

2005

**International Workshop of Local Government Administrators
on “Sustainable Development, Safeguarding the Intangible
Cultural Heritage and Promoting Inter-City Network”**

7-8-11 June 2005, Gangneung City, Republic of Korea

Gangneung City

Korean National Commission for UNESCO

사진

At the meeting

A commemoration of participants and guests at the opening ceremony

Participation in "*Yeongsin-haengcha*"(Deity welcoming parade), Gangneung Danoje Festival

at the "Dano Experience Hall", Gangneung Danoje Festival

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1 . Charter of the Inter-City Cooperation
Network for Safeguarding the Intangible
Cultural Heritage

Charter of the Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage

1. Preamble

The participants in the *2005 International Workshop of Local Government Administrators on Sustainable Development, Safeguarding the Intangible Cultural Heritage and Promoting Inter-City Network* held in Gangneung, Republic of Korea, from 8 to 11 June 2005 ;

- Recognising the crucial role of the intangible cultural heritage in sustainable development ;
- Concerned that the intangible cultural heritage is under threat from globalisation and unsustainable developmental policies ;
- Understanding the challenges facing local governments in safeguarding the intangible cultural heritage and the need to take appropriate measures to develop strategies and policies in this area ;

Commit themselves to action-oriented policies to safeguard the intangible cultural heritage and, supporting these actions and instituting such policies, agree to :

1. endorse the initiative of the Gangneung City Government and the Korean National Commission for UNESCO to create an *Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage* ;
2. utilise the network as a means to meet challenges of globalisation to cultural diversity and to preserve the cultural diversity of communities consisting of unique and invaluable local traditional cultures ;
3. promote the network as a platform for the world-wide collaboration of mayors and local government units for the safeguarding of the intangible cultural heritage, as envisioned in the *Gangneung Declaration* of 2004 (Annex I) ;
4. support the network as a concrete contribution of local governments to the implementation of the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* ;
5. use the network in formulating and implementing informed and balanced developmental and cultural strategies and policies in which sustainable development and safeguarding the intangible heritage rank as priorities for local government actions ; and
6. adopt the Network's "Guiding principles" as outlined in section 2(1) below.

2. Membership

1. Members in the Network endorse and commit themselves to the following "*Guiding principles*"¹⁾ ;
 - i. to enhance global awareness of the importance of safeguarding the intangible cultural heritage of all the world's unique cultural expressions, by calling special attention to the diversity of local heritage and the issues concerned with the preservation of these expressions and practices ;
 - ii. to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management ;

¹⁾ Taken from articles 14 and 15 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

- iii. to endeavour, by all appropriate means, to ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through :
 - (a) educational, awareness-raising and information programmes, aimed at the general public, in particular young people ;
 - (b) specific educational and training programmes within the communities and groups concerned ;
 - (c) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research ; and
 - (d) non-formal means of transmitting knowledge ;
 - iv. to keep the public informed of the dangers threatening such heritage and of the activities being carried out to safeguard this heritage ;
 - v. to promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage ;
 - vi. to make available to local governments a portfolio of effective developmental strategies and policies for sustainable development of local cultural resources by sharing and exchanging information and experiences ;
 - vii. to construct, through networking, a world community of cultural diversity in which local traditional cultures occupy their due and prominent place.
2. Membership in the Network consists of two kinds:
 - i. core membership: participating local government units as represented by their leaders ; and
 - ii. associate membership: NGOs, organisations of custodians, performers and other actors of intangible cultural heritage, specialised organisations for safeguarding cultural heritage.
 3. Members in the Network will self-finance activities associated with and/or arising from their membership, as well as providing moral and technical support to the Network ;
 4. Each Member will seek the advisory services of its UNESCO National Commission to ensure that its actions at the local level are in conformity with UNESCO's global objectives for the safeguarding of the intangible cultural heritage.

3. Secretariat

1. The Gangneung City Government, in collaboration with the Korean National Commission for UNESCO, will serve as the Secretariat and principal coordinator of the Network, and finance its own operations in such capacity ;
2. The role of the Secretariat may be assumed by other core Members with the agreement by consensus of a majority of a quorum of the core Members, on the condition that the hosting Member must finance its own operations in such capacity ;
3. Additional financial contributions, including those from international organisations, national and local governments and the private sector, are to be sourced by both the Network's coordinating unit in Gangneung and other Members.

4. International Advisory Committee

1. An International Advisory Committee for the Network, made up of international experts, is

- to be formed in consultation with Members, the scientific community, and UNESCO.
2. The role of this International Advisory Committee is to provide expert advice and to assist the Network in achieving its objectives.

