronze casting in Dai Bai, Bac Ninh Province (2003); people in Hanoi’s Ancient Quarter telling their cultural heritage (2005); and the weaving trade of Tay people in Na Hang, Tuyen Quang (2007). After determining the primary theme and selecting a place, the museum’s staff gives cameras to a group of community people who then take photos about what they see as their cultural heritage and their concerns. Later, referring to the photos, community people and museum staff discuss the content, meanings, and reasons why they care about the heritage. Some people might not fully understand the meanings of the decorative motifs on the textiles (for example) so they discuss it with other members in their project group or with older or more knowledgeable people in the village (parents, grandparents or neighbours) to find out more information. By doing so, the group and their community not only participate in the process of identifying their cultural heritage but also understand their heritage more deeply. Hundreds of photos are chosen and explained in terms of cultural meaning and value. The photo exhibitions with captions and explanations installed at the museum and in the communities have encouraged communities to preserve their intangible cultural heritage.

To understand more about this approach, we would like to give another example from the project of preserving traditional values of crafts using the Photovoice method in Na Sang two village (Dien Bien Dong District, Dien Bien Province). Twenty subgroups of Lao people, mainly women, participated in the Photovoice project to identify their intangible cultural values through the traditional weaving trade. Over the course of six months (Dec 2002 to Jun 2003), thousands of photos were taken, and the research group collected many stories related to the photos, such as stories about materials to weave the cloth (cotton, silk), dyeing techniques (indigo, dark yellow, yellow, dark red), weaving techniques, textile products and decorative motifs. Following is the story of a young Lao woman discussing her experiences using silk thread:

“Traditionally, Lao people also grew mulberry and raised silkworms, but now they do not. People buy silk from Thai people or from Ban Phu market. Later, we must soak the silk thread in ash water and re-spin to make the threads firm. Before dyeing, the silk threads are boiled or steamed to make them white and soft, and more durable. Without this, the threads may become swollen. Not many people know this skill. It should coat cotton seeds on the bottom of the steamer, place the silk threads and then put another coat of cotton seeds. The cotton seeds make the heat evenly spread. If one is not experienced, they should put a fruit of the eggplant. When the fruit is done means the silk threads can be taken out. To get the softer and whiter threads, people boil them with the soft part of a pumpkin and a little indigo water.”

Lo Thi Bien, aged 26

Lao people normally use two kinds of silk: the yellow one (from the silkworms eating the leaves of the mulberry tree, and the white silk (from the silkworms eating cassava leaves). People dye the silk after steaming. These dyed silks have different colours to make the leg of the dress⁵.

5 Research papers of the Vietnam Museum of Ethnology, Social Science Publishing House, Hanoi, 2005, pp. 248-49.

She cannot explain why people use the cotton seeds, the fruit of the eggplants, the pumpkin or indigo water. She just knows through experiences transmitted through generations that they are successful in processing the threads to get the soft silk and the silk colours.

Here is another story, this time about the experiences of finding materials for dyeing cloth yellow:

“Materials to get yellow are the bark of phang tree and kep leaves. People normally use the bark of phang tree to dye because it makes more beautiful colours. This kind of tree grows in the forest. Before there are many phang trees, but now they are so rare because people now use the wood from this kind of tree to make furniture. The phang trees considered good are the ones with much resin and the inside part of the bark is dark yellow. A person should cut a small part from the tree, to know if it is good or not. People just cut one part of the tree when getting the bark in order to keep it alive. The resin should be processed when it is still fresh, because if the resin gets dry, it can’t dye the cloth yellow. Firstly, scraping the outside dirty part of the bark, then grinding it well and boiling it with pure water to get resin and good colour. Boiling the tree’s bark with three water bowls until the water level remains one bowl. Then the threads are put into the warm water for dyeing. If the water gets cold, it can not create the colour. It normally takes three times to dye the threads to get the nice yellow. After dyeing, washing the threads in transparent water in a stream. If the water is unclear, it may make the threads dirty and not glossy. The dyed threads should be hung in the shade or under gentle sunlight. Strong sunlight may make the colour uneven and not beautiful.”

Lo Thi Bien, aged 26⁶

6 Research papers of the Vietnam Museum of Ethnology, Social Science Publishing House, Hanoi, 2005, pp. 252-53.

The stories above are examples of a way to help the community people identify their intangible natural heritage.

3) Organizing exhibitions, demonstrations and dialogues

A thematic exhibition based on the results of research projects is a way to honour the owners of the heritage. The scope of such an exhibition is not large. Some parts of the exhibition might have no artefacts: only photo panels with captions, narratives, and videotapes of interviews with the subjects of the cultural heritage about their lives, their tangible and intangible heritage, and the challenges they face in preserving their heritage. In recent years, we have aimed to bring thematic exhibitions that go beyond the museum walls and out into the communities. In this way, participants in the project and non-participants alike, including young and old people, men and women, have a good opportunity to understand more deeply their heritage values. The first exhibitions that the VME hosted in the communities were about boat-making, the adaptation of boats, and fishing tools in the oceanic area of Ha Nam Island (Yen Hung District, Quang Ninh Province, 2002), preserving traditional crafts by Photovoice method in Na Sang two village (Dien Bien Dong District, Lai Chau Province, now Dien Bien Province), and so forth.

I would like to speak in more detail about the exhibition about preserving traditional crafts using the Photovoice method implemented in Na Sang two village. This exhibition was inaugurated in August 2004 at the house of the vice-head of the village, Mr Lo Van Thong. This house is where the village meetings are held. Mr Lo Van Thong was willing for almost the whole house to be used for displaying the photo panels, which are about his village's textile products. Twenty-five panels (90 cm x 60cm and 90 cm x 126 cm) were displayed in the house. The photos were taken by the women who practice the weaving trade, and were accompanied by captions to explain the meanings. The photos portray the landscape of the village, the techniques for dyeing natural colours, the decorative motifs, the meanings of the patterns, and so on. The Na Sang two villagers were happy to receive the exhibition, considering it a special event for their village. Whenever they were not busy, they went to view the exhibition and discussed it with each other. Later, the panels were handed over to the village to remind the artisans and the villagers of their mission to preserve their cultural heritage through the weaving trade. The exhibition would inform visitors to their village about their crafts, and help to popularize their products in markets in Lai Chau and further afield⁷.

⁷ *Preserving the values of the traditional craft by Photovoice method, Agricultural Publishing House, Hanoi, 2004, p. 39.*

One month later, the same exhibition was held at the VME in Hanoi. The participants of the Photovoice projects were invited to Hanoi to join in the opening ceremony and demonstrate their brocade weaving and the techniques to create natural colours. The exchanges and communication between the artisans and the public, the media, and researchers at the museum have encouraged people to become more aware of the value of cultural heritage as well as intangible natural heritage.

When the exhibition on the life of the Cua Van fishing villagers was held at the VME in 2004, we invited some community members to participate in the opening ceremony and to interact with the public. The exhibition with photo panels and captions extracted from the ideas of the fishermen and the artefacts related to fishing honoured the daily culture of the Cua Van

people. There were stories about making a livelihood from shops afloat on boats, about women selling food for breakfast on small boats, about children familiar with the oceanic environment at a very young age, and about students rowing themselves in small boats to school. All the stories—the experiences of living on boats, of settling on floating platforms, and of raising fish in cages, which helps to stabilize their lives, were told in this exhibition in terms of the way that people live and work with their natural environment. Information about this exhibition (the life of Cua Van people, dialogues with the public) was constantly broadcasted in the mass media. All this has helped the Cua Van people become more confident in identifying their culture, especially intangible culture. The spirit of the exhibition was then displayed in the Cua Van Floating Cultural Center, which opened a year later. This was so meaningful to the Cua Van people. The young people from the fishing community were encouraged to be involved in managing and maintaining the cultural centre as the owners who will preserve and popularize their culture to their community and tourists. The emergence of this centre can be considered a positive experience in engaging with communities and connecting museums with natural heritage.

This model of taking the exhibitions back to the communities has been highly appreciated and popularized: it helps to see the heritage being lived in the communities and in their contexts. Therefore, other exhibitions, such as the bronze casting in Dai Bai village (2004) and the weaving trade of Tay people (2007) were all taken back to their communities after being displayed at the museum.

4) Employing different aspects of natural heritage at the museum

Besides the permanent exhibition building, the VME has an outdoor exhibition of around two ha where we present the traditional architectures of 10 different ethnic groups. Each house is a cultural space and a way of expressing the different customs of each ethnic group in relation to their natural environment. Each ethnic group builds houses to adapt to the tropical monsoon climate, which is hot, sunny, humid, and occurs in different geographical conditions from high mountainous areas to valleys, low areas and coastal areas. In the outdoor exhibition of the museum, there are different types of houses, such as a standard house, a half-on-stilts house, and a house on stilts. In mountainous areas, it is rarely stormy so the stilt houses are often quite high: for example, the communal house of the Bahnar ethnic group, the house of Tay people, and the long house of Ede people. In coastal areas there are many storms, so the stilt houses are low, and this makes them difficult to recognize from afar: for example, the house of the Cham ethnic group. People who live in the high mountains with mist throughout the year and snow during summer build beaten-earth houses. The walls of such a house are 30 cm to 40 cm thick. In order to avoid the heat and fire in the rough climate of the Central Highlands, the Cham ethnic people build their houses with two roofs. The lower roof is made from soil; the higher roof is made from thatch. People in different areas have their own experiences in exploiting and using natural materials to build houses. For example, bamboo should be cut during winter, because if it is cut in spring or summer, the bamboo will rot. According to the experience of the Viet ethnic people who live in the river deltas, bamboo should be soaked in mud for three to six months to keep it from rotting. The ethnic minority groups living in the high mountains hang the bamboo on the hearth; the heat and smoke makes the bamboo durable.

This explains why they normally hang basketry products on the hearth to be smoked for a long time before use. These are examples of very useful and valuable folk knowledge, which is always conveyed to our museum's visitors, especially to students.

A very attractive activity at the museum is water puppetry, which is a unique art of the Viet ethnic people. Each month the museum invites a water puppetry troupe from a different village to perform for one week. Together with these performances, a collection of traditional and contemporary water puppets is displayed in the permanent exhibition of the VME. The unique characteristics of the puppets means they can float on water, be easily controlled, and can cope with being soaked in water for long periods. We have helped visitors to understand the folk knowledge and to experience which knowledge is used in this form of performing art: for example, the features of different kinds of trees so as to choose the best wood for making puppets. Commonly, people choose the wood from sung and va trees, because these kinds of wood are soft and easy to shape into puppets. Also, these woods are light and can float on water, which is a requirement for this performing art.

The space in the museum is limited, but we have tried to create an environment for indigenous plants and trees. We would like to help our visitors not only understand about cultural heritage but also about intangible natural heritage by presenting 80 different kinds of indigenous trees and plants at the museum. These plants are used in different traditional ways: for example, in the Tay ethnic groups' house complex, there is a palm tree, of which both the wood and leaves are used for making houses. In the Yao house complex, there is a nuc nac tree and a cinnamon tree used for medicine, and a trau tree, the oil of which can be used for light. In the Hmong house complex there are pomu trees, which are used to make the traditional houses. Many trees grown in the museum are used to create natural colours for textile dyeing. In the complex of the Viet house, there is a garden of medicinal plants with about 100 species. Each plant has a specific function and use for curing common illnesses. The museum's educators have developed a program in which students can discover the values of the medicinal garden.

5) Commencing training workshops at the museum

The VME has pursued a concept for a long time: museums need to be engaged with their communities and work with them to preserve and enhance the heritage values in contemporary life. Our museum has collaborated with organizations for craft development to establish projects to support local communities. These projects have helped many communities develop their traditional crafts, preserve their environment, and engage with cultural tourism. The VME has worked with UNESCO and Craft Link to open a training workshop for 35 weaving artisans. Through this workshop, the artisans can interact and learn about colours, dyeing, weaving, designing, identity and advertising. Artisans from other countries and from different places in Vietnam have shared their experiences and practised dyeing by using natural leaves from trees grown at the VME. This clarifies the diverse potential of folk knowledge. The training workshop has helped these artisans to become more aware of practicing and applying their experiences, and of ways to develop their products to reach a larger market.

At the museum, there is also a pottery workshop where students can learn how to make pottery during their summer holidays. Pottery artists and folk potters from different villages have been invited to the museum to teach the students the

techniques for making, shaping and decorating the pottery. The students learn to create decorative colours of folk experiences by using natural materials, such as leaves, stones and alluvial soils, which can be taken from the river near the pottery village. Pottery made by the students was fired and presented in an exhibition at the museum. The workshop not only benefits the school students but also the artisans in their teaching and in their interacting and communicating with the public who view the exhibit. All the participants involved have become more aware of cultural heritage, and they have also learned the techniques to create new designs to meet the demands of society.

Conclusion

The task of engaging museums with the preservation of intangible natural heritage is new but extremely important. In this practice, we in Vietnam do not yet have much experience. At this conference, we have presented some experiences from our activities at the Vietnam Museum of Ethnology in Hanoi with preserving intangible heritage and, especially, intangible natural heritage. This represents the first steps for us. Our most important understanding is that museums need to connect more closely with their communities and help them to identify for themselves their intangible natural heritage not only through understanding the use of natural resources but also through adaptation to the natural environment. The mission for museums is to help their communities to "self-represent" their tangible and intangible culture through diverse activities and approaches.

Keynote Papers

Keynote by Ralph Regenvanu, Director - Vanuatu National Cultural Council

“Good morning to everybody. I’d like to thank ICOM for bringing me here and also to the organisers here in India for a wonderful experience so far. I’m following on from, picking up several points made by Madame Kapila in her keynote address. I’d also like to present an example of one of the ways in which we’re trying to deal with intangible heritage from within a cultural institution in Vanuatu. I was involved in drafting the Convention for Safeguarding Intangible Cultural Heritage that was adopted by UNESCO in 2003. And one of the things we realised when talking about, what is this concept and how do you talk about it and define it, was that intangible cultural heritage is really the essence of culture. When you talk about culture this is really the bottom line of what it is. It includes sites, it includes artefacts, it includes food, it includes how we deal with our health problems, how we eat, how we talk. So it really is, everything else comes out of intangible cultural heritage.

We also noted that intangible cultural heritage is, the most important actors in intangible cultural heritage are the people who practice it and who bear it on a day to day basis. So unlike other types of heritage where curators of museums are important, or administrators of sites, the important thing in intangible cultural heritage, are the people who live it on a day to day basis in their own lives. And these people, therefore, are most often the people who are most close to their culture – their traditional cultures. And these are the types/kinds of people that Madame Kapila was talking about in her address this morning.

Another thing we have to realise when we talk about natural intangible heritage is that there is a very very close relationship between cultural diversity and biological diversity. And this is something that has been noted ever since the Earth Summit in Rio de Janeiro, where the convention on biological diversity was adopted, which recognises the special role of what they called, and the term they use is, indigenous peoples and local communities embodying traditional lifestyles. So it is indigenous peoples but also rural communities; people who continue to live is a very, who may not be classified as indigenous people, but continue to live what are called traditional lifestyles. We find that in the Asia Pacific regions especially we have a very high density of particular places where you find very high cultural diversity alongside very high biological diversity. What they have become to be called is biodiversity hotspots. And the correlation is quite remarkable. And India is one of those places where there is a very close correlation.

Another thing also, when we see this relationship between cultural diversity and biological diversity is that culture and nature; the separation is not something which is natural. It is a very western concept that has recently come into discourse; that there is some difference between people and the environment they live in. Whereas we find in our own cultures in the history of our interactions in this region, especially, we find that the environment includes humans. There is no landscape which you can go to where you can say this is a natural landscape. No, every landscape has people in it and has been transformed by people for centuries over centuries. And this is everywhere in the world. This idea that there is wilderness, where you can take

people out to preserve the animals is actually a violent concept. It does violence to both our cultural diversity and our biological diversity. Another point that was very clearly made this morning in the keynote was that nature, culture, spirituality are all the one.

This all becomes important when we talk about sustainable development. Ok, sustainable development is a kind of development of society which enhances the natural capital and the environment and provides more for the future generations. So we can see that the kind of development most of our countries are following is not sustainable. We are in fact depleting the natural capital of our countries and providing less and sometimes nothing for the future generations to draw from. And at this point in time, with the concern about climate change we are finding that we are in fact endangering the very existence of future generations by the kind of development models we are following now.

So in this context what is the role or the contribution of intangible cultural heritage, intangible natural heritage? The role intangible cultural heritage and natural heritage is to show us ways in which we can re-connect culture, nature and spirituality. And most importantly, how we can make that reconnection within the systems we use to govern ourselves, our governance systems; all the existing institutions that we have in our societies and the way in which we make decisions or we allow people to make decisions for us about what are we going to do? What sort of lives or activities are we going to take part in, in order to sustain ourselves into the future and also our future generations? So in terms of involving or trying to get this reconnection happening within our institutions and within our governance structures, museums are a very critical place. In looking at intangible cultural heritage, one thing that I have come to realise, as I have also worked for many years as the Director of the National Museum in Vanuatu and worked with Pacific museums, is that in many ways, museums are temples for disconnection. Museums are the institutions that help us to disconnect nature, society, spirituality. And that’s their history. And this is a great challenge for us who work in museums. It is a fundamental challenge. Our job is to see if we can transform our institutions so that they can deal with this kind of heritage we are talking about.

I’d like to quote from Dr Richard Kurin, and the quote is in this book which you have in your packs, where he talks about the challenge facing museums. And this is what he says:

“In order to deal with intangible cultural heritage, museums must have an extensive, fully engaged, substantive dialogue and partnership with the people who hold the heritage. Such partnership entails shared authority for defining traditions, and shared curation for their representation. Museums cannot resort to the controlled re-creation of idealised or romanticised living culture performed by scripted actors, but must instead deal with heritage as it is lived by real people. Nor can museums hide behind a

history of elitism, ethnic, or class bias that has often afflicted the institution. Charged with the twin duties of cooperation and respect, museums will have to cross all sorts of boundaries that have sometimes kept them "above and beyond" the broader populace. They will have to recognise that knowledge exists in homes, villages, slums, out in the fields, in factories and social halls as well as in the halls of academia and in their museums. They will have to overcome prejudices of class difference and taste, recognising a diversity of legitimate aesthetics and values. They will have to recognise and in many cases confront biases of ethnicity, language, and religion that may prevent them from interacting and appreciating the cultural forms of "other" people. Clearly, the skills needed by museum professionals to work with people and communities in this type of engagement are much more akin to community development than they are to materials conservation. You have to specialise in diplomacy, local history, and psychology more than you do in glass, wood, or metal."

So what he is saying here is that fundamentally we in museums have to realise that we are not experts when it comes to intangible cultural heritage. The most we can do, and what we have to do is we have to become facilitators. We have to facilitate the building of relationships between the institution and the communities and the custodians and the practitioners of the intangible cultural heritage who are the experts. So this is something we have to step back from, this notion that has been cultivated for so long in museum circles that we know what we are talking about cause in the field of intangible cultural heritage, we don't. If we can transform museums in this way, we can become part of the solution for sustainable development. And unfortunately if we don't, we'll remain part of the problem.

In the Pacific, we have many countries, over 20 different countries, small islands states in the Pacific. Very very small populations compared to India, for example, and other countries in this region. Over 90 percent of our populations are indigenous peoples and we have perhaps one-fifth of the world's languages, held by the total population of the Pacific which is maybe only about 10 million or so people. Our region is unique in that we have the highest rate of indigenous people within the national population of any region in the world and also the highest proportion of land that is held under customary ownership or traditional land tenure systems, land and sea tenure systems.

So in Vanuatu, we are also a small island developing state, so we have some representative from Maldives here also in the same category, and we are also a least developing state, least developed country. And the great majority of people in Vanuatu live in rural areas, 80 percent of the population, and also live very traditional patterns of life. And by this I mean people live in their villages as members of their tradition extended families on land that is theirs and has been held in their families for generations, and they satisfy most of their food and other requirements using traditional methods and forms of land and sea resource utilisation. They are also governed by traditional leaders, like chiefs, and most people have participated in some sort of traditional ceremony. So in this context we find that the intangible cultural heritage is in fact the basis of people's lives: it sustains them. The food security we enjoy in our society comes from the intangible cultural heritage, or the traditional economy. We also find that we have social security which is embedded in the ways in which people interact with each other

which are based on traditions. So in many ways the intangible cultural heritage or what we have come to call in Vanuatu, the traditional economy is the basis for sustainable development. And if development is to be truly sustainable it will have to come out of this cultural heritage we have.