5. Activities

The Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage will undertake the following activities :

Meetings of members

1. the organisation of regular (bi-annual or tri-annual) round tables of local government leaders to encourage and facilitate practical discussion on ways to improve the work carried out in the member localities to safeguard local expressions and practices of intangible cultural heritage ;

Information gathering and sharing

2. the promotion of cultural mapping as an essential tool in identifying the intangible cultural heritage and in creating inventories and databases of this heritage and in prioritising the required actions and policies to safeguard this heritage (see Annex II) ;
3. the exploration of possibilities for developing and expanding the Network such as the establishment of a “centre for safeguarding the intangible heritage” and the exchange of digitized information systems for documenting the intangible cultural heritage ;

Training

4. the organisation of regular and results-oriented training workshops for local government administrators, cultural heritage professionals and custodians/practitioners to build safeguarding capacity in areas identified to be of importance ;

Exchanges

5. the promotion of personal exchanges for hands-on learning and sharing experiences relating to cultural policies for development and safeguarding the intangible heritage ;
6. the exchange of folklore festivals and other cultural events among Members, in which both performers of traditional culture and local government policy makers will participate, in collaboration with specialised NGOs.

6. Future Operations

1. The Members of the Network will further examine, elaborate and adopt additional activities and implementation modalities as appropriate and deemed necessary.
2. Any changes to this Charter can be made with the agreement of a majority of the core Members.

7. Joining the Network

1. UNESCO will inform National Commissions of member states of the formation of the Network and request them to inform, in turn, their respective concerned constituencies, including all local government units.
2. Qualifying members (see section 2 above) may join the Network by expressing their intention to do so directly to the Network Secretariat.

<ANNEX 1 >

GANGNEUNG DECLARATION

International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage
(Gangneung City, Republic of Korea, 15-17 June 2004)

An International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage, jointly organized by the Gangneung City Government and the Korean National Commission for UNESCO with technical assistance from UNESCO's Intangible Heritage Section, took place in Gangneung City, Republic of Korea, from 15 to 17 June 2004. This unprecedented forum was held within the framework of the 2004 Gangneung International Folklore Festival devoted to the theme "Communion with Man and Myth". The thirty-four participants, including Governors, Mayors or their representatives, and international experts expressed their gratitude to the Gangneung City Government for its cordial welcome, hospitality and courtesy extended to them, and for its excellent organization of the forum.

The Gangneung Round Table of Mayors considers itself as a follow-up activity to the Intergovernmental Conference on Cultural Policies for Development (1998), UNESCO's Universal Declaration on Cultural Diversity (2001) and Convention for the Safeguarding of the Intangible Cultural Heritage (2003). It prides itself to be an integral part of all actions of international community aimed at maintenance of world cultural diversity, the safeguarding of the intangible cultural heritage and ensuring the inseparability between culture, sustainable development and coexistence of culturally diversified communities.

This forum has unanimously confirmed that the intangible cultural heritage, while being as crucial nowadays as never before, is facing a series of threats and challenges. The growing influence of globalization, commercialization, urbanization, and migration implies that cultural communities need to be armed with the most appropriate cultural and development strategies/policies to meet these new threatening realities. And actions for the safeguarding of the intangible cultural heritage become really imperative, necessitating the united and constructive solidarity of all possible partners. In this respect, local governments, particularly of those cities which are headed by Mayors, play a crucial role. While perceiving and sharing common challenges, we however understand that concrete solutions to the problems implied must reflect different circumstances affecting each of our cities.

Therefore, we, participants at the Gangneung International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage, appeal to Mayors and policy-makers in the world to:

- a. strive steadfastly for defense and maintenance of world cultural diversity as a fundamental prerequisite for existence and development of humanity, and, with this noble cause in mind, to encourage UNESCO in its efforts to create a new normative instrument - Convention on Cultural Diversity;
- b. promote an inter-cultural dialogue in order to ensure mutual rapprochement and enrichment of all cultures of the world;

- c. pursue sustainable development that builds on and enhances the strengths of the intangible cultural heritage.

To achieve these goals, the Gangneung Round Table of Mayors addresses the following recommendations:

To intergovernmental and non-governmental organizations

1. to seek more funding and support from development-financing institutions towards the programs initiated by local governments and aimed at the safeguarding of the intangible cultural heritage;
2. to promote cooperation between the agencies working in the field of the intangible cultural heritage through their reinforced linkages and networks;
3. to support the establishment of new regional centers and networks on the safeguarding of the intangible cultural heritage, in conformity with the "Convention for the Safeguarding of the Intangible Cultural Heritage".

Particularly to UNESCO

4. to pursue its ground-breaking work on maintenance of world cultural diversity and especially on successful completion and adoption by international community of the "International Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions" as a cornerstone for new era of world cultural diversity and better future of humanity;
5. to provide its continuous assistance to the Member States in the safeguarding of their intangible cultural heritage, using the "Convention for the Safeguarding of the Intangible Cultural Heritage" as the normative basis for such activities;

To Mayors of cities/towns and other leaders of local governments

6. to give top priority to strategies and policies on the safeguarding of the intangible cultural heritage through application of required administrative, legislative, financial and promotional actions;
7. to ensure the reinforced involvement of private sector (companies, foundations, civil society organizations) as an indispensable partner in the safeguarding of the intangible cultural heritage and ensuring culturally-oriented sustainable development;
8. to establish and develop an inter-city cooperation network aimed at the safeguarding of the intangible cultural heritage and maintenance of sustainable development. With this view in mind, to entrust Gangneung City to be a focal point of such network. The newly-created mechanism will facilitate the organization of thematical meetings and discussions, the exchange of experiences and operational contacts, the sharing of innovative policies/programs/projects, and the increased intercultural dialogue through the organization of joint festivals and cultural events, production of CDs and CD roms, publication of representative works on various cultures, and other appropriate pertinent activities ;

9. to elaborate a long-term program, which will identify, promote and disseminate the most effective ways and means of the safeguarding of the intangible cultural heritage. Key components of this program will be the working out of collaborative/comparative studies on the experiences of different cities/towns and the organization of thematical workshops for local government administrators.
Topics for these studies and workshops should include such aspects of the safeguarding of the intangible cultural heritage as: gender dimensions, relationship to tourism, role of formal education system and promotional activities.
10. (a) to organize a thematical workshop in Gangneung City in 2005 as a concrete follow-up to the present International Round Table of Mayors (2004).

(b) to plan the holding of the Second International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage (2006).

We, the participants at the Gangneung International Round Table of Mayors, take the initiative of launching a world-wide movement of Mayors and other local government leaders for the safeguarding of the intangible cultural heritage as an vital component of sustainable development. We solemnly declare that all those, who share the credo and principles enunciated in the present "Gangneung Declaration", are most welcome to join our movement.

17 June 2004, Gangneung

<ANNEX II >

Cultural Mapping : A priority for 2005-2007

A priority action of the Members of the Network should be to invest in cultural mapping. Therefore support for cultural mapping will be a principal ongoing activity of the Network.

Cultural mapping is a prerequisite to the effective safeguarding of the intangible cultural heritage in that it :

- establishes relationships with the communities which are the custodians of this heritage, raising awareness of their custodial role over this heritage and involving them in its identification and documentation ;
- identifies the intangible cultural heritage present in the territory of the local government unit ;
- identifies the land and other land based resources (coastal areas, rivers, forests, etc) upon which the continued transmission of the intangible cultural heritage depends ;
- identifies also the documentary resources held in archives, libraries, museums and other similar institutions which are also necessary for the continued viability of the intangible cultural heritage ;
- facilitates the creation of inventories and databases of this heritage and prioritising the required actions and policies to affect its safeguarding.

The first activity of the Network, therefore, will be to develop a model for cultural mapping which can be used by its Members as a template for initiating cultural mapping in their own territories. This model should ensure effective community participation in all its stages and have outcomes which specifically address three of the most urgent issues facing local governments in their efforts to safeguard the intangible cultural heritage :

- communities' accession to their rights under national intellectual property rights legislation ;
- integral and effective territorial planning and heritage policies which protect territorial resources, natural spaces and places of memory whose existence is necessary for the continued viability of the intangible cultural heritage ;
- assessing the impacts of tourism on the intangible cultural heritage.

Development of this model should take place in a workshop to be convened by the Network before 2007.

<ANNEX III>

Areas of Possible Collaboration through the Network

- Invest in local museums and related research institutions through the exchange of experiences/approaches and the identification of training needs ;
- Facilitate community-driven and implemented organising, recording and archiving of intangible cultural heritage ;
- Identify resource people in the field of intangible cultural heritage and allocate them to appropriate jobs in the administration (local museums, technical officers, cultural administration officers). As there is a shortage of resource people in this field, develop educational resources and programs to train people in this field ;
- Develop and promote communication channels and strategies to link administrations, local museums and research institutions with communities ;
- Document changes in intangible cultural heritage ;
- Develop and promote guidelines for documentation, including standard documentation formats, cataloguing categories and codes of ethics ;
- Protect and promote sustainable traditional livelihoods by :
 - a) protecting land and other resources required for maintenance of these livelihoods ;
 - b) creating markets for traditional products ;
 - c) facilitating payment of monetary expenses in-kind with traditional products ;
- For more effective networking for information-sharing and exchanges, create groupings of local government units based on similarities of population, level of urbanisation, type of government, types of intangible cultural heritage, tourism pressures, factors endangering the intangible cultural heritage, etc ;
- Run workshops for communities on how to get access to rights under national intellectual property rights legislation ;
- Strengthen and support local institutions' capacity to publish and otherwise disseminate documented intangible cultural heritage, particularly in local languages ;
- Make traditional occupations viable contemporary occupations by teaching them in schools and also through creation of apprenticeship schemes ;
- Develop research-based planning and marketing strategies to implement more culturally-appropriate and sustainable tourism industries ;
- Educate tourists to implement more culturally-appropriate and sustainable tourism industries ;
- Provide incentives for the safeguarding of intangible cultural heritage, such as prizes, subsidies, tax incentives, promotional schemes and scholarships.