So here I would just like to talk about one particular way in which we have wanted to deal with intangible cultural heritage from within an institution as a kind of model for thinking about how our institutions can engage in this way. In Vanuatu, at the Vanuatu Cultural Centre, which is Vanuatu's principal national institution, it's an institution which all the major heritage institutions in my country: the national museum, the national library, national sites register, the film and sound archive, it's all within the Cultural Centre because we are such a small country that it makes sense to deal with all these related from of heritage from within one institution. However, we have developed a program for dealing with intangible cultural heritage and for involving practitioner communities in the management of their own living intangible cultural heritage through what we call the community field workers program. This program has been developed on the rationale that because the culture of the great majority of the people in Vanuatu continues to demonstrate a strong continuity with the culture of our ancestors, the most effective way to safeguard and maintain the intangible cultural heritage is to encourage communities to continue to maintain many aspects of this traditional culture on a day to day basis, in their day to day lives. As the crucial characteristic of intangible culture is that it is dynamic, the fact that it is continuously recreated by the people who live it and enact it, we consider it essential that the practitioner communities define for themselves what they consider to be the important aspects of their culture worth safeguarding, and also to be actively involved in deciding what measures to take to safeguard these aspects and in the implementation of these measures. So it is important that the communities are involved in the governance of the institutions; in deciding what policies are taken and what the institution does.

The field workers program I am talking about was set up in the mid-1970s. People living in the local community, are selected as field workers to represent different cultural groups and receive training in using notebooks, tape recorders and still and video cameras to record cultural information. Basic ethnographic field work techniques, such as dictionary making and the recording of genealogies are also learnt, as are the more general aims and methodologies of cultural heritage preservation and development. This training takes place in annual two week workshops held at the Cultural Centre's head office in the capital of Vanuatu, Port Vila. At this time, each field worker presents their research findings on a particular topic identified for that year's workshop, and learns of the corresponding customs in other areas of Vanuatu from the reports of other field workers. These presentations are recorded thereby preserving this important information. This workshop is also an opportunity for field workers to decide what their priorities are for policy directions for that institution to catch up on what's been done in the last year by the staff and director of the institution and to provide advice and guidelines and guidance for the institution and what it should be doing when dealing with the heritage of these communities. And it's very important for us to meet these field workers every, one time every year, because they tell us: what's happening in the communities; what's the situation, the real situation on the ground; what are the challenges people are facing; what are the initiative they are taking; and by the field worker meeting in this way, they also get to share initiatives and learn and in this way to develop their own capacity to deal with

the management of the intangible cultural heritage.

So most field workers are involved to varying levels in transcribing their languages into written forms, because we don't have literature tradition in the Pacific. So this transcription often starts with a creation of words lists and dictionaries. Some of the more experienced field workers have also been involved in some major initiatives of cultural research and revival in their respective areas, often with very little support from outside. One of these most common initiatives has been the organisation or facilitation of the performance of traditional ceremonies or rituals, and in particular the reconstruction and revival of certain rituals from living memory into performance and contemporary life. Young people get the opportunity to see these rituals performed and, therefore, this knowledge is transmitted to them and at the same time, because we come in to film or document the ceremony, it's given an additional status in the eyes of the community, and especially the young people who think, you know, these people come from outside to see this it must be important, so we will give it its own importance as well. Another initiative that field workers have been engaged in has been the organisation of community arts festivals which provide an opportunity for the performance and learning of traditional songs and dance practices and rituals. Perhaps one of the more significant of the initiative undertaken has been the establishment of community cultural centres, which are similar to, in Australia, they have keeping houses for Aboriginal communities. And these are centres where particular communities or clans can use as centres for community cultural activities and storehouse and display areas for aspects of their cultural heritage, including old photographs, written records and so on.

It is a principal long term goal of the Culture Centre to assist the establishment of such community centres for each cultural community in the nation. Field workers also perform an indispensable role as local community liaisons, facilitators and organisers for the programs and work for the Culture Centre. At the most practical level, field workers organise and facilitate the recording of important rituals, practices and cultural and historic sites by cultural centre staff who come to community with equipment to record in written, audio visual and photographic formats, once the field worker has laid down the groundwork for this. All of this recorder material is archived in the main purpose built cultural centre building in the national capital, the national museum, while copies of the relevant materials are returned to the community. Importantly, all the recorded material remains the property of the traditional owners, so the institution doesn't legally own any of it. A particularly important part of the liaison work for the field worker is to explain the purpose of such recording, to obtain the approval and prior informed consent of the traditional owners/ custodians for such recordings to take place, and also to ensure the participation of the practitioners in the recording activities themselves. Such participation relies on a level of awareness about the Cultural Centre's cultural heritage work which the field workers are responsible for imparting to the community. The field workers are assisted in this by normal promotional programs of the Cultural Centre, such as our weekly radio program on national radio, and also our fortnightly television program. Under the Vanuatu cultural research policy, all foreign researchers and film makers are also required to undertake any work on local cultures with the active participation of local communities through the field workers in a similar fashion.

All field workers are volunteers. They do their cultural heritage work in the time they have off in their day to day lives, and

they are motivated, principally by interest in doing this kind of work. Their principal benefit from working as field workers is the status they get as a result. Field worker is a nationally recognised position and the term "field workers" is listed in the local Bislama dictionary. All field workers are also members of the cultural communities they represent. They speak the community language and they actually live in those communities. Funding allowing, the aim is to have one man and one woman field worker for every cultural group in the country and we now have over 100 field workers. For us we see this as the best solution to the problems of firstly: dealing with cultural diversity within the nation, from within the national institution, from within an institution itself; secondly for dealing with a living and largely intangible culture; and thirdly, for effecting genuine community participation in the management of their own cultural heritage. I'm happy to say that now this model has been adopted in New Caledonia, which is our neighbouring country, and although it has changed in many aspects, the essence is essentially the same. You have local community members trained up and working to preserve the intangible heritage of the community. And the interesting thing is the format it has taken in New Caledonia is quite different to how it's implemented in my country and it shows that this is a model which in fact can be used in other countries but you'll have to adapt of course to the situation in that country.

One thing that contributed to the success of our program has been that it's been going now for over 25 years and we have been able to maintain a trust with the community; and I think this is very crucial for working with intangible cultural heritage, is that there needs to be trust between the institution and the community. And trust is a thing that takes years and years to build up, but only takes only one bad incident to destroy. So it's very very difficult to maintain this trust and it's a reflection of the people who have worked at the Cultural Centre that this has been maintained over so many years. Part of it comes from the policy of providing ownership of all the material to the communities themselves and not taking legal ownership; part of it is to do with advocacy of their values through the field workers input into the policy of the institution; and, of course, the involvement of the community within the governance structure of the institution itself. So this is just a short presentation to prove one model, and I hope that it will be able to stimulate discussion of these issues for the rest of this workshop. So thank you very much."

Country Position Papers

Bangladesh

Traditional knowledge systems, museums and intangible natural heritage in Bangladesh

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Introduction

Bangladesh is the deltaic flood plain of the Padma-Meghna-Jamuna river system. It lies between 20°34' to 26°38' north latitude and 88°01' to 92°41' east longitude. It emerged as an independent and sovereign state in 1971 after a bloody war. It has territory of nearly 1, 47,570 sq. km and a population of about 150 million making one of the most thickly populated areas in the world. Northeast and southeast sides are hilly. The land is covered with the vast network of rivers and their tributaries. In the southwest lies the Sundarbans, the biggest mangrove forest of the world. Bangladesh has a rich cultural heritage dating back to at least the fourth century B.C.

Most museums over the centuries have emphasized the material or tangible cultural and natural heritage, primarily through collecting, recording, researching, interpreting and displaying physical evidence of the past and of the contemporary culture and environment.



map of bangladesh

More widely, from very early times, some museums have also been closely involved in preserving and presenting not just physical relics of the past, but also evidence of the non-material or intangible culture, history or values as well. But some museums, archives, libraries and related institutions have also been concerned with recording, preserving and communicating many other aspects of the intangible heritage as well for very many years.

Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them, UNESCO in its General Conference on 17th October 2003 adopted by consensus the new convention for the safeguarding of Intangible Cultural Heritage.

UNESCO defines "Intangible Cultural Heritage" as the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and, in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The purposes of the convention are set out in the following domains:

- To safeguard intangible cultural heritage;
- To ensure respect for intangible cultural heritage of communities, groups and individuals concerned;
- To raise awareness at the local, national and international levels of the importance of intangible cultural heritage and of ensuring mutual appreciation thereof;
- To provide for international cooperation and assistance.

Traditional Knowledge

Traditions are the way of life, customs and beliefs of peoples handed down from one generation to another. Many of us are aware that the Bangladesh today is not the Bangladesh of yesterday. Changes are taking place. The social way of life is greatly threatened by those who want economic development.

Bangladesh is one of the richest countries in cultural and natural heritage in the world and is equally rich in traditional and indigenous knowledge.

Collections of History and Classical Arts, Contemporary Art and World Civilization, Ethnography and Decorative Arts and Natural History are preserved and exhibited in different museums of Bangladesh. Traditionally the artefacts have been collected, preserved, documented and displayed in museums organized personally or by Government for a long time.

Traditional craftsmanship is always preserved and displayed in museums. The artefacts are presented as aesthetic, completed objects which in many cases are not separable from the replicas. The important aspects of an object of traditional craftsmanship are the way in which it has been made and the way in which it was used – the last being the intangible expressions of the physical objects.

People are responsible for creating, refining and using this knowledge. Priorities should be given for respecting, protecting and rewarding knowledge innovations and practices of local communities.

In Bangladesh there are many efforts made for the protection of Traditional Knowledge associated with cultural heritage. Documentation is an essential component of such efforts.

Role of museums

Museums have a great role in balancing the need for social and economic change and the protection for these rich traditional values, by recording what has happened and what is going on now so as to impress upon individuals the importance of social and economic development.

Soon after independence, the Government of Bangladesh took up the responsibility to rebuild the cultural fields. A new ministry in the name of the Ministry of Cultural Affairs came into operation in 1988. There were several bodies or agencies that look after various components of cultural heritage. Shilpakala Academy (Institute of Performing Arts), Bangla Academy (for the promotion of Bangla language and literature), the Bangladesh National Museum, the National Book Centre, Bangladesh Folk Art and Crafts Foundation and the Nazrul Institute (to carry out research and promote the works of poet Nazrul Islam) are the autonomous bodies and work under the guidance of Trustee Boards appointed by the government. On the other hand, the Cultural Affairs Ministry directly administers the Archeology Department, the National Achieves, the Public Library, the Copyright Office as well as the Tribal Cultural Academies and Institutes located as Rajshahi, Moulavi Bazar, Cox's Bazar, Birisiri, Ranagamati, Khagrachari, and Bandarban.

The Archeology Department conducts its activities as per the Antiquities Act, 1968, amended in 1976. The word "antiquity" has been given a broad definition that includes any ancient product of human activity, movable or immovable, any "ancient object or site of historical, ethnographical interest". However, the Bangladesh Jatiya Jadughar Ordinance, 1983 (the Bangladesh National Museum Ordinance), also provides the National Museum with many similar rights regarding the collection, preservation and display of antiquities. Besides, one of the functions of the National Museum is to assist, encourage and promote development of other museums in Bangladesh.

Private cultural bodies in preserving and promoting tangible and intangible heritage have not been brought under any institutional framework, official or non-official. In the absence of any survey, it is not even possible to provide any estimate of the existing number of private cultural organizations. Their importance cannot be minimized as these bodies have kept alive the traditional folk customs and culture over the centuries in the vast rural tracts of Bangladesh where three-quarter of the people live. Some private cultural institutions, it should be mentioned, are also provided with grants-in-aid by the government such as the Liberation War Museum, Bangabandhu Museum, Bulbul Lalitakala Academy (Bulbul Fine Arts Academy) etc. Such financial support, one can say, is a sort of state recognition to the services they render to the nation in the realm of cultural promotion and development. There are about 130 museums in Bangladesh for nursing the cultural and natural heritages of Bangladesh.

The Liberation War Museum was established as a private initiative to collect, preserve and display the history and heritage of the great sacrifice of people during the liberation war. The museum also introduced an oral history of liberation war from the young people specially school students through their outreach programme.

Folk arts and crafts are also preserved at the Folk Arts and Craft Foundation at Sonargaon, in Bangla Academy and in some other private museums. Musical instruments like Ektara, Dotara, Sharinda, Saroj, Flutes, Drums of various shapes and sizes remind us of our popular folk and mystic songs like Baul, Marfati, Murshidi besides Bhatiyali, Sari, Jari, Bhawayai, Ghambira, Baramasi song etc.

Bangladesh Shilpakala Academy or Performing Arts Academy is the premier institution in the country in the field of music, dance, poetry recital and drama. Promotion, growth and development of fine arts and culture, organized art exhibitions, dramatic and musical performances and setting up of theatres, art galleries and libraries and the acquisition of collection for the same.

The Bangla Academy is taking the initiative to develop the Bangla language and literature. Bangladesh today is home to one of the largest populations of indigenous people, with their dialects speaking about 32 separate languages, of which seven or eight languages are in existence.

The Bangladesh National Museum has the largest collection of cultural and natural heritage in the country. We are very proud of our intangible heritage; also people can know much about the colour, pattern of weaving, spinning from the collection of textiles, costumes and fine muslin cloth. Village women can remember about the folk designs of Nakshi Kantha, how they have prepared designs by colourful threads in the old Saris.

Shakher Hari, an earthen pot painted with images of birds, flowers, creepers and fish was used for carrying sweets on ceremonial occasions. In terracotta, the figures are those of animals, humans, birds etc.

Our indigenous carpenters the Sutradhars turned out splendid ornamental pieces of wood work, partition doors, ceremonial chairs, railings for staircases, wooden bedsteads, wooden chests for treasuring valuables, wooden panels depicting Hindu mythological stories, intricately ornamental dheki (manual husking paddle) and even life-sized wooden female figures like Sur Sundari as early as the 11th century AD. One cannot but admire the high artistic skill, dexterity, care and infinite patience



Village women with dheki

that our carpenters displayed in making such objects.

An ivory mat of 19th century AD has been displayed in the gallery. Bengali craftsmen of Sylhet manufactured it from the threads of ivory. Such types of mats were used in wedding ceremonies.

Bangladesh National Museum has the largest collection of

brass and bronze metal works, filigree works, silver ornaments of 18th and 19th century as well the high artistic skills of "handmade" metal works which evoke the admiration of visitors. The skill of our craftsmen can be easily understood if one looks at the craft objects of the Bangladesh National Museum.

Traditional music and dances of Bangladesh as well as those of the tribal people have been documented in the Bangladesh National Museum. Tribal life has been depicted through the diorama using different objects which they use in their daily life. The ethnological museum of Chittagong and different cultural Institutes under the Ministry of Cultural Affairs are also preserving the language, oral history, folklores, culture and tradition of Chakmas, Marmas, Murangs, Rakhains, Boms, Garos, Sawtals, and Manipuris as their cultural heritage is under threat due to globalization.



Tribal women

Bangladesh National Museum launched a new oral history programme with the aim to preserve the important speech and personal history, documenting by audio and video to promote and care for the intangible heritage. In this programme 146 personalities of different fields were interviewed. This was a coordinated study of intangible heritage based on recorded oral testimonies of the citizens.

Possibly Bangladeshis are the only people in the world who struggled for the recognition of their mother language. They won state recognition for Bangla. UNESCO also declared 21st February as International Mother Language Day. National Museum of Bangladesh has preserved the mementoes of language martyrs along with newspaper clippings, books, documents from archives and photographs.



Shahid minar

Two galleries of the Bangladesh National Museum are developed to preserve the objects relating to our glorious liberation war. The spirits of liberation struggle as well as some evidence of Pakistani misdeeds are displayed in the museum. These include bullet-ridden skulls, torture chamber, blood-stained carpets, photographs of dead bodies, mementoes, first national flag, surrender table etc. These exhibits convey messages like love for freedom and democracy.

The Bangladesh National Museum has three auditoriums and two temporary exhibition halls. Cultural programmes such as music, dance, recital, drama, magic show, fashion show,

conferences, discussions, seminars, exhibitions are being held through out the year. It organizes art and handwriting competitions, and arranges weekly documentary film shows, guided lecture services and school bus service. There is a good reference library in the National Museum.

Thus the museums furnish a great role to the nation to preserve the heritage of Bangladesh.

Rituals and festive events

Festivals are common to all societies and cultures. With the changes of social and economic structures the nature of festivals also changes. Some of the festivals are ritualistic and are related to religions. Most of the ancient rituals were collective activities. Among the religious festivals for Muslims, Eid and Muharram may be mentioned. Eid-ul-Fitr is observed after one month fasting in the month of Ramadan. Eid-ul-Azha is observed during the time of Hajj. The meaning of Eid is a joyful festival. By the end of the nineteenth century a folk fair was added as an accompanying source of pleasure during Eid.



Two boys are embracing each other during Eid-Ul-Fitr

The duration of the Muharram festival is more or less ten days. The most important function takes place on the tenth day, i.e. one day Ashura, on the day big Tazia processions is arranged in the city. A big fair used to be held following Muharram.

The largest Hindu festivals are the DURGA PUJA. Other important festivals like LAKSMI PUJA, KARTIK PUJA, KALI PUJA, MONOSHA PUJA are also performed by Hindus in Bangladesh.



Puja Mandap

Apart from Hindu, there are also two more minority communities in Bangladesh. The main festivals of the Buddhists are BUDDHA PURNIMA, BAIKAKHI PURNIMA are celebrated with great splendour in Bangladesh.

Christmas day or the Birth anniversary of Jesus Christ is observed in Bangladesh. On this occasion they arrange various functions special prayer is offered in churches.

In Bangladesh "Bangla New Year's Day" is observed on the first day of Baisakh of the Bangla Calendar. Large colourful

processions are arranged in the cities. Folk fairs are also arranged in towns and urban areas. Traditional crafts are sold in the fair. Tagore and folk song are also arranged on the day.



People are enjoying the Bangla New Year's Day

On 26 March, Independence Day and on 16 December Victory Day are observed with colourful processions. Children gymnastic displays and marches past are arranged in cities of Bangladesh.



Children displayed gymnastic on 16 December

Intangible natural heritage

Natural Heritage is an equally important component part of Intangible Heritage as is Cultural Heritage.

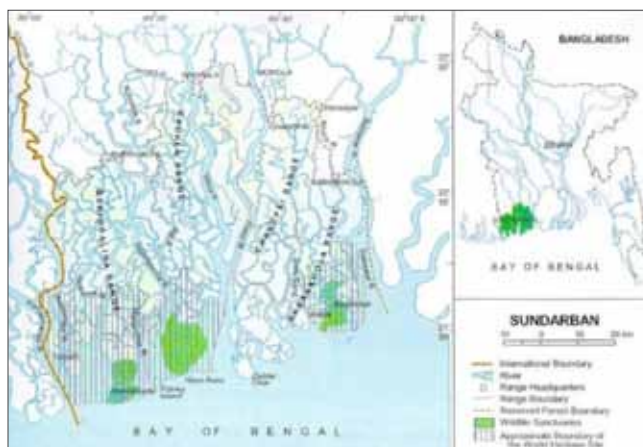
Research, exhibitions and special activity programmes on traditional views of the world and the universe are of great interest to many science museums. In the same way, natural history and ethnography museums in many parts of the developing world are now very actively researching traditional herbal medicines.

Plants and medical heritage of Bangladesh through the methods of oral transmission of traditional knowledge is very common at this time. Community involvement must be considered in the documentation of intangible Natural Heritage.

We have several important Natural beautiful sites, which are rich in flora and fauna. Tourists from home and abroad visit these areas to enjoy the charm of nature. Some are mentioned below:

The Sunderbans, the largest single block of tidal halophytic

mangrove forest in the world, is located in the southern part of Bangladesh, covering an area of about 5,000 sq. km. The forest consists of 200 islands, separated by about 400 interconnected tidal rivers, creeks and canals.



The Sunderbans of Bangladesh showing in map

The Sunderbans was declared a Reserve Forest in 1875. About 32,400 hectares of the Sunderbans have been declared three wildlife sanctuaries and came under the UNESCO World Heritage Site in 1997.

The vegetation is largely mangrove type. The predominant species is Sundari (*Heritiera fomes*) and Gewa (*Excoecaria agallocha*). Three hundred thirty four species of plants have been recorded by Prain (1903).