II . Summary of speeches, presentations and debates

Summary of speeches, presentations and debates

Introduction

As a follow-up to the 2004 International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage held in Gangneung City, Korea, the Gangneung City Government and the Korean National Commission for UNESCO, with the support of UNESCO, jointly organized **The International Workshop of Local Government Administrators on the theme of “Sustainable Development, Safeguarding the Intangible Cultural Heritage and Promoting Inter-City Network”** in Gangneung City, Republic of Korea from June 8 to 11, 2005.

Mr. Richard Engelhardt, the Regional Advisor for Culture in Asia and the Pacific UNESCO Bangkok office, four international experts, representatives of international organizations and local government administrators from Brazil, Cambodia, the Czech Republic, Egypt, Estonia, Indonesia, Italy, Jamaica, New Zealand, the Philippines, Spain, Turkey, Vietnam, and Uzbekistan were participants in the Workshop. Also joining the Workshop as resource persons, moderators or observers were eleven Korean scholars and experts. Mr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO, Mr. Kiseob Shim, Mayor of Gangneung City, Korea, Mr. Heungjib Choi, Vice-mayor of Gangneung City, Korea and Mr. Dmitri Koundiouba, Cultural Advisor to the Mayor of Gangneung City were also in attendance at Gangneung City Hall.

The main theme of the Workshop was “Sustainable Development, Safeguarding the Intangible Cultural Heritage and Promoting Inter-City Network.” The primary objective of the Workshop was to create an Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage, while taking into consideration the experience of international organizations and local governments in ensuring sustainable development, maintenance of cultural diversity and the safeguarding of intangible cultural heritage.

The Workshop was composed of a Keynote Presentation by Mr. Richard Engelhardt on the topic of safeguarding intangible cultural heritage, a session devoted to theoretical approaches on “Local Governance in Viable Safeguarding of the Intangible Cultural Heritage and Ensuring Sustainable Development at the Local Level,” a second session focused on practical approaches to the “Current Situation and Challenges for Safeguarding Intangible Cultural Heritage,” which included country paper presentations, a final session on the “Creation of the Inter-City Cooperation Network,” as well as instructive discussion sessions. This year’s Workshop was held in conjunction with the Gangneung Danoje Festival. Workshop attendees participated in the *Yeongsinje* Deity Welcoming Parade, which is one of the opening ritual events of the Gangneung Danoje Festival. The Workshop also included excursions to local cultural attractions such as the Chamsori Phonograph Museum, Unification Park, Ojukheon, the Gangneung Dano Culture Center and second visit to the Gangneung Danoje Festival grounds. This year’s Workshop concluded with the successful adoption of the **Charter of the Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage**.

Opening Ceremony

June 8, 2005

Workshop participants were officially welcomed to the municipality of Gangneung by the Gangneung City Government and the Korean National Commission for UNESCO (KNCU) on June 8, 2005. Mr. Richard Engelhardt of the UNESCO Bangkok office, experts, scholars and local government administrators from 17 countries and specialists from Korea were among over 40 participants that were in attendance at the Opening Ceremony.

The Opening Ceremony began with an opening address by Mr. Kiseob Shim, the Mayor of Gangneung City. Mayor Shim extended a warm welcome to all of the Workshop's participants. He noted that Gangneung, as a city with a 1000 year history, was exceptionally honored to host this year's International Workshop of Local Government Administrators on the theme of sustainable development, safeguarding the intangible cultural heritage, and promoting an inter-city network. Mayor Shim shared his hopes that this international workshop will become a springboard for rediscovering and safeguarding valuable intangible cultural heritage at the local level, while also promoting the development of cultural exchanges. This can only be achieved by a collaborative effort made by citizens, local leaders, experts, and international cooperation. He concluded that the convening of this International Workshop is one significant step towards achieving a new vision of globalization - one of cultural co-existence.