The Sunderbans hosts a large variety of animals. It is the last stronghold of the Bengal Tiger (*Panthera tigris*). Within the forest habitats there are 50 species of mammals, about 320 species of inland and migratory birds, 50 species of reptiles, 8 species of amphibians and 400 species of fishes.

Among reptiles the Estuarine Crocodile (*Crocodylus porosus*), and the King Cobra (*Ophiophagus hannah*) are notable.



Scenic beauty of the Sunderbans

Bangladesh possesses enormous areas of wetlands including rivers and streams, freshwater lakes and marshes, haors, baors, water storage reservoirs, fishponds, flooded cultivated fields and estuarine systems with extensive mangrove swamps.

The wetlands have a wide range of ecological, socio-cultural, economic and commercial importance and values for Bangladesh. These are important habitats for a large variety of flora and fauna of local, national and regional significance.

Wetlands are critically important in Bangladesh for human settlements, biodiversity, fisheries, agricultural diversity, navigation and communication and eco-tourism. More than 5000 species of flowering plants and 1500 species of vertebrates, of which 750 are birds, and over 500 species of fish exist in the wetland areas. Bangladesh has many important coastal and inland wetlands and it is extremely important to the country's economy. In winter most of the wetlands become the abode of waterfowls and aquatic birds giving great enjoyment to nature lovers.

Haor basin of Sylhet and Eastern Mymensingh, the Sundarbans, Pabla Khalai wildlife sanctuary, Teknaf peninsula, Naf estuary, Hatia Island and neighbouring chars are the important wetlands.

The National Botanical Garden is located at Mirpur near the Dhaka Zoo, and spread over an area of 205 acres of land, has a collection of nearly 100 species of local and foreign plants.

Baldha Garden is a unique creation of the late Narendra Narayan Roy Chowdhury, a landlord of Balda. Established in 1904 and located in the Wari neighbourhood of Dhaka, the garden has a rich collection of indigenous and exotic plants.

Cox's Bazar is a place of great tourist attraction. It has the world's longest unbroken sea beach of 120 kilometers, sloping gently down to the blue water of the Bay of Bengal. Its chief characteristics are miles of golden sands, towering cliffs, surfing waves, rare conch shells and colourful pagoda. The national tourism organization has built an extensive complex of facilities for local and foreign visitors.

Patenga Beach is the sandy beach situated at the confluence of the roaring sea and the mighty river Karnaphuli.

Foy's Lake is set amidst panoramic surroundings; this ideal spot for outings and picnics is frequented by thousands of visitors daily.

Saint Martin's Island is the only coral island of the country and has an area of 8 sq. km that reduces to about 5 sq. km during high tide. It is an unspoiled paradise with genuinely friendly people.

Cyclone storms have been responsible for the largest number of deaths and immediate devastation of natural sites. Cyclones occur from the Bay of Bengal. A recent cyclone "Sidr", on November 15, 2007 with a velocity of 250 km per hour, hit the coast of Borguna, Bagherhat, Jhalakhati, Bhola, Patuakali including 22 other districts and the Sundarbans Mangrove Forest. Nearly 10,000 people were killed. The swamp forest was greatly disrupted.

Conclusion

A National Committee on Intangible Cultural & National Heritage should be formed in collaboration with museums and cultural

organizations. The National Committee should also be included in the Ministry of Environment and Forest, Cultural Affairs and Tourism Corporation in Bangladesh.

The National Committee should coordinate conservation, documentation, research, education, exhibition and management of all collection activities.

Professional organizations of Museology, such as the Museums Association of Bangladesh, the Bangladesh National Committee of ICOM and ICOM should give wide publicity on Intangible Heritage and Museums.

More efforts should be made to safeguard the intangible heritage of Bangladesh immediately before the negative effects of globalization are felt.

The National Committee for safeguarding the Natural Heritage of Bangladesh should arrange an intensive survey.

It is very important to establish permanent dialogue between museums and communities so that concrete cooperation initiatives can be developed. There should be joint work and cooperation between museums and communities about museum activities including organizing exhibitions, documenting Traditional Knowledge for conservation and development and for the protection of cultural and natural heritage.

Make the community aware of its responsibility for tangible and intangible heritage. Study both traditional and modern techniques for safeguarding and preserving tangible heritage.

Pay more attention to the protection and promotion of intangible heritage. All countries of the South Asia should ratify the Convention for the safeguarding of Intangible Cultural Heritage.

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Country Position Papers

Maldives



Problems and Needs for Cultural Heritage Protection and Restoration Activities in the Maldives - Mainly about Archaeological Sites and Remains

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Introduction

The Maldives is a group of 1190 tiny low-lying coral islands situated in the Indian Ocean. Of these islands about 200 are inhabited. The total area including land and sea is about 90,000 sq. km. the islands are small and low-lying. No island is more than a few feet above sea level. The topic of this paper is the problems and needs for cultural heritage protection and restoration activities in the Maldives, mainly archaeological sites. Cultural heritage encompasses the values, beliefs, practices, institutions, monuments, etc. of an entire group of people.

The National Council for Linguistic and Historical Research where I work in the Heritage Department is acutely aware of the need for cultural heritage protection and restoration and of the numerous problems associated with this arduous task. Today the term "Cultural Heritage" has undergone a change. Once it encompassed the monumental remains of cultures. Now the concept of heritage includes new categories such as the intangible, ethnographic or industrial heritage. Today current living cultures as well as that of the past are equally vital to the heritage of a nation. In today's high-tech world, the documentary and digital heritage is rapidly becoming part of the world's cultural heritage. In most nations, including the developing nations, cultural and educational resources are being produced and accessed in digital form rather than on paper. The need to preserve the intangible as well as the tangible cultures is very great and for a developing third world country like the Maldives, the problems associated with cultural heritage protection and restoration are immense. For an island nation like the Maldives, where there is more sea than land, underwater heritage is also extremely important.

The Maldives Archaeological Sites

This paper deals more with archaeological sites and remains that are an integral part of any nation's cultural heritage.

Archaeological sites are associated with ideas or beliefs of a past civilization. In the Maldives, with the conversion to Islam, there was no total destruction of Buddhist temples. Many in the capital Male' would have been destroyed, but the sites all over the archipelago have been merely covered up and abandoned. Later, some of the sites were excavated and investigated but no restoration or preservation work on them was ever undertaken. This has resulted in the loss or theft of these important discoveries.

As the islands of the Maldives are far flung and isolated, the archaeological sites are also on different islands and access to them is somewhat difficult. As the vast ocean separates one island from another, transport between them is difficult and expensive. Archaeological remains exist on most islands. Archaeological excavations and other evidence illustrate the fact that the Maldives has been populated for more than two thousand years. In the Maldives there are no mountains or hills. The islands are generally very flat, no more than 3 or 4 ft. above sea-level. However in several islands there are hemispherical mounds about 15 – 30 ft. in height. Research points to the fact that Buddhism has existed in the islands since its arrival during the mid-third century BC. The mounds are what remain of the monasteries and temples which were built when Buddhism flourished in the Maldives for about 1000 years. Most of the monasteries had been constructed on large islands.

The first reference to archaeological sites in the Maldives was made in 1835. Mr. H.C.P Bell, of the Ceylon Civil Service and stationed at Colombo in 1879, visited the Maldives in 1879 and he suggested that an archaeological survey would establish that Buddhism had flourished in the Maldives. Later in 1920 and 1922, Mr. Bell carried out some excavations which established that there were many Buddhist archaeological sites in the Maldives dating back to pre-Islamic times.

In the Maldives, there are two types of archaeological sites, namely those that are on particular islands and those sites about which nothing is known except their existence. The main problem we face today is that resources available in the field of archaeology are very scarce. There is no skilled manpower, materials and finance to carry out excavations scientifically. The terrain and the climatic conditions of the Maldives are adverse factors when the excavated sites are kept exposed.

There are 128 known archaeological sites on 91 islands. Among them some are considered to be sites of the pre-Islamic period. Earlier excavations were carried out on the islands of Fuah Mulaku, Thoddoo, Ariyadhu and Kin'bidhoo by amateur Maldivian teams. These excavations were not scientifically conducted and resulted in extensive and irreparable damage to these sites. The ancient archaeological site of Kaashidhoo Kuruhinna Tharaagan'du is the only scientifically investigated archaeological site in the Maldives. Kaashidhoo is a large island, situated in Male' atoll, a few miles north of the Capital, Male'. The navigation teams that carried out the excavations did not bother to preserve the place.

Foreign archaeologists such as the well-known explorers, Thor Heyerdahl and Professor Egil Mikkelsen of the University of Oslo, conducted excavations on different islands of the Maldives. These excavations showed structures built about 400 years before the advent of Islam in the 12th Century. Members of the Staff of the National Council for Linguistic and Historical Research always worked with these foreigners in the excavation work.

Underwater archaeology

For the Maldives, being a group of islands with more water than land within the country's boundary, underwater archaeology is immensely important. More or less the same techniques could be applied to the conditions of working underwater. In the Maldives there are 48 known shipwrecks. By finding more about the wrecks more light would be shed on the navigation around the Maldives and in the Indian Ocean as a whole. Historical wrecks, like vessels, aircraft and such underwater objects constitute the underwater cultural heritage. There are also submerged cities and human objects like underwater cave paintings. This unique part of the heritage should be protected from treasure seekers and looters who disregard any archaeological methods of preserving them.

Other sites

Apart from the archaeological sites and remains, there are other historical and cultural monuments that need urgent protection and restoration. The ancient mosques of Maldives, tombstones, monuments and the artifacts in the National Museum are all part of our cultural heritage that need to be preserved for all time.

Conclusion

The early history of the Maldives will come to light with the proper excavation of the ancient archaeological sites found on different islands. Preservation and conservation are serious problems due to the lack of professional expertise. Cultural heritage protection is still a new and young discipline in the Maldives. We still have no qualified archaeologists or conservators. As a result of awareness programs conducted by the NCLHR, the populace of the Maldives is waking up gradually to the fact that it is of vital importance to preserve our cultural heritage as a legacy for future generations. Only then can we understand our past. It is of utmost importance for the future to learn from the past.

Country Position Papers

Nepal



Traditional Knowledge and Intangible Natural Heritage of Nepal

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Traditional Knowledge Systems and Intangible Natural Heritage

Traditional knowledge (TK) is the knowledge of an individual or a group about their surroundings, culture and nature handed from person to person. It is accumulated through the practical experiences of years and generations. It is holistic and it includes the beliefs, customs, and practices of the people. Much of the traditional knowledge is expressed orally

through the languages. But there are also traditional signs and gestures in different cultures. The traditional knowledge (TK) is sometimes known as Indigenous Knowledge (IK) and also as Local Knowledge (LK). As socially constructed knowledge, traditional knowledge is closer to local knowledge. <context-specific local knowledge characterizes the identity of the people who have been living in close association with nature and it has been one of the most important factors for safeguarding natural heritage. It is necessary for local vegetation management, use of landscape and the water resources. The social groups have their own beliefs about the land, water, birds, and animals etc which have been developed for centuries. The museums displaying the traditional objects also need to explain how they are made and used, who made them, for what purposes and what the views of the users of these objects are.

TK is important for Intangible Cultural Heritage

According to 2003 Convention for the Safeguarding of the Intangible Cultural Heritage Intangible Cultural Heritage (ICH) is defined as "... the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith - the communities, groups and, in some cases, individuals recognize as part of

their cultural heritage... (Article 2.1). In the same article ICH is manifested in five domains such as [a] oral tradition and expressions, including language as a vehicle of the intangible cultural heritage; [b] performing arts; [c] social practices, rituals and festive events; [d] knowledge and practices concerning nature and the universe; and [e] traditional craftsmanship. This paper is mainly concerned with traditional knowledge and use of natural heritage which is related to all the domains and particularly the last two.

The folklorists talk about three broad categories such as Verbal, Material and Customary (Sims and Stephens, 2005:12). The Verbal or Oral folklore deals with all forms of oral expressions; the Material folklore deals with the tangible objects, the processes and knowledge related to their creation; and Customary folklore deals with repeated habitual actions and the usual ways of doing something (ibid, 16).

The major part of traditional knowledge is transmitted verbally. It is articulated in various genres of folklore such as songs, poetry, ballads, epics, tales, riddles, proverbs and even in the idioms. The life cycle rites and various types of rituals, performances, social practices as well as ceremonies, fairs and festivals are parts of customary folklore. As they represent social practices, institutions and their behavior, some folklorists prefer to call them "Behavioral Folklore". Various kinds of narratives such as myths, legends, hymns, and ritual songs as well as dances and plays, when accompanied with some social practices and festive events, represent the customary folklore of the cultural groups. Generally, folk beliefs translated into actions confirm their behavioral traditions. In Nepalese traditions, various types of songs and dances and myths and legends are closely linked to rituals and festivals. The artistic and useful objects made by the folk groups represent their knowledge and skills. Products of different ethnic and caste groups show the knowledge, processes and finally resulting in the products as their material folklore. Though the products can be seen and touched, the knowledge and skills are parts of intangible cultural heritage and traditional knowledge.

Nepal: The Land and People

Nepal shows a topographical diversity of different climatic conditions from the top of the Everest to the plains of Terai. The country is divided into three regions: the Mountain, Hill and Terai from North to South. Again there are major rivers which divide the country mainly into four regions from East to West such as eastern, central, western and far western. The highest peaks of the world, the plants and flowers, the birds and mammals, the insects and butterflies all characterize the nature of the biodiversity of the country. These and other natural resources like the rivers, mountains, lakes and forests have enabled the people of Nepal to sustain themselves with types of agriculture, animal husbandry and other occupations.

Nepal is predominantly an agricultural country where about 80 percent of the population lives in the villages. As the average national literacy rate is 54%, oral tradition plays an important role in Nepalese social life. Nepal is also a multi-religious country where the adherents of different religious faiths live together with understanding and harmony. According to the census of 2001, Hindus are 80.62%, Buddhist 10.74%, Islam 4.20%, Kirat 3.36%, Christian 0.45%, Sikh 0.02%, Jain 0.02% and others are 0.32%. Large numbers of people are heavily influenced by the animistic faiths and practices of nature worship.

Nepal as a multi-ethnic country has over 100 ethnic and caste

groups speaking different languages. The ethnic groups of the Hills, Terai and Mountain areas are grouped as Jaanajati. According to the National Foundation for Development of Indigenous Nationalities (NFDIN) "Indigenous people/nationalities are those ethnic groups who have their own mother tongue and traditional customs, distinct cultural identity, distinct social structure and written or oral history of their own." They are 59 as listed by the NFDIN and in addition to these there are also high class Brahmans, Chetris, Thakuris, Rajputs, Yadava and others as well as several groups of Dalits. The Newars of Kathmandu valley are classified into 40 distinct cultural groups and speak a common language called Newar bhasha.

Nepal as a multilingual country is a storehouse of more than a hundred languages and dialects. These languages are grouped into four families, i.e. Indo-European, Tibeto-Burman, Dravidian and Austro-Asiatic. Indo-European languages are spoken in the Terai and Hill regions and also partly in the Himalayan region. Tibeto-Burman languages are spoken in the Himalayan and Hill regions. They are also spoken in the Terai region by those who migrated from the hill areas. The Dravidian and Austro-Asiatic languages are spoken in the Eastern Terai region. In terms of the number of speakers, only 14 languages have more than 100,000 speakers, 16 languages have less than 100,000 speakers and 42 languages have less than 10,000 speakers. Not only are the languages of the last category facing extinction, but also many of the major languages of the first category. Even the languages of the written tradition are losing many words, phrases and texts because of the urbanization, schooling of children and shifting of the speakers to the dominant languages. A large number of people speak Nepali as their mother tongue and others as a second language. Various caste groups of Terai use dominant languages of the region such as Nepali, Maithili, Bhojpuri and Awadhi. Even the language of the Tharus of the region is heavily influenced by these major languages.

Museums, Art Galleries and Archives in Nepal

There are national museums in Kathmandu Valley and regional museums in all the regions of Nepal. The National Museum of Chauni is the oldest of all. This has three buildings housing different types of objects. There is another museum located at Hanuman Dhoka Royal Palace containing objects used by late King Mahendra and his son King Birendra.

The Patan Museum contains collections of bronze images, statues and paintings made by local artists. In the city of Bhaktapur there are three more museums: the National Art Museum, the National Bronze Museum and the National Woodcarving Museum containing paintings, bronze images and wood carvings. There is also a Natural History Museum at Swayambhu, Kathmandu which exhibits about 500 bird species. There is a Zoo at Jawalakhel, Lalitpur with living animals and birds from different parts of the country. There is one International Mountain Museum located at Pokhara which houses mountaineering objects as well as information on the high mountain region.

There are also regional museums in Kapilavastu, Surkhet, Pokhara and Dhankuta. Some of these regional museums also contain objects collected from different ethnic groups of Nepal. There is a museum of musical instruments at Kathmandu containing the musical instruments from different parts of the country. An Ethnographic Museum was recently established in Kathmandu which has started to display objects from different ethnic groups. The National Archives and Ash Siphon Kathy in

Katmandu houses rare handwritten manuscripts of different languages. There are also some art galleries in Katmandu such as NAFA Art Gallery, Nepal Art Council and Sir Jana Art Gallery.

National Parks and Wildlife Reserves

There are several national parks and wildlife reserves. Among them there are seven national parks such as Chitwan National Park, Langtang National Park, Sagarmatha National Park, Shey Phoksundo National Park, Rara National Park, Khaptad National Park and Bardiya National Park. There are also seven wildlife reserves and conservation areas such as Shukla Phanta Wildlife Reserve, Koshi Tappu Wildlife Reserve, Parsa Wildlife Reserve, Dhorpatan Hunting Reserve, Annapurna Conservation Area, Makalu-Barun National Park and Conservation Area and Shivapuri Watershed and Wildlife Reserve. Sagarmatha and Chitwan national parks are listed as natural heritage sites of the world by UNESCO.

The Verbal Folklore and Traditional Knowledge

In Nepalese tradition, studies of traditional knowledge are found in several disciplines of humanities, social sciences, pure sciences and also applied sciences, the main one being folklore as discussed in section 2 above. The use of the term folklore goes back half a century when the phrase *lok sanskriti* "Folk Culture" was used to designate the items which we have included in our discussion on folklore. The idioms and phrases, proverbs and riddles, prayers and curses, the tales and memories, myths and legends expressed in various languages were collected. Sometimes *lokokti* "saying of the folk" is used to designate idioms and phrases as well as proverbs and riddles. Idiomatic expressions of the phrases are colloquial metaphors based on the knowledge and experiences of the folk used within their cultural groups. As a wisdom and knowledge of the folk, proverbs are used to teach the juniors by the elders. Riddles are popular among the children as verbal games and the means to test the intelligence of an individual. In Nepali they are called *gaun khane katha* "the anecdote told to win a village". There are large numbers of myths and legends associated with the origin and explanation of the beliefs and practices of different ethnic groups, objects, mountains, hills and rivers. There are also many place legends and heroic legends of different linguistic communities throughout the country, which are not yet documented. The legends like Bharat, Chaitis, Karkha, etc. sung by professional singers contain valuable information of traditional knowledge. The typical ballad of Danphe is an adventure of a pheasant, which is sung by the Ganes on Sarangi, also describes typical Nepalese lifestyle. There are varieties of songs, dances, plays and performances, practiced with dance and sounds of the musical instruments in different parts of the country by different communities.

The Hill region of Nepal is very active with songs and dances like Deuda, Jhyaure, Selo, and Sangini. Local knowledge and nature is reflected in the Nepali folk songs. Local knowledge is also expressed in the form of folk poems composed by the illiterate men and women of the villages. The ritual songs like mangal and sagun are performed mainly by womenfolk or by the traditional professional singers. Singing of the ritual songs are important activities in Maithili, Bhojpuri, Awadhi and Tharu speaking communities of Terai. The seasonal songs are performed in different seasons and during various festivals.

Customary folklore and traditional knowledge

The customary folklore is part of day to day activities of different caste and ethnic groups. The activities vary according to geography, caste/ethnic groups, occupations and religious background of the people. As repetitive, habitual action, customs of the people are their life style and usual way of doing things (Sims and Stephens, p.16).

In the multi-ethnic Nepal, rituals are related to the life-cycle activities of the people, while the festivals are related to the annual cycle and agricultural calendar. The castes and ethnic groups have their own birth, marriage and death rites. Fairs are organized by the ponds, lakes and the banks of the rivers or on the hills where various cultural activities are also performed. There is a custom of worshipping Matsyendranatha for the sake of rain and agricultural prosperity and celebrate Bhoto jatra in Kathmandu. Some customs are performed for the good health of children like Ghode jatra of Kathmandu and for the well-being of the family like ChhaTha of Maithili region and for the well-being of the self like Mhapuja of the Newars. The Dashain, Tihar, Maghi and Holi of the Hindus and Losar of the Buddhists are celebrated as important festivals. There are also festivals like Bya-la celebrated in Kathmandu in a cycle of 12 years. Pilgrimage to the holy places is an important custom of the Hindus, Buddhists and Muslims alike. There are many important pilgrimage sites, temples and rivers in Nepal which are visited on special days round the year.

Material Folklore and Bearers of Traditional Knowledge

Material folklore is visible and tangible. It can be seen or touched while the knowledge and skill inherited by the folk group is invisible and intangible. For centuries the ethnic groups of Nepal survived due to their knowledge and practices concerning nature and the universe which are handed down from person to person through the oral medium and practices. The knowledge of using land for cultivating fields and taming animals for food, work, dress and transport, preparing tools for cultivating, collecting, hunting and fishing, building houses and furniture for living, were the knowledge and skills they utilized for their sustainability. They identified the useful elements of nature and used them to develop a system of diagnosis of diseases and healing practices. The shamans play important roles in the general health of the people in different ethnic groups in the hills and plains. The traditional bearers of various ethnic groups and communities are the pioneers of traditional ecology.

In Nepal the traditional craftsmanship of the folk is closely related to the caste system. Traditionally various castes of the hill such as kami "Blacksmith", damai "the tailors and drum beater", sunar "the goldsmith" were kept at the low level of caste hierarchy. But the law has now emancipated the disparity of the system. They are actually important tradition bearers in the villages serving the people to make and repair agricultural tools, ornaments and dresses for men and women. Some of the Ganes who make sarangi "the fiddles" and Badis who make madal "the drum" for musical performances and dances are still active in their occupation. Some ethnic communities in hill area and mountain region as well as some artisans produce high quality artistic objects. The Newars of Kathmandu are very skilled in metal works and manifest high level craftsmanship and also prepare images, artefacts, ornaments and jewellery. In the mountain region and hill area some people still do

weaving of clothes for themselves. In Tarai again the Tharu ladies prepare artistic Dhakkis as containers and in Maithili community women prepare high class hand-made paintings.

There are varieties of folk musical instruments locally used in many parts of the country. In most of the dances and dramas, typical dresses and ornaments are used by various communities in Mountain, Hill and Terai regions.

The handmade masks, Khukuris, water jars and potteries also show variations of creations. Even the customs and social practices constantly change. The same is true for festivals and fairs. The change and variation are natural processes in human activities.

Though the items are traditionally handed over, there are new creations every time. They show the creative genius of the group. The art and crafts as well as the architecture are changed over time and space. The knowledge, skills, products and processes are also constantly changing. Some of them need regular practice under the guidance of a teacher. The teacher of folk music, the teacher of shamanism, the teacher of priesthood for performing rituals, the teacher of faith healing and teacher of textile weaving - all of them are respectable gurus.

The Status of the TK, IK and LK

The status of Traditional Knowledge, Indigenous Knowledge or Local Knowledge is not satisfactory. Globalization, modern education, transportation facilities, media and schooling all hamper the existence of Traditional Knowledge. There is a risk of the loss of tradition. The folk groups which are relatively small are facing extinction. Various aspects and items of local knowledge are vanishing with the deaths of the old men and women. They are not completely lost but many of the languages, oral traditions, plays, dances, customs, beliefs and practices as well as the knowledge, skills and products are slowly losing their values and use. They are not transferred to the new generation in time. It is also found that the new generation is reluctant to learn and continue them. The knowledge of the folk was always kept at the low level showing the supremacy of the learned modern scientific knowledge. Very little attention was given to promoting traditional knowledge, traditional technology and wisdom.

Study of Traditional Knowledge and Natural Heritage

In Nepal, collection and preservation of useful traditional knowledge has a long history. Many of the handwritten manuscripts in the archives and libraries show how the knowledge was recorded. After the arrival of the modern scientific knowledge and teaching learning practices the collection and recording of the traditional knowledge was done by the researchers. The unwritten languages of Nepal were studied by native and foreign scholars. Teachers and students of Tribhuvan University collected material from different languages and oral traditions. In 1993 the Government of Nepal formed a commission to recommend the promotion of the use of languages of Nepal and consequently a Department of Linguistics was established in 1996. Since then many students did fieldwork and collected materials of several unwritten languages. The Department also collaborated with some other organizations like NFDIN for collecting and documenting unwritten and endangered languages of Nepal.

Study of Nepalese oral traditions by native scholars was started in the 1930s by collecting folksong, folktales and proverbs. Academic institutions like Nepal Academy and Tribhuvan University encouraged fieldwork. The Nepal Academy completed two folk culture projects in the 1970s: The Karnali Folk Culture project and the Dimal Folk Life Project. Some Nepalese and foreign scholars also completed their research works under the CNAS, University Departments and other projects on various aspects of traditional knowledge. Nepali Folklore Society (NFS), established in 1995, organized conferences and collaborated with other organizations on research work. The Folklore and Folk Life Study Project (2005-2008) conducted by NFS has completed fieldwork on folk groups such as Gandharva, Gopalis, Ath Paharia Rais, Danuvars, Tharu and Meche. The Ministry of Culture of the Nepal Government has also encouraged some institutions to study different aspects of Nepalese culture. UNESCO, IUCN and other international organizations have been supporting the study of traditional knowledge as well as the cultural and natural heritage of the country.

Need for Safeguarding the TK, IK and LK

Traditional Knowledge is especially helpful to widen scientific knowledge. It is not old fashioned and useless. In the Nepalese context, Traditional Knowledge can contribute to different fields such as agriculture, animal husbandry, health, childcare, education, forest management etc. In the developing countries like Nepal, Traditional and Local Knowledge is important for local development where modern technology has not yet reached. This knowledge should be preserved as the knowledge of the ancestors and they can also be promoted for the well-being of the people.

As a multicultural country Nepal has a large number of myths and legends associated with the origin and explanation of the beliefs of different ethnic groups, various objects, mountains, hills and rivers. The myths and legends of the people which contain Traditional Knowledge in oral form need special attention as they may disappear with the people of the old generation if they are not recorded in time. Many professional singers, players and performers of the epics and ballads, such as Gaines and Hudkes have already shifted to other jobs and those who remain are not well encouraged to maintain them.

Traditional Knowledge and practices helped the people to survive for centuries. Preparation and use of agricultural tools, housing and furniture, tools for hunting and gathering, diagnosis of the diseases and healing practices are some of the aspects of Traditional Knowledge, but they have been neglected after the arrival of scientific knowledge. Modern education and globalization has heavily hampered them. The customs, beliefs and practices of social groups, as well as knowledge, skills and abilities they possess are the indicators of their identities.

Awareness has been created among the ethnic and indigenous groups to identify themselves and protect their cultural heritage. In this context, the folk groups are proud of their intangible cultural heritage and Indigenous and Local Knowledge. The NFDIN has recently encouraged different folk groups to study the languages and cultures of different ethnic groups, and other research organizations are also taking interest in studying various aspects of cultural and natural heritage in Nepal. The UNESCO declaration on Cultural Diversity states that "the cultural diversity is as necessary for humankind as biodiversity for nature" (Article 1).

Future Directions and Suggestions

(a) Establish Museums and Archives

In Nepal there is not a single archive or museum to preserve the items of Traditional Knowledge and intangible heritage such as field-notes, photographs, recorded voices and videos etc. In the past, several reports, books and articles were published. This helped to make materials available for reading but there is not a single place where oral and visual documents can be accessed. Those who did some fieldwork with institutional support and grants, collected material such as field- notes, videos and photographs but they were not kept in museums or archives to preserve them for posterity. They were not made available to other researchers. Nepali Folklore Society has collected photographs, audio and video materials which are temporarily housed in rented rooms. Museums and/or archives need to be established in all regions of Nepal. This will help to preserve Local Knowledge at the regional level. A modern and well equipped museum or archive has to be established at the central level in order to house the materials already collected and those to be collected in future in connection with fieldwork done by individuals and organizations. The Government of Nepal should be requested to give utmost priority to establishing new museums and archives...

(b) Training of the fieldworkers

In order to secure good results from fieldworks, native scholars interested in national knowledge and natural heritage research should be given necessary training for fieldwork. At present, most of researchers interested in folklore and Traditional Knowledge are not well trained in the theories and methodologies of fieldwork. In order to collect and preserve folklore materials the researchers should be encouraged to go to the villages, collect materials, write publishable reports and submit the material for archiving. For these activities, native fieldworkers should be trained every year to prepare groups of researchers.

(c) Identify and reward the living cultural heritage

In order to preserve and promote the TK, IK and LK we need to identify the carriers of Traditional Knowledge who have already contributed in the past and will continue in future as well. The knowledgeable persons of the communities should be identified, honored and rewarded. There should be arrangements to train the young to continue their Traditional Knowledge, skills and practices. The older generation of people who have contributed during their lifetime can teach the skills to the younger generation. This should be done following the guidelines for the establishment of national "Living Human Treasures" set by the UNESCO.

(d) Organize Regional/Local Festivals

In Nepal fairs and festivals are held on various occasions throughout the country. Such fairs and festivals should be arranged locally to disseminate various aspects of Traditional Knowledge, skills and products. This will help them to keep their traditions alive, express their identities, renew their relationships, exchange information and also sell their products to sustain their economy.

(e) Awareness programs and legal measures

People should be made aware of the existence and importance as well as the use of the TK, IK, and LK through the media.

Regular research activities should be conducted to benefit the communities from their traditional knowledge in various contexts such as the ecology and biodiversity of the country. It should be include at the appropriate levels of the education. There should be laws for the ownership, protection and use of the Traditional Knowledge.

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Country Position Papers

Bhutan

Introduction

Bhutan is a Mahayana Buddhist nation, small in size, wedged between two giant neighbours – China in the north and India in the south. Bhutan has some of the highest mountains of the world. It has the distinction of being one of the few nations in Asia that was never colonized, which has kept its environment, ancient culture and identity largely intact. Bhutanese call themselves “Drukpa” as the country is known as “Druk” in Dzongkha, the national language. Bhutan has as many as eighteen different dialects, which is indeed diverse for such a small population of over 0.7 million people comprising mostly of Mongoloid stock and speaking languages belonging to Tibeto-Burman family. However, there is still no scientific chronological account of their settlement in Bhutan due to lack of archaeological excavations or extensive linguistic surveys. Documented information is predominantly religious and provides little insight into socio-economic aspects. Nevertheless, based on some relevant historical clues provided by religious texts and supplemented with oral accounts, stories are interpreted and history constructed.

Bhutanese place a very high value on culture and its preservation. This is clearly reflected in the document “Bhutan 2020” published by the Royal Government of Bhutan that states, “part of nation’s rich cultural tradition are to be found in diversity that exists within the kingdom. Although we share a common view and sense of purpose, culture differences within the nation are considerable, with each ethnic group making its own distinctive contribution to our living past. There are differences in folk lore, legend, dance, poetry and crafts that together add richness to the nation’s cultural tapestry”.

Preservation and promotion of culture and tradition is one of the four pillars of Gross National Happiness, the recent developmental paradigm. Our fourth King Jigme Singye Wangchuck’s vision of Gross National Happiness is a guiding principle for all development taking place in the country. It is a unique paradigm of chastening possibility in which the main motivating force behind human effort is not only economic growth but the cultivation of a humane society; the one ultimate goal being happiness of all the people. After realizing the importance of our culture, the Bhutan Government is providing full support for Culture Centres like Museums, Institute of Performing Arts, Libraries, etc. The main motivation is to promote Traditional Knowledge, intangible heritage and natural history to achieve Gross National Happiness.

Programmes in this critically important area are spearheaded by the Special Commission for Culture Affairs established by the Royal Government in 1985, which was later reconstituted as the Department of Culture under the Ministry of Home and Cultural Affairs. The main aim of creating this new Department was to give it a separate entity for drawing up effective culture-related policy for inclusion in the path of economic development. It is clearly articulated in the Vision statement (Bhutan 2020) that development strategies should have clear cultural imperatives. Culture and tradition bequeathed to us by our ancestors can

protect us from some of the negative and indiscriminate forces of modernization and enable us to retain our identity and dignity in a world in which culture is increasingly defined as a global commodity.

Department of Culture: its Role and Function

The Department of Culture is a broad based organization. Under it, there are many divisions working in close collaboration to cover every aspect of the tangible and intangible heritage of Bhutan. Under the present establishment there are eight divisions including Museums. These organizations are: The Division for Conservation of Architectural Heritage; the National Library of Bhutan; the National Museum; the Division for Culture Properties; the Royal Academy of Performing Arts; the Division for Ethics and Etiquette; the Folk Heritage Museum and the Textile Museum.

The Department of Culture provides guidelines for these divisions and monitors their activities so that targets are met to fulfil the mission to preserve and promote the nation’s cultural heritage, natural heritage and Traditional Knowledge. It coordinates culture related programmes within and outside the nation. The preparation of a five-year plan and the budget allocation of the activities of the divisions are done by this Department.

Background on the Divisions

In order to fit into the present development strategy, cultural divisions are broadly classified into four groups: Museum and Library Services, Performing Art and Conservation of Intangible Heritage, Immoveable Cultural Heritage, and Moveable Cultural Heritage. Although all these divisions work under affiliation with the Department of Culture, some divisions were established much earlier and others more recently.

The third King, His Majesty Jigme Dorji Wangchuck, established the Royal Dance Troupe in 1967 as an institution to preserve and promote intangible heritage such as mask dances, folk dances and other oral traditions. Later on, after the establishment of National Commission for Cultural Affairs, it was renamed as the Royal Academy of Performing Arts. The Division for Ethics and Etiquette, now a separate division, is born from this organization to ensure specialization under the present organization restructuring. This division organizes the orientation course on history and culture of Bhutan for the young graduates before they take up their career in government services and private organizations.

The National Museum of Bhutan at Paro was formally opened to the public in 1968. This was established with a view to make the finest specimens of Bhutanese arts, crafts and paintings accessible to the public. It also serves as repository of Bhutanese masterpieces that are facing the grave danger of illicit trafficking.

The History of Bhutan is gleaned from a few precious literary

sources, mostly in form of religious manuscripts, which serves as an important reference. It is thus crucial to preserve these books and make them available to intellectuals and students equally.

To manifest the vision into reality, the National Library of Bhutan was established in Thimphu.

The Division for Conservation of Architectural Heritage works to restore the traditional and distinctive forms of architecture, which are facing a tough challenge from new buildings becoming increasingly different from the traditional ones. Restoration and renovation of the grandeurs of Dzongs (Sacred Fortress), monasteries and temples are entrusted to this division. This division also monitors and makes recommendation on all construction works within the Department, so that they don't violate the construction code, especially the architectural design.

The Division for Culture Properties was established in 1981 to safeguard cultural objects spread out around the nation from trafficking. Databases are developed for all the cultural properties, community owned as well as private owned, for easy retrieval. Issuing permits to tourists visiting heritage sites is initiated by this division.

The Folk Heritage Museum was formally established in July 2001 based on the concept initiated by Her Majesty the Queen Ashi Dorji Wangmo Wangchuck. It attempts to give a real picture of what a typical Bhutanese farmhouse looked like in the early seventies, which is rarely seen now in urban areas. The other function that the Museum serves is to gather and demonstrate Traditional Knowledge; for example, pottery a disappearing profession is given emphasis, and training is imparted to interested youth. It is also a hub for village artisans to demonstrate their skill in craftsmanship and sell their products. This programme not only provides opportunities to the artisans to use their skills, but also instils enthusiasm in the minds of the younger generation to learn extant trades.

The Textile Museum was also formed in 2002 under the patronage of Her Majesty Ashi Sangay Choden Wangchuck. It was established recognizing the importance of preservation and promotion the Art of Weaving (Thagzo), which is one component of the Thirteen Arts of Bhutan (Zorig Chusum). It is noticeable that the numbers of weavers are continually decreasing because of the threat from the manufactured textiles, which are cheaper as well as finer. This organization has many programmes providing incentives for encouraging weavers to continue with their profession and for youth to take up this opportunity.

Preservation and Promotion of Natural Heritage Sites and Challenges

Tangible Heritage sites in Bhutan are man-made as well as natural. Man-made heritage such as Dzongs (Fortress), monasteries and temples and natural heritage in manifestation of rock outcrops, cliffs and lakes around the country are a source of inspiration for Bhutanese people in general. Most of these heritage sites have religious significance and explain the mystery of the development of Buddhism in Bhutan. The flow of Buddhism has literally touched almost every place in Bhutan from rocks, trees and water. Bhutanese people regularly visit these sacred sites and acts are performed near them, which they call tradition. In Bhutan, every thought, every action and every reaction, collectively termed as culture and tradition are

guided by certain principles taught through the contemporary religion we follow – Tantric Buddhism and Bonism. Sacred sites such as rocks, cliffs, caves, trees etc. are said to have been either visited by the Buddhist Saints or formed through their supernatural power. There are many such wonderful natural treasures in Bhutan.

Now, as the country enters into the mainstream of development with other nations, people's way of thinking is gradually changing. Foreign cultures are seeping into the country and having a negative impact on the already existing traditions. This is an inevitable problem faced by every developing nation for which a common solution has to be found to slow down its effects. The Royal Government of Bhutan has thus laid a higher priority in the preservation and promotion of culture. Development of heritage sites, supplemented with proper research and education on cultural heritage, are prerequisite to sensitize the public on these critical issues. Every Ministry is sharing the responsibilities to preserve these heritage properties, within their capacity. Many hidden sites are recovered and new sites are discovered. Their locations and importance are being documented for the public through all possible media in Bhutan. In addition, these sites are made easily accessible to visitors. Developing these sites, the regions are also benefiting economically and helping people to rise above the poverty line.

However, it is easier said than done. Preservation of these natural heritage sites faces many challenges. Most of these sites are located either very far from human settlement, perched precariously on very high rock faces or hidden under very loose ground. Another problem is faced while documenting, because different views are expressed on the same subject, some even contradictory. This is encountered because there are few written records and the scholars have to depend on unreliable oral sources. The limited numbers of professional researchers is another problem in carrying out research effectively. Hiring experts from other nations has its limits too. Because of the language barrier, results are often misinterpreted. Nevertheless, Bhutan is struggling very hard to catch up with rest of the world.

Changing Scenario of the Traditional Knowledge System over Years

Bhutan had a vast reserve of traditional knowledge because she had remained closed to the rest of the world for many centuries. Till then, peoples' livelihood depended purely on agriculture and indigenous trades. Four decades back, people cooked in earthen pots, ate home-made cheese, wore stitched garments and drank potions made from concoctions of herbs to cure body aches. Things changed once the country opened up in the early 1960s. An influx of modern sophistication gradually replaced these traditional arts and sciences. As a result, age old professions such as pottery, craftsmanship, weaving, etc. are gradually fading out. Realizing these changes, the third King, His Majesty Jigme Dorji Wangchuck established the institute of Zorig Chusum (the Thirteen Traditional Arts and Crafts) in Eastern Bhutan, with the aim to revive the traditional arts and crafts. Later on, this institute got moved to the capital city Thimphu and upgraded to a full-fledged learning centre of the Thirteen Traditional Arts of Bhutan. This centre teaches the traditional arts in both theory as well as practice to help students develop in-depth knowledge of these distinct forms of Bhutanese art. Another School of Art in Trashigang specializes in imparting practical skills to students.

During the reign of the fourth King, His Majesty Jigme Singye Wangchuck, the Folk Heritage Museum was established from which programmes are being implemented to teach the art of pottery, the art of making home cures and other indigenous knowledge.

Other than museums, organizations such as the Centre for Bhutan Studies, the National Library, the Ministry of Education, the Bhutan Broadcasting Service and the Institute of Traditional Medicine also carry out documenting works on this subject to keep this culture alive. A few essential Arts and Crafts such as Thangka paintings, textile works, carpentry, mask dances and etiquettes were introduced in 1997 as elective subjects for the graduates at the Institute of Language and Cultural Studies.

Conclusion

In Bhutan, preservation of most natural heritage sites is left to Mother Nature. In general, human inaccessibility of the sites due to thick undergrowth has protected these sites from littering, vandalism and other atrocities. Some heritage sites located within the vicinity of human settlements are taken care of by village communities in collaboration with the law enforcement officials.