Next, Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO gave an opening address. On behalf of the KNCU, he warmly welcomed all distinguished guests from home and abroad to the Workshop. Dr. Lee noted that this year's Workshop was prepared in accordance with the recommendations adopted at the 2004 International Round Table of Mayors in Gangneung, the first such occasion of its kind to focus specifically on the topic of safeguarding intangible cultural heritage. Intangible cultural heritage has become an important cultural policy issue among local government administrators and experts in the era of globalization. Dr. Lee was pleased to report that this past May, UNESCO and the KNCU, with the financial support of Gangneung City, established a Fund-in-Trust that will contribute to the establishment of the living human treasure systems in Fiji and Cambodia. Lastly, Dr. Lee emphasized the necessity of developing local and national policies to safeguard intangible cultural heritage in the context of sustainable development. He expressed his hopes that this year's Workshop will be an excellent site for the exchange of ideas and experiences in relation to the themes at hand. Dr. Lee concluded by extending deep gratitude towards the staff of Gangneung City and Mr. Dmitri Koundiouba for organizing the Workshop.

Mr. Jongah Choi, the Chairman of the Gangneung City Council, presented brief welcoming remarks to the participants of the Workshop. Mr. Choi thanked the local administrators and scholars for coming to Gangneung, home of the 1000 year cultural festival called Gangneung Danoje Festival. He remarked that culture is the mirror that connects the past to the future, and that localized cultural traditions are in danger of disappearing if actions are not taken in the present to preserve this precious intangible heritage. Mr. Choi expressed his hopes for this

year's Workshop to be an important venue to establish exchanges between experts and local administrators on cultural policy. Lastly, he wished that all participants would be able to thoroughly enjoy and experience the Gangneung Danoje Festival during their stay in Gangneung.

Professor Dawnhee Yim of Dongguk University was then introduced and presented congratulatory remarks. Professor Yim extended thanks to Gangneung city and KNCU for sponsoring the Workshop. She noted that the city of Gangneung is a representative city for intangible cultural heritage. The renowned Gangneung Danoje Festival, confirms the identity of local residents and unites both residents and visitors. In the present day, phenomena of globalization, urbanization and immigration threaten such localized traditions; thus, it is significant that this year's Workshop was held in tandem with the Danoje Festival. Professor Yim expressed her wishes that this year's Workshop, as a follow up to the 2004 International Round Table of Mayors, elicits many discussions and proposals that will serve as policy guidelines on the safeguarding of intangible cultural heritage.

Mr. Richard Engelhardt, the Regional Advisor for Culture in Asia and the Pacific at the UNESCO Bangkok Office, delivered the final set of congratulatory remarks. He spoke on behalf of Mr. Koïchiro Matsuura, Director General of UNESCO, in extending warm greetings to all of this year's Workshop participants. Mr. Engelhardt commented that heritage conservation is a forward looking tool for political, social and economic development. Intangible cultural heritage are those practices that animate and give life to a community's identity. As local government administrators responsible for the well-being of citizens, mayors are responsible for the conservation of the cultural identities of communities. He reflected that actions must be taken to both sustain cultural activities and develop cultural practices to sustain for the future. This objective of this year's Workshop is to try and examine ways to give heritage a continued role in the community. He concluded by thanking the city of Gangneung and the KNCU for organizing the workshop and offered congratulations to Gangneung City for the creation of the Trust-in-Fund.

Session

Introductory and First Session June 8, 2005

The morning session was moderated by Mr. Ralph Regenvanu, Director of the Vanuatu National Cultural Center. Mr. Dmitri Koundiouba, Cultural Advisor to the Mayor of Gangneung City, first delivered clarifications on the forum. Mr. Richard Engelhardt of UNESCO then gave the Keynote Speech on the topic of safeguarding intangible heritage. The Keynote Speech was followed by the First Session on "Local Governance in Viable Safeguarding of the Intangible Cultural Heritage and Ensuring Sustainable Development at the Local Level Theoretical Approach."

Clarifications on the Forum

Mr. Dmitri KOUNDIOUBA
Cultural Advisor to the Mayor of Gangneung
(France)

Mr. Koundiouba gave a brief background to the municipality of Gangneung and the prominent role that cultural heritage plays in the city. He mentioned that Mayor Kiseob Shim is actively involved in local cultural activities such as the Gangneung Danoje Festival, in addition to developing strategies and policies to safeguard such heritage for future generations. Mr. Koundiouba noted that the Gangneung City Government has acknowledged that effective developmental and cultural strategies are contingent upon the active cooperation with other brethren cities. Thus in 2004, the International Round Table of Mayors convened in the city of Gangneung, as the first such formal discussion of developmental and cultural issues, and the role and place of local governments in dealing with issues regarding safeguarding intangible cultural heritage. The Round Table concluded with the composition of the Gangneung Declaration, which aimed to 1) initiate a world-wide movement of local government administrators for the safeguarding of intangible cultural heritage as a vital component of sustainable development and 2) create an “inter-city” cooperation network for the safeguarding of intangible cultural heritage. Mr. Koundiouba commented that this year’s Workshop was a logical follow-up to last year’s International Round Table. He concluded by offering suggestions to the participants for ensuring a productive deliberation and also reviewed the agenda for the Workshop.