Bhutan is a traditional society where traditional knowledge is not completely lost; it has remained with local people. Plans and policies are being implemented under the directives of the Department of Culture for the preservation of Traditional Knowledge through activities such as conducting seminars, capacity building workshops, colloquiums and other educational tools. The Ministry of Education has also incorporated Traditional Knowledge in the school curriculum as tools for sustainability and to promote the age-old precious skills.

Traditional Knowledge Systems Museums and intangible natural heritage; Country position paper – Sri Lanka – Cultural Heritage

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The development of museums in Sri Lanka began with the establishment of the National Museum and the Museum Library on the 1st of January 1877. The National Museum in Colombo developed rapidly, and there are eight regional museums under the Department of National Museums. Apart from the main activities such as collection, conservation, storage and investigation of antiquities and scientific specimens, the National Museum department has also taken steps to exhibit the antiquities acquired by them, to provide educational services and publications, to carry out research activities and to maintain the research library which belongs to them.

According to the ICOM definition “A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for purposes for study education and enjoyment, material evidence of people and their environment”. It clearly explains the role of a museum. The definition does not use the word “heritage” directly, it emphasises this by the phrase “the material evidence of people and their environment”. Typically museums all over the world maintain collections on the material evidence of people and their environment. In Sri Lankan Museums we have collected massive collections of material evidence on ethnological and anthropological issues. However, even though not similar to that number, there are also considerable collections of specimens related to natural history in these collections. There is however a lacuna in intangible heritage protection and documentation.

When objects or specimens are acquired by the museum, they are accessioned, catalogued, stored and exhibited. Even though this material evidence is housed in a museum, with great security, the people who created these objects by using natural resources still exist outside the museum, in the community. The people who know the real value of the object have been isolated in their communities. From the moment an object is acquired by a museum, the people who speak about the collection are museum professionals. The creators and the users of the objects are not seen anymore. They have no opportunity to speak what they feel about the object at all. The object may have a symbolic value for the particular community. There may be a

sensational bonding with the users. While using some objects they may perform certain rituals. Without these surroundings, the object is not alive. The visitor is unable to understand the object without sufficient information about its social, cultural and natural contexts.

To give a proper idea about cultural objects to the visitor, museum professionals should have a sound knowledge on the intangible heritage related to the collection. The efficiency for such a work should be developed by good training. We will give very simple examples by using the mask collection of the Colombo National Museum. The Anthropology division of the Colombo National Museum has a unique collection of traditional masks. In the past masks were worn by the performers to criticize the ruling class. Some masks were used for healing rituals. The masked folk drama lost its popularity and has been threatened with extinction. By only seeing a mask in a show case and the details given about it, it is very difficult to understand the significance of the mask without background knowledge of the social and cultural contexts in which it was performed. The mask is meaningful only in its original places. As an abstract we can't understand it properly.

The oral and intangible heritage has been defined by international experts convened by UNESCO, as “people's learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural contexts necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity”. According to this definition, the notion that intangible heritage is not a separate part of the cultural heritage is crystallized. The tangible heritage is generated by the intangible heritage of a community. It is the foundation of the tangible things of heritage. As in my prior example, to perform a masked folk drama, there should be a highly experienced group of artists. First they should select the suitable wood for the masks. Before they cut wood from the forest, they have certain rituals to pay their gratitude to the selected tree. When carving the masks they should follow the guidelines and measurements as mentioned in the traditionally inherited ola leaf manuscripts. Coloring the masks is also done in a traditional way with colors formulated from the pigments of leaves, barks and minerals.

Traditionally masked folk drama is performed in an open-air theatre. When the harvest is taken into the paddy storage bin (vee bissa), the threshing floor is used as the theater. After the harvesting, the peasants have the leisure time to see the drama and also have to pay their taxes to the village headman from the harvest. Then it is time for the poor peasants to have a rest and to criticize the power relations they have been bound to. Now we can see that, the mask is not just an object. It has a complex story of production, utilization and entertainment. So how could we divide the tangible and intangible heritage of a mask? How can the mask be identified as an abstract?

The documentation of intangible heritage is a very complicated task. The reason for this is the unavoidable connection of cultural heritage and the natural environment. Each and every object, technique and equipment has a natural base. We are not trying to say that the collection of objects for museums is a useless effort. In collection and documentation of intangible heritage we should have a special training and ability to do this duty successfully. We must have effective communication and cooperation with the community.

As Sri Lankans, we are proud to say that we have inherited a very rich intangible heritage, such as folk arts, traditional knowledge systems, customs and rituals etc. The traditional knowledge systems are totally dependent on the natural environment of the community.

- indigenous medicine system
- traditional agricultural methods
- healing rituals
- folk drama
- folk art and crafts

Sri Lankan culture has a very important indigenous medical system. According to the historical evidence the early ancestor, King Ravana was an eminent physician. In most Sri Lankan villages there are certain families which have this traditional knowledge system. The medicines they use are taken from the surrounding areas and the equipment is made by them by using natural materials. Robert Knox, a British prisoner during the Kandyan period has written that every plant in this land is a medicine for the Sinhalese. This traditional knowledge system is completely based on the natural environment. The indigenous medical practitioners have a broad knowledge on the medicinal utility of leaves, barks, roots and any part of a plant. The knowledge is transferred by one generation to the next. Since, the younger generation does not practice, the knowledge may be extinct in the near future.

The indigenous medicine system also has an intimate relationship with healing rituals. There are many healing rituals in Sri Lankan culture. The most famous healing ritual is the "Dahaata sanniya". It means the using of eighteen masks for healing eighteen illnesses. In Sinhalese "sanni" means illnesses. In these rituals, music, colours and fragrance are used for therapy.

Folk agriculture is a field which vastly uses traditional knowledge systems for cultivation. In this case, the rural folk community perceives the natural environment in a cultural perspective. Since the preparation of the field for cultivation, up to the harvesting, the entire process is closely related to nature. The peasants have traditionally inherited rituals and beliefs which they follow in agriculture. The location of a paddy field in a rural village is a good example for the cultural perspective on natural environment. By the customs and rituals they followed up to the harvesting, they have assured the uniformity of human needs and the natural environment. So human culture has a very close relationship with its natural environment. But, after the Green Revolution in the 1970s, this relationship has been corrupted by modern techniques. The effect of this corruption is very critical and the time has come to rethink traditional knowledge systems on agriculture.

The Shanghai charter, adopted at the 7th Asia Pacific Regional

assembly of the International Council of Museums in Shanghai in October 2002, recommends that museums "establish interdisciplinary and cross-sectorial approaches that bring together movable and immovable, tangible and intangible, natural and cultural heritage" and "develop documentation tools and standards in establishing holistic museum and heritage practices". According to these recommendations, the Department of National Museums has taken prior steps to bring together tangible and intangible by using our unique collections. In this project we have designed to perform cultural activities relevant to our collections, in collaboration with the particular communities. The programme is gradually centered on the school children and they can closely observe the objects in museum and to experience the way of using these objects in cultural ceremonies by the particular communities. The community people will demonstrate the techniques and methods of making and using the objects. The people feel that the object is not a mere object but also has a deep story of creation and utilization, which is intangible. We also document the oral heritage connected to these performances.

As we mentioned before, traditional agriculture is the main cultural base of the Sri Lankan society. The mode of production, techniques, traditional equipments, customs and rituals are highly interwoven aspects in traditional folk society. So, we are planning to open a special gallery for traditional agriculture, in Colombo National Museum. It would be a very informative exhibition on tangible and intangible heritage of Sri Lankan folk society. By doing these exhibitions we are able to translate intangible heritage into "materiality". Safeguarding intangible heritage calls for its "translation" from oral form into some form of materiality, e.g. inventories, labels and panels, museums and audio or film records.

In this era of globalization, many forms of this cultural and natural heritage and knowledge systems are in danger of disappearing, threatened by cultural standardization, armed conflict, tourism, industrialization, rural exodus, migration and environmental deterioration. Before becoming extinct with the elder generation of the community, these traditional knowledge systems should be collected and documented. An object collection with a successful documentation would make a proper path to protect cultural and natural heritage of the country.

Preserving Intangible Culture: A case study from Nepal

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1) Introduction: Defining the term Intangible cultural heritage

Man and culture are inseparable and considered as being the two sides of the same coin. In the course of development of his different faculties such as brain and limbs and use of intensive labor, man has made phenomenal progress in the post Neolithic age both in terms of physical creations and metaphysical thinking. He met the challenges of external, environmental challenges through his tools and technologies. But his upward movement in the temporal scale made him more inquisitive and contemplative. The famous anthropologist Bronislaw Malinowski described man's culture as a response to his needs – both physical and spiritual. In fact, culture maintains order, balance with nature and natural as well as supernatural forces. Intangible culture refers to the psychological, metaphysical, and spiritual aspects of culture.

Simply defined, intangible cultural heritage refers to that package of cultural assets that man has created and maintained in the form of values, norms, cultural tradition, beliefs, knowledge and a range of activities that often provide meaning and substance to human life. Intangible culture is regarded as the result of the interplay of both physical environment and metaphysical ideas that regulate human behavior and provide a psychological mainstay to a culture. The term culture in this context refers to man's activities and thought patterns that meet his physical, emotional, psychological, spiritual and other needs. Under the influence of physical factors and forces, the culture of a particular place tends to develop a certain organic relationship to its environment. The knowledge, experiences and activities thereof become an integral part of the large system, eventually giving birth to the intangible assets of a society. Representing extreme variations of attitudes, beliefs and behaviors, the intangible cultural asset produces a spectacular identity of a nation, which makes an astounding spectacle of the overall psyche and sentiments of entire communities residing in that nation. In fact, intangible culture is the soul of all that we see in the tangible form of the culture.

2) The need of identifying and listing of intangible culture in Nepal

Intangible heritage, including the traditional knowledge system, contains many positive and productive elements that are really invaluable for the entire humanity. Despite its significant role to

integrate the society and enhance the sense of ownership to the concerned people and culture, intangible heritage faces serious threats to its existence. In some parts of the world, the fast pace of modernization has been taking its toll. The danger also comes from the rapid process of globalization, homogenization and pervading influence of western culture. There is even a more critical situation facing intangible culture: the intense pressure of adopting the cultural framework of the ruling class elite from within. There is thus an urgent need to preserve traditional knowledge system and intangible heritage in order to contribute to the development of mankind.

With the supporting role of UNESCO, various programs have been launched for the preservation of intangible heritage over the last few years. In Nepal this is also happening. The last four five-year plans for the country have recognized the importance of cultural heritage and have outlined, however briefly, the need to preserve both the material/tangible and intangible cultures of the country. The World Heritage Committee (WHC) has listed several cultural as well as natural sites as heritage sites. There are few in the agenda of the future. There is also plan to recognize the value of cultural diversity and the need to preserve it for national unity, integrity and progress. Both Nepal Academy and the UNESCO/Nepal have recently engaged themselves separately in preparing a comprehensive list of the intangible cultural heritage of Nepal. Such a list will facilitate proper evaluation, research/publication and preservation plan of these heritages in the years ahead.

3) Preservation need and current plan to list intangible culture

The Ministry of Culture, Tourism and Civil Aviation of the Government of Nepal made a policy to list the tangible and intangible cultural heritage of Nepal four years ago. Accordingly, Nepal Academy has been engaged in the task of enlisting the intangible cultural heritage of the country. Thus far, intangible culture of two development regions – Eastern and Far Western – have been listed. Soon, listing in the remaining three regions – Mid Western, Western and Central, will also be commenced, depending on availability of resources. Incidentally, the writers of this paper have been involved in this project. The listing of intangible heritage of the Eastern Development Region was completed three years ago. This year, similar work was completed for the Far Western Development Region. After documenting the location and nature of intangible cultural heritage, more work to preserve them will be planned. The second phase will be planned to complete research and study of the heritage. The third will be devoted on actual preservation.

Preservation of the intangible is a time consuming and expensive project. Nepal will seek collaboration in this mega project. Interested governments, non-government agencies, institutions and groups as well as individual scholars will be most welcome in this venture. The role of local partners, local schools, colleges, clubs and qualified organization – is also very important. Their participation will also make the work feasible.

This Presentation will devote the next few pages in summarizing the outcome of the Project focusing on the Eastern Development Region.

4) Main Focus of the Project

The following main aspects of intangible cultural heritage were recommended by the Advisory Board of the Nepal Academy for the compilation of the listing:

- a. **Languages/dialects and oral tradition** – with special focus on current, lost and endangered languages, dialects and oral traditions;
- b. **Performing arts** – Music and dance, theatre, folk music, religious songs, important tunes, music;
- c. **Social and Cultural life** – highlighting the demography of castes and ethnic groups- indigenous people, caste/varna and non-caste/varna groups, faiths and customs, festivals, ceremonies, fairs, focal customs, norms and values, traditional wisdom, spiritual leadership, traditional healing system, astrology, tantra, shamanism, temples, shrines, monasteries, important places of pilgrimage, historical sites;
- d. **Knowledge/expertise of traditional arts and crafts** – Background history/status of traditional knowledge - knowledge of painting, sculpture, temple building, house construction, household utensils, agriculture tools, religious objects, clothing, coloring, traditional musical instruments, household items, etc.

5) Methodology

From the earliest phase of Nepal's history, geography has played a significant role in the formation and evolution of culture, whether it is material/tangible or non-material/intangible. People living in the harsh physical condition of the northern zone have developed special values, norms and worldview that may not be compatible with the people of lower altitude. The polyandrous marriage can be a case in point. Similarly, people living in lower altitudes – the hills and the plains – have their own technologies and wisdom that goes with them. Considering these characteristic features of each zone, field teams were dispatched with special orientation.

The following methods were applied to collect the necessary information from various districts of the Eastern Development Region:

- a) Use of secondary sources such as books, government publications mainly from the Department of Archaeology and District Administration available in Kathmandu and district headquarters. These included census reports, district plans including budgetary provision for heritage related activities and five year plans of the government. Publications of the Department of Archaeology were found especially useful. Part of this activity was carried out in the project office at the (then Royal) Nepal Academy office, Kamaladi, Kathmandu.
- b) Team collection – Members of (then Royal) Nepal Academy with special expertise and responsibilities were mobilized for the work. They visited several districts of the Region even in the adverse political situation of the country and compiled the list in association with staff at the Academy and field assistants temporarily hired on the sites. This formed the major bulk of the

material compiled and included in the report. Necessary editing was done before preparing the draft report.

c) Interaction of team with local officials on various issues regarding collection and preservation of heritage. Researchers also contacted the local (district and village) level officials and discussed the need to collect and ways to preserve the heritage involving the local community based organizations, local officials and people as well as institutions at large. The input thus derived from this category of informants and facilitators has been incorporated in the report. This method proved very useful, especially in formulating the preservation plans that appear in the appendix part of the volume.

d) Meeting of team with local experts in the field of traditional knowledge, skills. The team also met with local experts who possess knowledge and skill and therefore can contribute significantly in listing as well as preserving the culture. The informants included college professors (especially in the field of Nepali language and literature, Nepali culture, art, religion, anthropology, etc.), musicians, and other experts.

e) Meeting with local youths, clubs, CBO/NGOs on the issue of planning for preservation. This was considered essential because there has been phenomenal growth in the number of local bodies interested in the development activities at the local level. A large percent of these organizations have access to funding through INGOs and governments. Their participation in the preservation plans is thus indispensable.

The collectors were given proper orientation to make special categories in the compilation task. For example, languages, skills, traditions, and customs were to be categorized in three ways:

- a. those that are in current use (Nep. prachalita)
- b. those that are endangered, or face the risk of disappearance (Nep. laponmukha), and
- c. those that have already disappeared from use (Nep. lupta)

6) Outcome of the Project

a) The project identified the main caste and ethnic groups of people residing in three distinct region of eastern Nepal highlighting the intangible aspect of their culture. There are five distinct communities from the Himalaya and high hill region: the indigenous/ethnic minorities are 14; 10 are associated with caste/varna group from the mid-hill region; the Terai region consists 18 indigenous/minorities and nine castes group people. The numbers of endangered communities is seven and all of them are listed from the hill region.

b) Language plays an important role in the preservation of intangible culture. The project listed four main languages from the Himal/ Mountain region, 16 from the hill region and more than 13 languages from the Terai region. Of all the languages listed there Kirat Rai has the largest number of dialects still current in the region but they do not have their script at the moment. The Limbu linguists have revived their script called "Sirijunga Script" now and its use is getting popular in Nepal and Sikkim, India. In Sikkim, literature written in this script has now been used at college levels.

The numbers of endangered languages are listed more than 20 from the hill and Terai region. The government of Nepal has passed an Act empowering the use of the mother tongue to impart school education. Several languages are now publishing newspapers and tabloids for their users. Textbooks are also being written in local/mother tongues.

c) The people of the eastern region observe Hinduism, Buddhism, Islam, Kiratdharma, Jaina, Sikha and Christianity as the main religious faiths.

In the Mountain/Himal region Sherpa, Bhote and Lhomi life cycle rites and rituals are led and completed by the Buddhist Lama priest. Similarly, in the Hill region, Bijuwa, Fedangma and other local priests and experts lead the life cycle rites and rituals of Kirata/Khambu and Limbu. The Tamang, several Kirata groups, Magar, and Gurung rites and rituals are led by their clan priests/experts, while the Hindu and Buddhist rites and rituals are led by the caste priest. The traditional rites and rituals of the Gurung and Newar communities are at risk because of migration and modern changes. The customs of polyandry in the Himalayas, stepmother marriage, widow sister-in-law marriage in the hills and dowry system in some of the Terai communities are now at the verge of extinction.

d) The festivals play a dominant role for the continuity of a culture of the people. In the Himal/Mountain region, Dumji, Losar, Mani Rimdu and other events are found as the main festivals of the people. Similarly, Lakhe Jatra, Makar sankranti, Chandi, Dasain, Tihar, Losar and others are prevalent in the Hill region. Terai region observes mainly of the festivals of Chhat, Maghi, Id Ulfitr, Bakrid, Muharram, and Holi. There are a host of fairs in all the regions of east Nepal.

e) There are Priests and Experts in each region to regulate the daily life of the people.

They are as follows:

Mountain region:	<ul style="list-style-type: none"> ● Buddhist Lama priests for Sherpa, Lhomi, Bhotia tribes
Hill region:	<ul style="list-style-type: none"> ● Buddhist Lama priests for the Tamang (Bon and Buddhist) ● Bijuwa for Khambu/Rai Kiratis ● Fedangama for Limbu Kiratis ● Sadhu/Sanyasi in some varna groups ● Brahmin for Hindu clean castes ● Bajracharya for Buddhist clean castes ● Clan elders and experts for 'unclean' varna and non-varna groups ● Dhami Jhankri for indigenous groups for healing, spirit control rites
Terai region:	<ul style="list-style-type: none"> ● Ojha, Sokha, Gurau, for many groups ● Maulvi, Hakim, for Moslem groups ● Pazzu for some hill migrants

f) The Sherpa and Kirata tribes are rich in preserving their traditional dances and music. A few important ones are mentioned in the Appendix. Endangered dances and music are listed as Khayali, Hakpare, Tayamacha (death related dance and music of the Newar), Balan, Tunga in the hill. Similarly, several Dhimal dances and music face risk in the Terai also. The Ghatu, Sorathi of the Gurung and Magar have already disappeared

from this region.

g) This area is found rich in the preservation and use of oral tradition in terms of rites, rituals, healing, nature control activities and host of other activities.

h) People still use traditional skills and knowledge in terms of preparing household goods, occupation related goods, crafts including metal, wood and terracotta utensils, divine images, musical instruments, locally produced khadi and other textile materials including tourist items. On the intangible, local tantric (magical power and knowledge) and expertise is still powerful in several communities. People believe that the magical power of some experts can create miracles.

7) Conclusion

The intangible cultural heritage listing project showed that the people and of this region follow their traditional ways of life. However, there is also impending danger and the need to save several aspects of the intangible culture. Series of changes have undergone without obviously noticed.

Broadly speaking, the entire region is called the Greater Kirata Territory and falls between the Sunkoshi River in the West and the Mechi River bordering with India in the East.

The Project has listed all the languages, dialects and other aspects of intangible cultural heritage and suggested ways to preserve them through research; publication; education in mother tongue; encouragement for literary activities through the support of government and non-government; and local as well external agencies.

One special note is warranted at this point. That is, it is not possible to throw even a cursory light on the content of the indexing of the intangible cultural heritage of East Nepal here. The writers will, therefore, focus mainly on some of the traditions that are more influential for the particular culture vis a vis the others and those that have been listed in the Project Report attached in the Appendix. The recommendations are given below:

1. This paper outlined the major parts covered by the intangible culture-indexing project of the Government of Nepal. It was not possible in this short paper to throw a light on all themes and categories.
2. The listing showed that it is now high time the government sought national and international support to complete the listing of both tangible and intangible cultural heritage of all the regions of Nepal and plan a preservation conservation plan without delay. At this time the Department of Archaeology has been preparing such a list of tangible heritage of west Nepal. It is a vast work for a country like Nepal in terms of manpower and budget. But it is essential to do so before time destroys them from use and the memory of the people.
3. After the completion of the listing in the Eastern Region, the government assigned Nepal Academy to complete this in the Far-Western Development Region also. The writers have recently compiled the work and the Academy has submitted the report to the government. There is a hope that this work will continue for the remaining three regions also.
4. Considering the growing loss of the heritage with time,

there is an urgent need to reorganize the Regional Museums, open new museums and train personnel to make the museums home for both tangible and intangible cultures. Museums can and should take the responsibility of storing knowledge and imparting this to seekers. ICOM can make supportive intervention in this effort of the government of Nepal. The South Asian museum community can play an effective role to formulate common strategy and come up with an integrated program to introduce and launch a campaign for the preservation of intangible cultural heritage of the region and promote exchange of expertise, visits, resource management and collaborative research and publication.

- The Project has suggested several means and ways to start the work of preservation of intangible cultural heritage. The government is advised to look for interested groups and institutions such as the universities and local bodies as partners.

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Appendix

The Eastern Development Region at a glance

This Development Region has three zones (Mechi, Koshi and Sagarmatha) and 16 districts:

1. Merhi	2. Koshi	3. Sagarmatha
1. Ilam	5. Morang	11. Solukhumbu
2. Panchthar	6. Sunsari	12. Khotang
3. Taplejung	7. Dhankuta	13. Okhaldhunga
4. Jhapa	8. Bhojpur	14. Saptari
	9. Bhojpur	15. Siraha
	10. Sankhuasabha	16. Udayapur

According to the Census of 2002 the Eastern Development Regions has the following population:

Total population: 52, 86, 890 (Male = 26, 42, 320 Female = 26, 44, 570)

Holy places that have played a significant role in the formation of intangible cultural patterns in the region:

Major river systems:

- Koshi (with seven tributaries), 2. Tamor and 3. Mechi (bordering India in the east)

Major holy places:

- Tengboche, Pangboche, Khumjung and other gompas of the Himalayan region
- Halesi Mahadev, Barahkshetra, Triveni, Manakamana, Siddhapokhari, Satasi Dham, Sakhada Bhagawati, Budasubba, Dantakali, Chatara Math, Siddhakali, etc.

In terms of ethnicity and culture, this region can be roughly divided into three main topographic zones:

- The Mountain Zone: Sagarmatha or Mount Everest and Makalu region with sparse population of the Sherpa.

Bhotia, Kirat tribes on the southern slopes.

2. The Hill (high, middle and low) Zone: Koshi and Tamor river area populated mainly by several major (Rai and Limbu) and minor (Sunuwar, Hayu, Jirel-Surel, Aathpahare, Lepcha, and others) tribes, the Khasas (Brahman and Kshetris) and occupational Hindu castes, Tamang, Newar, Gurung, Magar, Kumal, among other minor groups.
3. The Terai or Plains Zone: The southern belt below the hills, a former malarial region now inhabited by hill migrants and people of southern origin – the Tharu, Rajbanshi, Musahar, Rajput, Dhimal, Brahmin (Maithil), Moslem, Satar (Santhal), Dom, Khatwe, Yadav, Kayastha, among many others.

Main caste and ethnic groups

1. Himalaya and high hill region: Sherpa, Bhote, Kagate, Topkegole, Lepcha,
2. Hill region: Indigenous, ethnic minorities: Rai Kirat, Limbu Kirat, Yakha/Athpaharia, Newar, Tamang, Gurung, Magar, Sunuwar, Jirel, Hayu, Surel, Majhi, Kumal, Tham, Caste/Varna groups: Brahmin, Chhetri, Thakuri, Kami, Damai, Sarki, Gaine, Badi, Sanyasi, Marwari, Endangered: Gaine, Badi, Majhi, Yolmo, Hayu, Majhi, Kumal
3. Terai Region: Indigenous/minorities: Yadav, Dom, Musahar, Rajbanshi, Meche, Dhimal, Tajpuria, Satar, Batar, Khatwe, Murmi, Majhi, Gangai, Kisan, Teli, Jhangarh, Kusuwah, Tharu, others

Caste groups: Brahmin, Rajput, Moslem, Lohar, Paswan, Teli, Dhobi, Chamar, Dom

Main Languages

According to the National Language Policy Commission, (2050/1994) the linguistic profile of Nepal is as follows:

Languages with writing system	9
Language working on writing	12
Languages without writing system	29
Endangered languages	19
Total	69

Himal/Mountain region: Sherpa, Topkegola, Lhomi, Bhotia

Hill region: Rai/Khambu Kirat, Tamang, Limbu/Kirat, Nepali, Newari, Lepcha, Sunuwar, Jirel, Surel, Hayu, Gurung, Magar, Kumal, Majhi, Lepcha

Terai region: Nepali, Maithili, Hindi, Tharu, Rajbanshi, Gangai, Dhimal, Bengali, Urdu, Musahar, Jhangad, Batar, Satar, others

Languages at risk: Sanskrit, Gurung, Newar, Majhi, Tamang, Thami, several Kirati dialects, Lepcha, Magar, Bhujel, Dhimal, Sunuwar, Khadia, Satar, Kisan, Jhangarh, Bhojpur, Marwari, Angika, Awadhi, in the Hills and Terai regions.

Some of the typical Festivals/Oral Traditions of the Region

Mani Rimdu

This dance drama is popular among the Sherpa of the Himalayan region. This is a mask dance performed in several gompas (monasteries) of Solu-Khumbu region of Mt. Sagarmatha. This dance is organized and performed annually by the lama priests amidst fanfare participated in by local villagers and visitors. The dancers divide themselves into two groups – divines and demons. Life is hard in the Himalayas so the worst parts of the nature are symbolized in the form of ferocious demons wearing such masks; the other group is calm, quiet divines who turn aggressively defensive in the mock fight and win the battle, thus giving the mortal world a final relief for the year to work, be productive, remain healthy and walk in the path of dharma, the merit prescribed by the holy books of Buddhism. Mani Rimdu is the Classic dance festival of the Sherpa of the Himalayas. Similarly Sebru, Chyama are other dances of the region.

Sakela:

It is a very popular seasonal dance among nearly all the Kirati tribes of east Nepal. Now it is performed even in the urban centers where Kiratis have migrated. The sound of drums and the step of the dancers are important. There are two events called Udhauli (downward) and Ubhauri (upward) identified and celebrated according to the farm activities – harvest and commencement of farm cycle in the field. Two major deities – Sumnima and Paru Hang – legendary Kirata ancestors are worshipped during the dance festival. This is the classic dance of the entire Kirati tribes.

Dhan Nach: the Paddy Dance

This is a very popular dance of the Limbus of east Nepal. It is performed during the paddy rice harvest season. Often the dance is performed to mark important local religious and festive events. Young couples, including lovers and potential marriage partners, participate in this dance. They sing and dance in a circle.

Selo of the Tamang, Lakhe of the Newar, Jhankri of Kirati and Tamang, Chyabrun and Manglung of the Limbus are other important dances of the region. In the Terai Bidapat, Jhalki, Sayakal, Badnahaka, Pachali, Duluki Sinjal, Dholkana, Binda, Tihar and holi dances are popular. The Tharu, Rajbanshi and Dhimal have the richest dance tradition in this region.

Oral Tradition of the East : The Kirata Mundhum

The Kirata is one of the oldest indigenous tribes inhabiting in the greater Himalayan region for a long time. There are theories that they are older than the Indus Valley Civilization and the Aryans. After their fall in the Kathmandu Valley they migrated towards the east. They possess typical social, religious and cultural systems even today. It is interesting to note here that of the two main sections of the Kirata population, the Limbu tribe has preserved several oral traditions better than its counterparts on the western side of the Arun river – the Rai. Both these tribes follow their old oral tradition called the Mundhum. A brief note on this system will be in order here.

For the entire period of their oral and partly written history to the present time, the Kirata tribe of East Nepal Himalaya is guided by an old social, cultural, ritual, philosophical and moral tradition called the Mundhum. The Kirati people claim that this is the oldest oral tradition of the region of South Asia. Til Bikram Nembang (aka Bairagi Kahila in the literary circle) defines

Mundhum thus:

“The Mundhum is the aggregate of the optimum of social, cultural, moral and religious percepts, faiths and behaviours that are expressed in the folk- lores, legends and myths and passed on as a living oral tradition for a long time in the life of the Limbu tribe”.

In the recent times Nembang is making an all out effort to research and publish some sections of this great oral book, the knowledge of which is possessed by a small number of experts known as Fedangma, Samba and Yeba. It is narrated in the style of song. The book has almost unlimited contents, the main sections being the “Creation” story of all living beings on earth; the evolutionary story of animals and humans; the concomitant emergence of virtues and vices; the role of the holy spirits and evil ones, among others. These experts also play the role of priests and when needed ward off the unwanted consequences brought by the works of the harmful spirits.

The famous Kirata historian Iman Singh Chemjong made pioneer attempt in the study and interpretation of the essence of the Mundhum. His book Kirata Mundhum (Kirata Veda) published in 1961 is a highly commendable work. Earlier, Brian Hodgson, a British scholar, had collected available literature on the Mundhum around 1844 AD. From the perspective of recording and preserving such a heritage there is much to be done on the other side of the Arun River. This is what the Project came out with as a conclusion.

Besides a long list of language and dialects spoken by scores of Rai, Limbu and other Kirata tribes of the region, their songs and dances associated with changes in the season, harvest, healing practices, fairs and festivals, rites and rituals, among other events of life are still well maintained. The listing has shown that some of them face risk with the advent of new gadgets like the radio and the TV.

Kiratadharma

From the earliest period of their history, the Kiratis practiced ancestor worship, nature worship and shamanism. The political changes that emerged after the 1979 referendum brought also changes in several indigenous ethnic groups to reflect on their attitude towards their age old relationship with Hinduism. Several of them – the Tharu, Gurung and Magar being the major ones found themselves closer to Buddhism instead of Hinduism. Thus they gradually alienated themselves from their earlier bent and took refuge in Buddhism. Some exceptions were the Hindu Brahmin priests who no longer served these communities after the ethnic awakening movement of the late seventies and early eighties. However, the Kiratis took a different path. They ignored both the official Hinduism and the second most popular faith – Buddhism - and chose to revamp the path of Kirata saints of the last century in a new garb. Walking in the path of these “saints” such as Falgunanda, they renamed their faith “Kiratadharma” (the Faith of the Kiratis). Though new additions to the major tenets of this faith are still to be made universal and public, Kiratadharma has now been officially recorded in the last census as the faith of the Kiratis and the seat of this faith has been proposed to be in the Ilam District of East Nepal. A plea for such recording was issued in 2001 asking all the Kirati tribes Yakha, Rai, Limbu, Sunuwar, and all those who think they belong to the Kirata tribe and observe their clan rites and rituals based on the oral tradition of the main Mundhum told them by heart by their ancestors - to list their faith as “Kirat”.

This appeal has had a positive impact on the Kirata tribes of the eastern region. Ilam district is now increasing its popularity as the home of the newly developed and flourishing Kiratadharma.

The earliest example of documentation of intangible natural heritage from Asia: A case study of Hortus Malabaricus

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1) Introduction

Hortus Malabaricus is considered to be the earliest example of scientific, systematic documentation of the local, traditional knowledge about the plant medicinal properties (natural heritage) from Asia. This least known fact about the existence of such documentation is brought to the notice of experts in the field of museums and intangible natural heritage.

1.1. Hortus Malabaricus is a unique publication, in 12 volumes, published from Netherlands during 1678-1693. It is considered to be the most comprehensive printed work on the natural wealth of Asia and of the tropics. The publication documents the traditional knowledge (TK) about the plants of Malabar (Kerala) with multiple uses as well as with medicinal properties. It is considered as the first systematic and scientific documentation of Intangible Natural Heritage (INH) in Asia, and which has contributed substantially to the development of the modern scientific study of plants (botany).

1.2. Hendrik Adriaan Van Rheedee tot Darkenstein (1636-1691) was the compiler and promoter of Hortus Malabaricus. He was born in a noble family in Utrecht, Netherlands and came to India as a soldier in the army of the Dutch East India Company (VOC). He fought in Malabar Kingdom (presently Kerala state in India) and was rapidly promoted, becoming the Dutch Governor of Cochin in 1663 and the Commander of Malabar in 1669.

2) Reasons for compilation of the book

The publication Hortus Malabaricus happened to become perhaps the only example of a book on Botany that has influenced the political history of any country." The various compelling reasons behind the preparation of HM have been given below:

2.1. Curiosity: The natural curiosity of Europeans while exploring new countries especially from Asia is one of the major reasons for the desire to document the natural wealth of Malabar. Van Rheedee was fascinated by the diversity of plant wealth there. "Malabar is part of the Western Ghats, that long chain of mountains rising from the western seaboard of the Indian subcontinent. Its tropical rainforests, drenched by the southwest monsoon, support rich vegetation, some of it endemic. To the Portuguese and the Dutch, it was a land of abundance... Van Rheedee's duties took him on long tours of inspection through the lush countryside... Confronted with this

abundance, he was 'often seized by the desire to explore and examine the eaves, flowers, bark, and roots of these plants'. Van Rheedee interrogated local Indians about their names and uses, particularly in medicine.

2.2. Economical: From an initial curiosity emerged his desire to systematize and extend this random acquisition of botanical knowledge for the profit of the company and the benefit of botanists back in Europe. "In 1669 Batavia requested the Government of Ceylon to investigate the availability of medicinal plants in the island, hoping to reduce the cost of importing from the Netherlands drugs which often deteriorated during long voyages." Van Rheedee knew about this and wanted similar work in Malabar too. He saw a floristic survey of Malabar as a useful contribution to self-sufficiency in medical supplies for the benefit of the Dutch stationed there.

2.3. Political: Historical records show a rivalry between Admiral Van Goens and Van Rheedee over the location of a second capital of the Dutch in Asia other than Batavia. The former was for selecting Ceylon and the latter for Malabar. "At this time, his superior, Admiral Van Goens, was planning to establish a second capital of the Dutch, in Colombo of Ceylon. With his familiarity of Malabar flora and the Malabar society, Van Rheedee felt that, with its self-sufficiency in all essential requirements, such as medicine, food, timber for ship building, etc., which will be a great asset in the event of a siege, and also the availability of skilled local work men, Cochin of Malabar is more suitable for this position.". "In order to prove his point [that Malabar is more suitable than Ceylon], Van Rheedee decided to compile a book on the useful plants of Malabar and their important uses". "After the publication of the first few volumes of Hortus Malabaricus itself, the High Government at the Hague decided to make Cochin of Malabar as their eastern Capital as suggested by Van Rheedee, discarding the arguments of his superior to support Colombo of Ceylon. Had the decision been otherwise, the subsequent history of the entire India would have been very different, with its own effect on the other European powers that followed the Portuguese to India. Thus, Hortus Malabaricus happened to become perhaps the only example of a book on Botany that has influenced the political history of any country."

3) Importance of the book

The book Hortus Malabaricus has influenced the course of political history, various religions in India and the study of plants.

3.1 Influence on Religions

3.1.1. Christianity: The Dutch were Protestants and Portuguese were their rival Catholics. Hence, when the Dutch defeated the Portuguese in Malabar, most Catholics present there ran away or went into hiding. "It was Van Rheedee's scientific spirit of plant explorations in Malabar, which became the cause for the construction of the first Carmelite church in Malabar and India, at Chathiath near Cochin. Later, Fr. Mathew used the

goodwill of Van Rhee de to build a second Carmelite church also in the same year at Verapoly [Varapuzha], thus cementing the foundation of Carmelite Missionary work in Malabar". Even though Van Rhee de was a Protestant, he helped his rival Carmelite catholic [Father Mathews] to build its first Church only because he needed the help of Fr. Mathew for the work of Hortus Malabaricus

3.1.2 Hinduism: Hinduism was caste-ridden. "In accordance with the ancient customs that had been followed for the past couple of thousand years" the Malabar Hindu community strictly and severely observed caste formalities in those days. The high caste Brahmins were enjoying several privileges while other casts among the Savarna Hindus [Nairs], classified as belonging to just below the Brahmins, were also getting their proportionate share of rights and privileges. Others, considered as lower castes, were treated as untouchables. They had no freedom to get educated, or worship in temples or even walk along the public roads maintained by tax collected from people, including from the lower castes, and had to suffer many social humiliations. They were not even allowed to come nearer than the prescribed distance of 40 yards where a high caste person is present, to say nothing or touching or communicating with him. Ezhava was considered as one of such untouchable castes and Itty Achuden was an Ezhava by caste, as recorded in all four certificates printed in Hortus Malabaricus, pertaining to his contributions in the compilation of the book". "However, for the success of his mission and for the authenticity of his proposed book, Van Rhee de had no difference to invite Itty Achuden, a physician belonging to an untouchable caste. By considering the professional service of this untouchable physician more acceptable, authentic and superior to those of a Christian Missionary physician Fr. Mathew and the three Konkani Brahmins recommended by the ruling King, Van Rhee de, perhaps innocently, symbolized the alien concept of recognition of personal merit and the dignity of all men.". "This must certainly have planted the seeds of awareness about social justice in the minds of Malabarees. This should justifiably be considered as one of the biggest milestones in the social history of Medieval Malabar, with far reaching effects."

3.2 Asia-European collaboration

"The compilation of Hortus Malabaricus is also the first ever collaborative enterprise, technical or otherwise, between European experts and a native Asian scholar, the like of which happened only centuries later."

3.3 Influence on the History of languages

It is recorded that the two languages i.e., Malayalam and Konkani, appeared in print for the first time in the book Hortus Malabaricus.

3.3.1. Malayalam: "It is in this book [HM], Malayalam language was first printed. Printing technology was then in its infancy and the printing of the book was done by engraving the text and illustrations of each page on separate plates and taking their imprints on paper. The engraving was done in the Netherlands by Dutch engravers." Malayalam was printed in two scripts in the book: Aryezhuthu (Emmanuel Carneiro's Certificate) and Kolezhuthu (Itty Achuden's certificate). HM is also perhaps the only instance in which both the Aryezhuthu scripts of Malayalam appear together in the same book. "Carl Linnaeus, father of modern Botany, accepted several Malayalam plant names given by Rhee de, as the generic of specific epithets in

his new binomial system, to name plants from the tropics. This immortalized many Malayalam plant names. But his lack of knowledge of Malayalam words and their meanings resulted in the dismemberment of several of them, changing them beyond recognition by the people of Malabar."

3.3.2. Konkani: It was in this book that Konkani was first printed. In the Certificate signed by the three Konkani Brahmins and printed in the book, it was mentioned as the language used by the Brahmins. This Certificate printed in the Volume was earlier erroneously thought of belonging to Sanskrit, but was later proved to be Konkani in (Deva) nagari script.

3.4 Influence on the study of plants (Botany)

Hortus Malabaricus is a classic book in botany which shows light on the Indian system of classification then prevalent which has even influenced the development of the modern system of classification of plants.

3.4.1. European classification of plants: In the 16th and 17th centuries before the preparation of HM, "the European system of classification of plants were dominated by the official patronage of the governments and involved teaching gardens in major universities and the preparation of books of mounted dried plants known as Horti Sicci, or 'dry gardens'".

3.4.2. Early Colonial botany: "Travellers were soon advised to observe indigenous practice and collect material to extend European materia medica. It was counsel such as this that elicited the first major European book on Asian botany, the work of Garcia d'Orta, the Portuguese physician who lived in Goa... " 190-191. "His [d'Orta] book, Coloquios dos simples e drogas a cousas medicinas da India, published in Goa, in 1565, was quickly translated by Charles d'Ecluse (Clusius) who also included with the d'Orta text a translation of a medical history of the New World. Clusius went on to establish both the Hortus Medicus of Emperor Maximilian in Vienna and, in 1593, the Leiden botanic garden". "The close association between Clusius and Garcia d'Orta and the connections between van Rhee de and the Dutch botanical establishment ensured that the diffusion of botanical knowledge between south-west India and the Leiden botanic garden became central to the whole relationship between European and Asian constructions of nature. Because of this, two main texts can be said to lie at the core of the relationship between European colonial expansion and the diffusion of botanical knowledge."