Keynote Speech

Safeguarding Intangible Heritage: Cultural Industries and the Cultural Diversity Lens

Mr(Dr.) Richard Engelhardt
Regional Advisor for Culture in Asia and Pacific
UNESCO Bangkok Office
(Thailand)

Mr. Engelhardt began his speech by advancing a practical discussion of safeguarding intangible heritage, as it links local practice with global concerns. The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH) is the newest implement guiding member-states to think about cultural preservation and diversity. Article 15 of the Convention notes that “the involvement of the communities concerned is crucial if the ICH, once proclaimed, is to be successfully safeguarded and reinvigorated.” Culture, Mr. Engelhardt emphasized, is not an elite resource and should be managed through participatory action by the local communities.

Mr. Engelhardt spoke next of the “falsification of intangible heritage.” The iconography of culture has been appropriated by various commercializing interests and results in an “empty package.” He provided an example of the “staged authenticity” of an Indonesian ritual that featured reconstructed houses and hired actors dressed in local costumes performing ceremonies. There needs to be a clear understanding of what is and isn’t intangible heritage. Cultural tourism is another problematic area, where minority ethnic groups are exploited and commodified as “cultural products.”

Local mayors can take the following actions by 1) heeding the call for safeguarding intangible heritage through sustainable development and 2) engaging in a collaborative dialogue with citizens and relevant organizations. UNESCO is currently developing two practical tools for the promotion of creative communities: the Jodhpur Initiatives and the Cultural Diversity Programming Lens. The first is to serve as a technical roadmap for socio-economic development, driven by creative, cultural industries. The Cultural Diversity Lens is a mechanism for ensuring that program activities comply with and incorporate the principles accorded by UNESCO. The Lens is in the form of a check-list of criteria with which to assess a proposed program in various stages of progress. Mr. Engelhardt concluded by putting forth a mayor's manifesto and encouraging local mayors to utilize the two tools introduced to safeguard cultural heritage in their communities.

First Session

“Local Governance in Viable Safeguarding of the Intangible Cultural Heritage and Ensuring Sustainable Development at the Local Level Theoretical Approach”

Sustainable Development and Intangible Heritage: Looking at the Danoje Festival from the Perspective of Sustainable Development

Ms(Dr.) Manjae KIM
Professor, Department of Regional
Development
Kangnung National University
(Republic of Korea)

Mr. Namil KIM
Ph.D. Candidate, Department of Urban and
Regional Planning,
Dankook University
(Republic of Korea)

Dr. Manjae Kim first presented a general overview of the concept of “sustainable development.” The concept was first given currency by the World Conservation Strategy in 1980, and is defined as meeting “the needs of the present without compromising the ability of future generations to meet their own needs.” UNESCO maintains that sustainable development must integrate a plan to safeguard cultural heritage, in addition to balancing economic, environmental and social factors. Dr. Kim explained the key tenets of sustainable development. These include: 1) orienting development towards the long-term, 2) awareness of inherent limits, 3) approaching matters based on natural/geographic characteristics, 4) approaching functional areas of planning as a means to developing a sustainable community, 5) thinking holistically, 6) involving active citizen participation and 7) promoting cultural diversity. Dr. Kim then applied these concepts to the case of the Gangneung Danoje Festival. The Danoje is a local festival held on the 5th day of the 5th month of the lunar calendar. Speaking candidly, Dr. Kim assessed the sustainability of the Gangneung Danoje festival in rather bleak terms. Among the shortcomings, she maintained that there is a lack of long-term vision on the part of the organizing committee, a lack of adequate parking facilities, and resulting dips in the local economy due to outsourcing vendors and merchants. On a positive note, however, active citizen participation does play a key role in the sustainability of the Danoje. Dr. Kim concluded by proposing developing a long-term vision for the Danoje and continually identifying problematic situations as a means to enhancing and safeguarding the Gangneung Danoje Festival.