3.4.3. Indian traditional/ native system of classification: "In these texts contemporary Hippocratic emphases on accuracy and efficacy, particularly on the part of Garcia d'Orta and van Rhee de, tended to strongly privilege Ayurvedic and Ezhava medical and botanical (and zoological) knowledge, and to lead to effective discrimination against older Arabic, Brahminical and European Classical texts and systems of cognition in natural history. An inspection of the mode of construction of the Coloquios and even more, the Hortus Malabaricus reveals that they are profoundly indigenous texts. Far from being inherently European works they are actually compilations of Middle Eastern and Asian ethno botany, organised largely according to non-European percept."

3.4.4. The Malabar/ Ezhava system of classification:

3.4.4.1 "Compiled more than a century after d'Orta wrote the Coloquios, Van Rhee de goes through the same process of rejecting Arabic classification and nomenclature and European

knowledge in favour of a more rigorous adherence to local systems of classification....It took only two years for him to reject the methodologies of plant description represented by the *Viridarium Oreintale* of Father Mathew of St. Joseph. ...Van Rheede's own writings show quite clearly that Achuden [the Ezhava Vaidyan] played a role as ultimate arbiter of accuracy and correct identification. This was because the Dutchman soon found out that the botanical learning of the [Konkani] Brahmins was, in fact, quite weak and entirely dependent on the restatement of dictums from old texts. For any useful field identification and collection of particular plants desired by van Rheede and the *Hortus 'board'* the Brahmins were forced to rely on the much greater field knowledge of their low-caste servants. Their natural science knowledge was, as far as Van Rheede was concerned, merely academic. It thus made sense to bypass the Brahmins." "One may conclude that van Rheede never made a herbarium of Malabar plants. It was van Rheede's contact with Ezhava collectors, of the 'toddy-tapper' caste, adept both at tree-climbing and plant identification that seems to have awakened him to the wider value of the knowledge possessed by this caste. Among them were families of Vaidyar traditional doctors, highly esteemed Ayurvedic medical practitioners, whose occupation was passed down in a lineage from father to son, along with bulky collections of books and papers containing hundreds of years of accumulated medico-botanic knowledge. Itty Achuden was probably the best known of these low-caste Vaidyar physicians."

3.4.4.2 Careful investigation allows one to conclude that the contents of *Hortus Malabaricus* were far more influenced by the Ezhava collaborators of van Rheede than his own accounts suggests. In practice Achuden and his fellow Ezhava tree-climbers actually selected the plants that were to be drawn and so included in the book, described their names for the plants, and so contributed their knowledge about the virtues and uses of the plants. Most importantly, from the subsequent history of tropical botany, the insight of the Ezhava into the affinities between a large number of plants in the HM is revealed by the names they give to those species which have the same stem and to which one or more prefixes are added: for example Onappu, Valli-onappu and Tsjeri-onappu. The names also give us a considerable amount of incidental sociological material. In Onappu "Onam" is the harvest festival in which this particular flower would be used. The names thus preserve the true social affinities of the plant name, instead of isolating them in a context less arbitrary category, as well as allowing, probably, a true affinity in terms of pharmacological properties. The knowledge of Ezhava has directly influenced the classification of HM."

3.4.4.3 Similarly it has directly influenced the many historically and botanically important texts that have relied heavily on the *Hortus*. Linnaeus, in particular, in 1740, fully adopted the Ezhava classification and affinities in establishing 240 entirely new species, as Di Adanson (1763), Jussieu (1789), Dennstedt (1818) and Haskarl (1867). In India, Roxburg, Buchanan-Hamilton and Hooker all relied on the same Ezhava structure."

3.4.5. Modern study of plants: *Species Plantarum* published in 1753 by Carl Linnaeus (1707-1778) described all the then known plant species of the world. In this work, he presented a codified system where all plant species then known were included with binomials, often with key characters, references and information on their habitats. Linnaeus propounded through this book and artificial sexual system of classification of plants and binomial nomenclature. Linnaeus divided Plant Kingdom into 24 Classes, each of which was named according to the number of stamens and their arrangement in flowers. Among the many

old books Linnaeus consulted, only two commanded his explicit faith and admiration: *Hortus Elthamensis*, by Dillenius and *Hortus Malabaricus* by Van Rheede. Linnaeus unhesitatingly cited 258 Malayalam names of Malabar plants from HM in his SP for naming 255 species in 149 genera. In his later works, he took 95 more Rheedean elements. So he identified some 350 species with Rheedean elements. Of this, 55 species in 49 genera were created solely based on Rheede's elements. Many Malayalam plant names were also used by Linnaeus to coin his binomials either directly or after latinising them. Among plant names derived from Indian languages in SP, the largest numbers are of Malayalam origin. No other language in India has contributed so many vernacular plant names to *Species Plantarum* than the Malayalam language.

4) Methodology of compilation/Documentation

Van Rheede describes in detail the methodology on the preparation of the book in the Volume III. From the description, the methodology seems to show various phases of compilation/documentation as given below:

4.1 First Phase:

This includes the involvement of a European Father Mathews in initiating the project. However, this phase has to be abandoned on account of lack of authenticity and scientific accuracy.

4.1.1. Initiator, Father Mathews: "Father Mathew of Saint Joseph, a born Neapolitan, had lived for many years in Arabia and Persia and at that time had been sent a future coadjutor to the Archbishop of the St. Thomas Christians of Malabar." "Thus the first beginnings of this HORTUS were that from the first sketches of plants, copied on another paper, arose a more accurate delineation of them through the care of Rev. Father Mathew, who relying solely on memory, turned out the natural forms of the plants in a wonderful way from the rough sketches."

4.1.2. Problems: Thus the initial attempt of Van Rheede to document the plant wealth of Malabar was not a success because the efforts of the initiator Fr. Mathews were not up to standard. "But then, because he delineated everything with a pen, and that only in outline, being inexperienced in painting with a brush, the pictures were not very much like the living plants. Moreover, the minor parts of the plants could not be shown accurately, or at least not distinctly, so that the true forms of the living plants could not be recognized at all there from, especially in those picture made with a pen neither light nor shadow could be shown somewhat accurately... Moreover, these rough sketches had nearly always been made on his journeys, so that fairly often now the fruit of one plant, now the flowers of another plant were missing, and sometimes both.... But still many plants have not been traced, either because he had not noted down the names accurately, or the venerable old man had received them from men who did not know the common names of plants by which the botanists of Malabar designate each plant, or because they were plants from another climate. These approximately were the obstacles, which disturbed the beginnings of HORTUS MALABARICUS. Among them the greatest was that if you compared the drawings with the plants themselves, you would hardly have said the pictures had been made from them, so poorly did they accord therewith."

4.1.3. Rejection of the initial attempt: "When I got stuck, there arrived in Malabar from the island of Ceylon the famous Paul Herman, doctor of medicine, who had just been appointed

professor of Botany at the illustrious University of Leiden... with modest kindness he saw fit to give us to understand that in this way it would hardly become a book of any importance. ...At last at his (Father Mathews) advice I solicited for part of the work the aid of a highly revered man, Johannes Casearius, a vigilant minister of God's World in the church united in Christ in the city of Cochín."

4.2. Second Phase: Focus on Local traditional system: In order that the work might make progress without any problem, Van Rheedee observed the following arrangements of depending on local traditional experts.

4.2.1. "Some physicians, both Brahmins and others, at my orders made in their own language lists of the best known and frequently occurring plants, on the basis of which others again divided the plants according to the season in which they attracted notice, because they bore either leaves or flowers or fruit. This catalogue according to the time of the year was then given to certain men who were experts in plants, who were entrusted with collecting for us finally from everywhere the plants with the leaves, flowers and fruit, for which they even climbed the highest tops of trees. Having generally divided them into groups of trees, I sent them to some forest. Three or four painters, who stayed with me in a convenient place, at once accurately depicted the living plants readily brought by the collectors. To these pictures a description was added nearly always in my presence. Moreover, I had courteously asked all princes of Malabar kindly to inform us of plants which were rather well known by their form and their use... The plants which had thus been collected by botanists, depicted by painters, described by capable men, were subjected, if this was worthwhile, to the examination of skilful physicians and botanists, whom I had convoked for the purpose, both from my staff and from among people of some reputation. Naturally I took care that the pictures of plants were shown to this board, which sometimes consisted of fifteen to sixteen scholars and that by means of an interpreter they were asked whether they knew those plants and their names and curative virtues. The answers were recorded in a commentarium."

4.2.2. The role of local experts: Van Rheedee in his preface to Volume III mentions the role played by the native physicians referring them to as "some physicians" without specifying or naming them. However, the certificates included in the Volume I clearly identifies the four local collaborators as the Ezhava physician (Itty Achuden) and the three Brahmin physicians (the Konkani physicians such as Appu Bhat, Ranga Bhat and Vinayaka Pandit).

4.2.2.1. Ezhava Vaidyan: Itty Achuden

4.2.2.2. Konkani Physicians: Appu Bhat, Ranga Bhat and Vinayaka Pandit.

5) Documentation of INH

It is mentioned in Hortus Malabaricus, that the medicinal uses of the plants described in it, are quoted from the "family books" of the Collat Vaidyars, Itty Achuden being the current Collat Vaidyan, and found proved by his own practical experience. These family medical books have all been lost and are not extant today. The Konkani Brahmins were reported to have referred to their ancestors' books for describing the medicinal properties of plants. However, efforts to trace these ancestral books proved futile. "If Van Rheedee had not compiled this information and published it, this valuable document on the

hereditary ethno medical knowledge of Malabar would have been totally lost." The traditional knowledge about the plant medicinal uses prevalent in the 17th century in Malabar are described in the book Hortus Malabaricus by employing various systematic and scientific methods of documentation including oral narration. No such records from Asia are available previous to this documentation. Thus Hortus Malabaricus is considered as the earliest example of the systematic and scientific documentation of Intangible Natural Heritage from Asia.

6) Role of Museums in INH

Even though the first volume of Hortus Malabaricus was published in 1678, not many people are aware of the existence of the publication or its importance. It was Dr. K S Manilal, Professor of Botany at the University of Calicut, who had worked for about 40 years studying it and then translated it into English and Malayalam. The English translation was published in 2003 by the University of Kerala. The Malayalam translation will be published in 2008. In the early seventies when I was a student in the University of Calicut, I knew about the research work but was not aware of its importance. Later in 2003 when I was in the National Museum Institute, I came to know about the release of the English translation. The ICOM was then discussing INH as a new thrust subject and I realised the importance of Hortus Malabaricus for the documentation of INH. Later when I moved to Mysore, I made it a point to visit Dr Manilal many times. However, Dr Manilal was then retired and almost paralysed. He did not have the help of his students. Fresh from the 2004 ICOM General Conference on IH and Museums in Seoul, I thought of reviving the efforts to highlight the importance of HM as a classic example of documentation of INH as applicable to the 2003 UNESCO Convention on the safeguarding of the ICH. Thus the RMNH Mysore took the initiative to launch a few projects on INH/HM. We organised the 2007 National Conference on INH and Museums which was held in a location very near the residence of Professor Manilal so that the ailing Professor could participate. There was a special session on Hortus Malabaricus. Many experts from India as well as representative from UNESCO and Netherlands attended. Dr Pieter Baas, Director of National Herbarium in Leiden was sent specifically by the Ambassador of Netherlands Embassy in New Delhi to participate. All the students of Professor Manilal who had worked on Hortus Malabaricus were brought together for the first time. As a follow up of this Conference, we plan to organise a Workshop on HM in Kochi, a city where Van Rheedee undertook the preparations for the book. The workshop will lead to the development of an Exhibition on INH/HM.

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Specialists Papers

Locating Culture in Sustainable Development⁸

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The UN Summit on Millennium Development Goals and the UNESCO Summit on Culture in Development (September 2010) took stock of progress or relative lack of progress in global poverty alleviation. The location of culture in development is recognised as significant with the revival of the slogan, the "Power of Culture". The poverty of the hegemonic discourse of western paradigms of sustainability is exposed, once again! In June 2012 all the key international agencies and NGOs dealing with culture are coming together to rethink culture and development as an integral part of the Rio+20 Earth Summit. The validity of any constructive outcomes can be measured by the extent to which our practices intersect with the four pillars of sustainability – cultural, economic, social and environmental. LA 21 Culture, Barcelona, is endeavouring to put culture back into the frame. Are professionals, officials and academics able to meet the challenges without 'getting their fingers in the dirt'?

The challenge for local governments in the coming decade is to develop ways of engaging with community cultural diversity through integrated local area planning. In doing so integration of the intangible with the tangible illustrators of heritage values becomes a poignant reminder of how object and site centred we have been so far. Capacity building takes on a different meaning. It is more than working with materials or places. It is going beyond locating the context for cultural change and place making in a dynamic and rapidly globalising world. In doing so the extent to which the practitioners become proficient in their interpersonal skills and acquire the competency for relationship building with the diverse stakeholders at different levels becomes significant.

In rethinking our purpose wherever we are the inevitability of the accelerated pace of globalisation in all its forms provides the challenging background. What is the location of cultural diversity and heritage diversity in the context of globalisation?

How do we reconcile the global and local, beyond the rhetoric, through our local civic spaces for engagement between all the stakeholders? Where do we see the role of local, regional, state and national institutions as mediators of our sense of place and identity? (Appadurai 2000) The role of civic spaces such as museums, libraries and galleries at local government level for intercultural dialogue and sustainable cultural development is yet to be adequately debated and developed. Major meetings of the World Commission for Culture and Development, held in Johannesburg and Manila in mid 1990s called for an integrated approach to culture and nature in understanding sustainable development. But the binary of nature and culture continues to plague our local policies.

First and foremost we need to interrogate the extent to which we have the capacity to take on these challenges and whether or not the programmes we implement have started transforming

their strategic approaches through relevant and measurable community inputs and engagement. The possibilities through demonstration projects in countries such as Vietnam have proven to be useful. My work in Vietnam started with inputs into the final report of the World Commission for Culture and Development. What impressed most people is the strong commitment that Vietnam demonstrated for the Stockholm Action Plan on Cultural Policies in Development and to Local Agenda 21.

To begin with, the Vietnamese were keen on the way culture reflects values - economic, social and environmental - providing a humanist perspective as enunciated in the De Cuellar Report of the World Commission on Culture and Development Our Creative Diversity - "... it is culture that defines how people relate to nature and their physical environment, to the earth and to the cosmos, and through which we express our attitudes to and beliefs in other forms of life, both animal and plant." This appreciation of culture and the diversity of cultural expression across time and space can be a foundation for social empowerment and development into the future. In particular, the Vietnamese popularised the culture in development paradigm from Our Creative Diversity. "Development divorced from its human or cultural context is growth without a soul. Economic development in its full flowering is part of a people's culture... Unlike the physical environment, where we dare not improve on the best that nature provides, culture is the fountain of our progress and creativity."

Vietnam is one of the few developing countries with impressive achievements in poverty reduction. Diversification of the resource base for local communities, responsive infrastructure development and expanding choices for the poor have been critical in the doi moi reform process (an economic reform and poverty eradication program). Further choices in public and private sector partnerships promise to provide for sustainable poverty reduction and human development. What has been critical for developing a strategic community engagement approach is the preservation of tangible heritage and safeguarding the intangible heritage elements with a holistic conservation ethic that informs the formative holistic paradigm of sustainable heritage development.

In 2000, the local and provincial governments in Quang Ninh Province, especially Ha Long Bay areas, came together to address the challenges of reconciling two non- negotiable principles in a country trying to address Millennium Development Goals. Conservation is non-negotiable. Community development is non-negotiable. The way forward had to be explored. The methodology that was developed bringing the two principles together is sustainable heritage development. This is the beginning of an ongoing project without an end, like all living and organic culture in development projects, the Ha Long Ecomuseum, which informs over a dozen demonstration projects including the Cua Van Floating Cultural Centre, the world's first such space on the sea.

In October 2006 the Prime Minister of Vietnam was so

impressed by the capacity and proven results of the culture in development method that he inscribed the cluster of projects in the different local government areas under the rubric of the Ha Long Ecomuseum, including a local government project dedicated to the living heritage of fishing communities, on the list of National Museums of Vietnam.

Ha Long Bay, Ha Long City and the part of Quang Ninh Province which surrounds it is an area of rapid economic and urban growth. Quang Ninh, which has a population of just over a million, together with Hai Phong and Ha Noi, forms a large triangular area of dense population and economic activity which is developing rapidly. The main coal mining area of Viet Nam with reserves exceeding eight billion tons lies immediately beside the Bay and large amounts of limestone, kaolin, clay and sand are extracted to supply an important construction material industry. Large merchant ships cross the Bay en route to the two large ports of Hai Phong and Cai Lan. These and five other smaller ports cater for an export trade, which is projected to more than quadruple in the next decade. The Bay itself supports a valuable fishing and seafood industry and attracts large numbers of tourists.

The number of visitors to Ha Long Bay from 1994 to 2011 has grown from 120,000 to nearly 2.3 million. If this rate of growth is sustained, the local government areas will attract in excess of 3 million domestic and foreign tourists per annum by the year 2020. The continuing reconstruction of the Vietnamese economy in line with the doi moi reform process launched in 1986 and designed to lead the country towards a more market orientated economy is already proving to be successful in addressing poverty and enhancing the quality of life for the people of Viet Nam. Many new factories, industrial zones and export processing zones have begun operating in recent years. As participation by private industry is expanding further and markets are becoming more open, expanding commercial activity in the Ha Long area is placing further pressure on the Bay's fragile environment and ecosystems.

Increasing commercial activity and restructuring, urbanization and greater levels of disposable income for a growing number of people have led to a rise in social problems and placed pressure on the culture and values of the population of Ha Long City and its surrounding area. Wider exposure to international markets has brought about fluctuations and changes in local employment and widened the gap between those who have benefited and those unable to take advantage of the new opportunities. Mindful of the danger of unrestrained and uncoordinated development, the local and provincial authorities jointly developed a "Master Plan for the Development of Ha Long Bay to the Year 2020". It provides a coordinated planning framework to manage the development that could affect the Bay. Nevertheless, at the present time and for the foreseeable future, many of the foregoing activities conflict with efforts to manage the sustainable development of the marine resources and Outstanding Universal Values of Ha Long Bay as a World Heritage Area. Clearly identifiable examples of direct conflicts are the increasing numbers of tourists and the corresponding demand for wider access to caves and grottoes, expansion of commercial shipping and tourist vessels, fishing by using illegal methods and coal mining. Such activities, as they are currently managed, are incompatible with the conservation of the Bay's environment, biodiversity and landscape values.

A framework of legislation has been put in place by the Vietnamese Government and the Quang Ninh Provincial People's Committee to regulate activities across the Bay and

its hinterland. It lays down environmental conditions for the operation of industrial activities and sets safety and hygiene standards for tourist and transport activities. Working closely with Ha Long City and other nearby local authorities, the management is actively pursuing measures to control and reduce the environmental threat of water and atmospheric pollution of the Bay from solid, liquid and gaseous waste products. Thus an integrated approach is envisaged to bring cooperation and coordination across the local departments and civic bodies.

The most important intervention made by the local community stakeholder groups is the reclamation of the control of their heritage values through the Ha Long Ecomuseum project which brings people and their heritage together. While the external heritage model brings in a dichotomy between the natural and cultural, validating the natural for the recognition of World Heritage values, the local self-empowerment process through the Ecomuseum has been able to mainstream a local holistic approach to the total environment, challenging the imposition of an externality on local values.