Providing a Backstage Pass: Focusing on the Practical Intricacies of Traditions

Mr(Dr.) Roald H. Maliangkay
Lecturer, Faculty of Social and Behavioral Sciences
University of Amsterdam
(Netherlands)

Dr. Maliangkay's presentation explored the issues involved with the presentation of Korean cultural traditions on overseas and domestic fronts. Since the establishment of the Cultural Properties Protection Law in 1962, the South Korean government has developed a system for documenting and safeguarding tangible and intangible cultural properties. In 1970 the Law was revised to designate the bearers of important traditions, or "human cultural properties" and assist them with financial support. The system was initially conceived with the idea of cultivating national pride and promoting Korea's image abroad. With respect to current trends, Dr. Maliangkay noted one difficulty that is faced with Korea's younger generation as they grow less and less concerned with traditional Korean culture. Consumed by popular culture, younger Koreans are not apt to voluntarily attend performances of traditional performing arts, especially when no efforts are made on the parts of organizers to appeal to them. Another challenge lies in the presentation of Korean traditional arts for foreign audiences. It is an important responsibility on the part of presenters to adequately inform foreign audiences of traditional Korean arts and its import to Koreans. While it is unrealistic to expect that foreigners would understand all the subtle cultural nuances and humor of a Korean narrative performance, for instance, it is still necessary to provide a simultaneous translation or subtitling that renders the meaning in a style similar to the original text. Dr. Maliangkay suggested that the media can play a role in "preconditioning" audiences to recognize certain formulas and stereotypes in different cultural performances. By having a prior exposure through the media to culture-specific elements, foreign audiences can have a deeper level of recognition and appreciation at performances. He concluded by saying that presenters must engage their target audiences by providing relevant and sufficient background information on art forms and traditions - this, in combination with media will help to ensure an increased presence of Korean cultural traditions.

Q & A

Mr. Regenvanu of Vanuatu asked Mr. Engelhardt of UNESCO to clarify what was meant by the private sector that is mentioned in Mr. Engelhardt's presentation. Mr. Engelhardt replied that he specifically meant the business sector and explained further that the tourist industry has been dependent on government support for infrastructure, preservation, advertising and education. The tourist industry has not invested in its own sustainability and relies instead on the public sector to invest in its profitability. In terms of cultural education, he sees no reason why education cannot be taken on in a wide range of training facilities, such as in the case of Japan.

Mr. Engelhardt later commented that creative and positive approaches will lead to innovations in cultural traditions. He shared one example of a shaman from the Andaman Islands who eventually retired and passed on his practice to his assistant. The younger assistant changed aspects of the shamanistic rituals in a deliberate attempt to popularize it for younger generations. The new shaman asserted that his role was to improve the performance and the efficacy of the ritual - this would be determined by how many people he could draw to the ritual performance.

Managing Intangible Heritage for Sustainable Tourism: The Gangneung Danoje Festival

Mr(Dr.) Seo-ho Um

Professor, Division of Tourism Sciences, Kyonggi University

Member of the Cultural Properties Committee, Exec. Member of ICOMOS-KOREA

(Republic of Korea)

As a professor of tourist studies, Dr. Um first shared his views on various aspects of tourism. Addressing the Workshop's theme, he then spoke of the concept of "sustainable tourism." The sustainable development of tourism refers to the development of a certain site into a lasting tourist attraction from a holistic standpoint. It is necessary to preserve the natural, cultural and social environment of the tourist site, in addition to being financially viable. Dr. Um then turned his attention toward future strategies for developing sustainable tourism at the Gangneung Danoje Festival. Some of these strategies include: 1) reinforcing the image of Gangneung as a cultural city and utilizing its intangible heritage to draw visitors, 2) effectively managing space by removing roadside stalls and increasing commercial facilities and tourist lodging, 3) networking with neighboring tourist attractions, 4) turning the festival into a year-round event and expanding the festival grounds to the entire city of Gangneung, 5) expanding on-site interactive programs, 6) creating a flea market and 7) developing marketing strategies to draw more foreign and repeat visitors.

Dr. Um asserted that these concrete approaches, coupled with active support from citizens of Gangneung and the local and government administration will play a crucial role in the sustainable development of the Gangneung Danoje.

The Importance of Museums as Centres of Local Cultural Activities

Ms(Dr.) Mare Kõiva

Head of the Department of Folkloristics, Estonian Literary Museum

(Estonia)

Dr. Mare Kõiva gave an informative overview on the influential and changing role of museums in modern society. As centers of preserving and documenting individual and collective memory, museums have changed vastly in the past century into multifunctional institutions. In Dr. Kõiva's native Estonia (pop. 1.5 million), there are more than 250 museums. Various organizations make use of the museums as a means of preserving history, folklore, and ethnic identity. With the advent of modernization and globalization, museums started to appear in greater numbers, in addition to the creation of cultural centers, theme parks and national heritage centers. Museums became a creator of locality in a global world. Dr. Kõiva observed that the second half of the 20th century also features the construction of expensive state-of-the-art museums along with the transformation of mono-cultural museums into multifunctional ones. Both require curators and experts that have an acute aesthetic vision for changing sensibilities. Unique challenges arise for the curators of ethnographic museums, as they are faced with best introducing and presenting folk culture to visitors. She noted that a shift in paradigms from museums to "open classrooms" (integration of various educational multi-media into exhibits) has occurred. Still, challenges remain for today's museums with regard to attracting youth, repeat visitors and foreigners. Dr. Kõiva also pointed out that the curator or compiler of the exhibition has a crucial role in determining what objects are made visible or tangible to the viewer. Introduction to the object and corresponding pieces need to be displayed in order to contextualize and facilitate