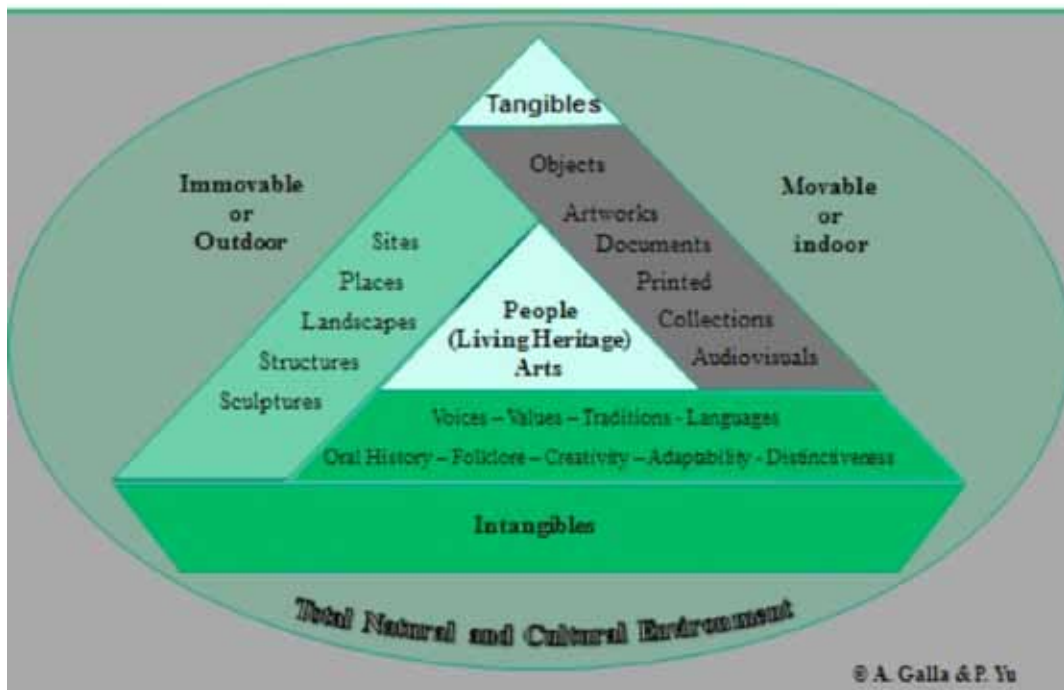
The integrated systems concept or Ecomuseum views the entire Bay and its hinterland as a living museum and employs an "interpretive" approach to its management. Interpretive management sees the components and processes of the Bay and its hinterland of Quang Ninh Province as continuously interacting with each other in a constantly changing equilibrium. By intensive research and monitoring, local heritage workers seek to "interpret" what is happening to that equilibrium and to make carefully planned interventions to change the balance of the components when necessary. An important feature of this approach is that it views human activity, past and present, as fundamental components of the total environmental resource. The culture, history, traditions and activities of the human population on and around the Bay are as much a part of the heritage as the caves and plants on the islands and are in continuous interaction with it.

The Ecomuseum assumes that all human and natural ecosystems are living, developing organisms that cannot be "preserved" in a particular isolated state and that human and natural ecosystems are interdependent. The ultimate goal of conservation is the sustainable development of all aspects of the province. Moreover, as a national demonstration project it is resulting in multiplier effects in not only Vietnam, but also Thailand, Cambodia, Philippines, South Korea, China, and Australia.

In societies that are committed to the principles of inclusiveness, locally-grounded organisations are critical mechanisms for effective advocacy, networking, people-centred research and locally controlled infrastructure development. In addition to the promotion of inclusiveness, community networks facilitate better economic outcomes. (Galla, 1995) In many respects the Ha Long Ecomuseum endeavours to evaluate all project frameworks using the following set of guidelines. Cross cutting themes prioritise women, youth and children in project development and assessment of outcomes.

Advocacy	Networking
<ul style="list-style-type: none"> ● Promotion of membership interests in cultural development ● Access to IGO/INGO cultural agencies by the museum/heritage agency membership and to museum/heritage agency membership by the IGO/INGO cultural agencies ● Use of media including diversity of regional resources for museum and heritage education in different languages ● Formation of pressure groups for lobbying with government and non-government agencies on critical issues: e.g. Prevention of illicit traffic in cultural Property; cultural diversity promotion etc. ● Promotion of principles of participation by membership ● Locally/Community-grounded post-colonial museum and heritage practice 	<ul style="list-style-type: none"> ● Sharing human and infrastructure resources ● Enhancing communication channels through newsletter, workshops, forums, digital media and symposia ● Working towards equitable cultural practice ● Forming collaborative strategic partnerships ● Preventing single member co-options and marginalisation on councils and committees ● Providing mechanisms of support for delegates on policy-making bodies ● Articulating regional, provincial and national networks with international agencies
Research	Resources
<ul style="list-style-type: none"> ● Enabling cultural control and copyright ● Maintaining ethical and negotiated standards of professional practice and research ● Consultation, participation and negotiation ● Language diversity ● Gender, youth and aging concerns ● Environmental concerns and sustainable development ● Regional linkages (E.g. Pacific-Asia) ● Input into policy papers of IGOs and INGOs ● Integration of tangible and intangible heritage 	<ul style="list-style-type: none"> ● Access to infrastructure development ● Making training accessible ● Incentive funding – fund raising ● Use and development of regionally based resource centres ● Promoting corporate support for sponsorship and so on ● Maximising on available resources through cooperation and coordination

The development of an integrated local are planning practice needs processes for developing a holistic paradigm that is inter-related, iterative, and necessarily achieved through collaborative and simultaneous endeavour, and this has been long recognised. Understanding values from the contextual standpoint and locating culture in sustainable development requires integrated approaches to both the tangible and intangible resources as illustrated in the following diagram. (Galla, 1993)



A Holistic Paradigm - Integration of Elements in Post Colonial Heritage Practice - Critical for Sustainable Heritage Development.

In recent transformative projects, the developmental action plans are facilitated through systematic integrated local area planning with the primary stakeholder voice being articulated using community driven methodologies. It is understood that integrated local area planning is where a community grounded approach is used to plan for an integration of resourcing, service design and delivery, within a distinct locality delineated physically in settlement terms, as well as by community of interest. It can include planning for single issues or programs at the local level or across agencies and their programs. It can be integrated with physical planning or it can focus on social planning or cultural planning issues alone. Local area planning can be addressed across larger areas, such as local government authorities or districts, by combining a series of local area plans into one planning project.

The planning approaches taken involve full participation by the local community, drawing on local skills and expertise, and providing for empowerment of the local community through the plan's development and implementation. In developing a community based plan the opportunities to include strategies that empower local communities are prioritised, making them better able to provide for their own needs. The goal is to contribute to more effective community building, by strengthening local capacity for action. The empowerment model for local planning used in these initiatives:

- recognises that local people are well placed to know what they need
- recognises that values and priorities vary from place to place
- strategically places resources to maximise access by local people
- gives local people resources to meet their own needs
- gives control over resources to local communities
- develops the management skills of the local community.

The case studies of recent projects in the Pacific and Asia demand changes in the way we approach in integrating culture in development. The following models of interaction in community engagement provide an overview of the transformations that are needed. Model I is the most familiar for most people. It is a one way street with very limited engagement with the voices of people. Model II is becoming popular and there are many show and tell presentations which enable us to scope the possibilities. However, Model III is the most challenging as it requires a mind shift in the way heritage conservation is conceptualised, understood and practiced. (Galla, 2008)

Project Concern	Model I – Participation as Consultation	Model II – Participation as Strategic Partnership	Model III – Participation as Community Cultural Action
Who initiates the project?	Usually external researcher/ specialist	Community specialist or the external researcher/ specialist	Community cultural specialist/elders/curators/ activists
What is the extent if community participation?	Community members or groups of informants	Community members or groups are co-wo-workers in project development & outcomes	Community cultural control & development
What is the extent of community involvement?	Usually terminates upon the professional receiving the requisite amount of information. Characterized by limitation to the initial involvement stage	Community involvement is on-going from planning through implementation and evaluation stages. Assumes a role for the community in joint decision making	Community control leads to on-going community cultural leadership and cultural reclamation
Where is the location of expertise?	Expertise resides with the external agency which is empowered with the knowledge	Expertise resides with with the professional and the community => mutual empowerment	Expertise is part of shared community cultural heritage and values
What is the nature of information flow and heritage communication?	One way from the community to the external professional	All participants generates information and contribute to joint project development; information flow is between and among all participants	Community grounded information from generation to generation with strengthening cultural self-esteem, continuity of culture and heritage
Is the process empowering?	Community is disempowered	Community is empowered to participate in the mainstream	Community is able to continue in the mainstream through self-empowerment
Intangible Heritage	First Voice is marginalized or even silenced	Space for articulating First Voice	First Voice is the driver

The last two decades in particular have seen the reworking of cultural policies from a hegemonic “first world” construct into an inclusive post-colonial practice, which is contributing to systemic transformative cultural discourse. In this process, engagement with the increasingly important concept of the intangible heritage, standing alongside the long-established approaches to physical heritage, has been challenging for the “establishment” working in heritage management, whether institutions, organisations or professional workers in the sector. What we need are not cosmetic touches to existing professional practices or pedagogy and curricula in capacity building but a genuine rethinking of concepts, policy frameworks and ‘fingers in the dirt’ participation in communities of practice. This is critical for safeguarding intangible heritage in sustainable heritage development, where the demands of the tourism industry and uncoordinated development practices are the biggest threats. Integrated local area planning that brings together tangible and intangible, movable and immovable, natural and cultural heritage into holistic and sustainable heritage development requires a paradigm shift in the way we do business.

In conclusion I would like to draw attention to the situation where the way we consider safeguarding intangible heritage within integrated heritage contexts need to be considered carefully. In the Hyderabad Araku Valley Conference on Intangible Heritage in 2008, the opening keynote speaker Dr Kapila Vatsyayan, a doyen of Indian scholars, challenged us to consider whether or not the transcription of intangible heritage through documentation freezes living systems into a time warp. She advocates for inclusive growth and consideration of the fluidity of cultures in the continuity of cultural diversity. Standard setting instruments such as the UNESCO 2003 Intangible Heritage Convention are a means to promoting the safeguarding intangible heritage. In this process customization of the methodologies, innovation of new methodologies and interrogation of legacy approaches need to be pursued with rigour and within the cultural context of the host community or society. Pluralism and diversity of South Asia provide significant spaces for new approaches in sustainable heritage development and understanding the complexity and problematic of safeguarding of intangible heritage.

8 This contribution for the IIC Quarterly draws on material from my previous publications. It is inspired by the paper on ‘Pluralism and Diversity in South Asia’ by Dr. Kapila Vatsyayan presented at the SACEPS World Conference on South Asia: Democracy, Sustainable Development and Peace, New Delhi, 24-26, February 2011.

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Community Responsibility and Involvement in Emergency Preparedness and Response

Recommendations

- The recommended strategies for plans of actions to involve the community (as defined) are summarised below:
- Museums must first educate and train their own staff members in disaster preparedness and response through workshops, mock exercises, and ongoing monitoring. This would necessarily involve gathering information on the various Conventions in existence as well as current knowledge on the subject;
- through interpretation and the design of exhibitions, museums should attempt to educate visitors on both the importance of and methods for protecting cultural heritage;
- museums must construct a “map” of the community so as to identify and locate the various constituents in order to establish their different roles in disaster preparedness and response;
- traditional methods of disaster preparedness and response should be investigated so as to integrate them where applicable in established systems;
- museums should identify the disasters to which they are particularly susceptible and ensure that they possess the tools and equipments to mitigate and respond effectively;
- governmental bodies and politicians and other influential persons and institutions should be invited to serve on museum boards and visit the museums so as to gain their support for facilitating the protection of cultural heritage;
- a dialogue should be entered into between fire- fighting units and civil defence, public works and utilities, so as to acquaint them with ways in which they could assist and collaborate in the protection cultural heritage;
- the local branches of the International Red Cross and other international disaster response agencies should be involved in training and disaster mitigation;
- exchanges among museums and other institutions should be promoted so as to establish support networks;
- recommendations should be made to ICCROM, ICOM, ICOMOS and other international agencies to the effect that:
 - a) Workshops and training sessions be organised at regional levels to train museum personnel so that they, in turn, can extend such training to a wider group;
 - b) A database of case studies be established, evaluated and made accessible to the museums and related institutions around the world.

Preserving the Environment and Local Traditions in Emergency Preparedness and Response

Definition

Considering that cultural heritage is a product of the environment and local traditions, it is necessary to consider the importance and potential of these when preparing practical and acceptable plans in response to emergency situations.

Statement

Recognising the importance of cultural heritage, local, regional, national, and international institutions, organisations, international charters and conventions should play an active role in preparing and implementing the necessary framework / guidelines required for effective implementation, with preventive measures to mitigate the risk from man-made and natural disasters and a swift and adequate response to potential disasters.

Improvement of Risk Preparedness

a) Strengthening institutional frameworks:

b) Funding:

c) Emergency management

- preventive
- response
- long-term: to ensure long-term sustainability, it is necessary to incorporate diverse traditional beliefs, practices and knowledge;

d) Research and documentation on tangible and intangible heritage, to record existing and recover lost traditions and practices that may have potential for improving policies and practices on risk preparedness:

e) To prepare and implement an effective emergency plan, it is important to seek community participation at all levels.

Using instruments and tools to enhance the effectiveness of emergency management plans through:

- training museum staff and local volunteers in the community;
- mass education awareness-raising programmes using appropriate communication methods;
- building sustainable networks and partnerships at various levels;

- using local and appropriate knowledge and technology;
- inventory and documentation of the physical conditions of the museum buildings and their environment;
- the development of international partnerships of museums and local institutional networks, as needed for the preservation of cultural heritage and exchange of experience;
- cooperation with ICOM, ICOMOS and international institutions such as ICCROM, IFLA and ICA, this being necessary to create a synergy of efforts; access to these institutions and their databases via electronic medium is also essential;
- cooperation of ICOM, ICOMOS and ICCROM with relevant external partners, such as the Getty Conservation Institute, offering possibilities for training key people and large-scale implementation of successful emergency management programmes;
- trained museum personnel and emergency services which must be available when cultural heritage is threatened in a community;
- cooperation with institutions, where conservators and conservation architects are trained, so as to broaden the scope of museum personnel in dealing with emergency situations;
- a clear demarcation of different responsibilities and activities allocated to different stakeholders in emergency management plans;
- ICOM National Committees in each country leading and coordinating the efforts and advocating emergency planning, ICOM should take the leading role in coordinating the participation of each country on a global scale in order to pursue effective emergency planning.

Working groups notes

Recommendations Working Group 3

Networking: Co-ordination and Collaboration among Diverse Institutions and Organisations in Emergency Preparedness and Response

Introduction

In the spirit of the Kobe/Tokyo International Symposium, and the Hyderabad gathering, Working Group 3 submits the following recommendations to ICOM.

Recommendations to ICOM

- ICOM Executive Council should meet with the ICBS Board to develop a functional, operational structure for response to emergency situations;
- ICOM should work to enhance the ability of ICBS to fulfil its commitment to the Second Protocol of the Hague Convention;
- ICOM Executive Council should call on specialists in the field to assist in developing an emergency response network;
- ICOM should reform the objectives of National Committees to have the imperative of including emergency preparedness and response studied in national deliberations so that they can act in emergency situations;
- ICOM should take the opportunity of the current review of the Code of Ethics and Statutes to include a chapter on the protection of cultural heritage in emergency situations;
- National Committees should be required to present reports to the Secretary General assessing conditions of their countries on preparedness and response capabilities, and doing so as soon as possible;
- to be effective, cultural emergency response teams need an operational support structure. (ICOM Secretary General should review the structure of Médecins sans frontières, Red Cross / Red Crescent and others and make a proposal to the Executive Council for a cultural property emergency response mechanism);
- an adequate communication structure should be established, including the building of relationships with the media and administrative and political bodies;
- a collection point for information on emergency preparedness should be established;
- ICOM is not yet recognised as a first responder able to assist nationally or internationally and a protocol is needed to make this happen;
- standard operating procedures should be developed to prepare for emergency response;
- a staffed, permanent task force for emergency response should be established;
- a database of specialists and professionals should be instituted, drawing on ICOM members and other organisations who may assist in emergency response and training;
- missions should include:
 - *on-site assessment (before and after the crisis),*
 - *professional training programmes and response,*
 - *training of museum professionals,*
 - *training of non-museum professionals,*
 - *assisting cultural property organisations in writing emergency plans,*
 - *preparing ethical guidelines for emergency response;*
- the Secretary General of ICOM should encourage the ICOM National Committees to co-operate with local, religious and governmental authorities as well as other cultural organisations holding cultural heritage in emergency preparedness;
- as a tool for emergency preparedness there should be a Web site to be used, for example, for emergency plans for local cultural institutions;
- governmental authorities should be urged to support emergency preparedness and action plans; special attention should be paid to documentation and inventories both in substance and on site;
- ICOM National Committees should create local information networks with religious and other cultural organisations dealing with emergency preparedness;
- ICOM National Committees should ensure that emergency plans are integrated in local state and national plans.

Networking: Communication and Information

We accept that MEP is a recent initiative of ICOM. ICOM should adopt the following priorities: to raise awareness generally among all museum people, holders of collections and relevant outside bodies (emergency services, etc.) on the need for emergency preparedness and planning.

Priorities should include:

- promoting MEP through ICOM News - MEP news column in each issue;
- developing a MEP Web site within the icom.museum Web service;
- e-mail information and discussion list for MEP;
- recommending the development of an Intranet system to support MEP development (funding will be needed).

ICOM should set information priorities: providing relevant information on emergency preparedness, response and recovery for the benefit of all museum people, holders of collections and relevant outside bodies (e.g. emergency services).

Priorities will include information on:

- relevant existing networks and sources, centres of excellence, training programmes and resources;
- making existing documents available in various formats: Web, CD, printed copies in regional documentation centres and museums, and specifically through MEP partners, i.e. ICOM, ICOM International Committees, e.g. ICOM-CC, ICMS and ICTOP, ICCROM and GCI, plus other relevant bodies with existing material, such as UNESCO and other Blue Shield member organisations.

Types of Material Needed:

- official documents, such as international treaties and agreements and information on their application (e.g. Hague Convention, Geneva Conventions, regional agreements);
- working papers (e.g. the proceedings of this meeting);
- case studies and model emergency systems as examples of best practices;
- training resources and programme details.

New Materials:

- identify needs in relation to the development of new material of all kinds relevant to the MEP project;
- seek cooperation from National Committees (and relevant regional and international committees, in particular ICOM-CC, ICMS and ICAMT) to provide lists and details of incidents on a confidential basis, reporting on museum emergencies of all kinds, ranging from minor vandalism through to catastrophic disasters and including cases where the risk was successfully avoided or contained.

Legal Issues:

- negotiate copyright agreements for the posting of material on the proposed Web site, and for distribution in different formats, e.g. photocopies, printed publications or CDs. (We propose specifically that MEP partners should be approached on this as soon as possible).

Languages:

- all material should be made available in the original language and when this is not one of the three ICOM languages, there should be an abstract in translation;
- we envisage and encourage the National Committees of ICOM to be very active partners in providing abstracts and, whenever possible, full translations into national and local languages.

Final Note

We request that ICOM declare an "International Awareness" day or week devoted to Cultural Property, Response and Recovery in Emergency Events.

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TRADITIONAL KNOWLEDGE SYSTEMS: MUSEUMS & INTANGIBLE “NATURAL” HERITAGE

A Capacity Building Workshop - Hyderabad and Araku Valley, AP, India

2-8 February, 2008

Intangible heritage is understood as people-centred processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity.

Therefore the International Council of Museums (ICOM) being concerned with all aspects pertaining to the safeguarding of heritage is organising the first of a series of international think tanks as a regional workshop to rethink the way we address the conservation, continuity, and communication to society of the world’s traditional knowledge systems.

The majority of discussions on heritage involve museums as focussing on cultural aspects only. There is increasing demand from museologists and heritage experts in Asia that heritage must include both cultural and natural aspects. This workshop focuses on the intangible dimension of “natural” heritage.

Dr Kapila Vatsyayan, a doyen of Indian heritage conservation will give the opening keynote address. Ralph Regenvanu from the Vanuatu National Cultural Council in the Pacific Islands and Professor Nguyen Van Huy, founding Director of the Vietnam National Museum of Ethnology will discuss how their countries are addressing these challenges.

Professor Amareswar Galla, an Australian hailing from Andhra Pradesh, who is the co-chairperson of the meeting, calls on countries of South Asia to take on the challenge of making museums as civic spaces for not only intercultural dialogue but also to address conservation as a holistic endeavour that brings both nature and culture together. He says that the ways countries such as India continue with nature and culture as separate knowledge systems is a legacy of a colonial practice that is still popular. Dr Kapila Vatsyayan says that to think that man was created first and then mother earth is not an Asian or Indian way of thinking.

This international workshop is being organised by Dr A.K.V.S.Reddy, Director, Salar Jung Museum, who is keen to make Hyderabad a centre for critical museum thinking in Asia.

The opening session is at 10 am on Sunday 3 February, 2008 in the Auditorium

Contact: Dr A.K.V.S. Reddy, Director, Salar Jung Museums

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**International Workshop on Traditional Knowledge Systems
Museums & Intangible Natural Heritage in South Asia.**