understanding of the time period. Exhibiting elements of intellectual culture seems to be an impossible task, yet Dr. Kõiva remarked that many contemporary museums in Estonia now include regular folk music and dance performances, enactment of traditional wedding ceremonies and audio-visual presentations of intangible heritage. In closing off, Dr. Kõiva reiterated that in modern times, local museums have become the most accessible places for introducing the cultural history to locals and visitors.

Q & A

As presiding moderator, Mr. Regenvanu (Vanuatu) observed that the first session was successful in bringing out the core issues of safeguarding intangible cultural heritage. These include: 1) looking at sustainable development initiatives through a cultural programming lens, 2) looking at how ICH can be used to promote tourism and ultimately, preservation and transmission, and 3) questioning the integrity or authenticity of cultural performances.

Dr. Lee of KNCU commented that we are faced with contradictory issues of trying to maintain the intensity of cultural heritage while at the same time, trying to modify cultural heritage to adapt to younger generations and contemporary sensibilities.

If one opts for more commercial interests, or bringing tourists into an “exotic” experience, they risk the threat of harming the integrity of their cultural heritage. He suggested that the Workshop should develop a set of principles or guidelines with respect to this difficult issue.

In a discussion on museums prompted by Dr. Felföldi of Hungary, Dr. Kõiva explained that in the case of Estonia, museums offer educational programs about local history. She also noted that museums in Estonia are also starting to offer virtual exhibitions through the internet as a way to attract youth. As the demographics of museum visitors change, so must the exhibition interfaces. Mr. Engelhardt added further comments by asserting that local governments should be investing in local museums. Also, local communities must be actively involved in the collection of their own local heritage and histories. This is closely related to the questions of “how to best archive and record intangible cultural heritage” and “how to present and transmit it?” Mr. Engelhardt remarked that these questions intersect with larger questions and concerns about authenticity, a point that was earlier mentioned by Dr. Lee.

Session June 8, 2005

Second Session “Current Situation and Challenges for Safeguarding of the Intangible Cultural Heritage in the Context of Sustainable Development at the Local Level Practical Approach”

The second session, which began on the afternoon of June 8 and ended on June 9, 2005 was moderated by Dr. Inhwa Chung of Kwandong University and Dr. Daecheol Sheen of Kangnung National University, respectively. This session featured 16 presentations from the following countries: Korea, New Zealand, Vietnam, Spain, Turkey, Estonia, the Czech Republic, the Philippines, Jamaica, Italy, Uzbekistan, Brazil, Indonesia, Cambodia and Egypt.

REPUBLIC OF KOREA

Mr. Heungjib Choi,
Vice Mayor of Gangneung City

The presentation of Mr. Choi focused on the theme of the Workshop. He began by mentioning some of the intangible cultural heritages (ICH) of Gangneung, including the Gangneung Danoje Festival and farmers' band music. Gangneung City's ICH is a valuable asset to the region and province, in addition to being a site for international exchange. Last year, the city hosted 2004 Gangneung International Folklore Festival in order to promote local development and have an understanding of other cultural traditions. With over 1.7 million visitors, the festival was a massive undertaking, with over 43 programs, 30 groups from 20 countries, 36 local groups, various exhibition halls, a Nanjang market, and over 600 staff members and volunteers. The Gangwon Research Institute conducted an on-site audit of the event and assessed that the festival was successful on social, cultural and economic (employment) fronts. The festival brought to light the urgent need to safeguard and transmit ICH at local and state levels. Mr. Choi suggested the following proposals: 1) to draw immediate attention to local governments and international organizations to issues of safeguarding ICH, 2) to create an inter-city cooperation network, and 3) to hold tours of international folklore festivals through the inter-city network. Mr. Choi finally wished participants a successful Workshop and deliberation.

Mr. Seongyong Uhm
Director, International Affairs Division,
Cultural Heritage Administration

Mr. Uhm began by providing a general overview of the Cultural Heritage Administration, a body that aims to preserve the intangible, tangible and natural heritage of Korea. He outlined four major points to be discussed in the presentation: 1) an overview of the formal processes for safeguarding intangible cultural heritage (ICH), 2) a description of partnership relations between local and central government, 3) an emphasis on the importance of international cooperation in safeguarding ICH and 4) a proposal of an international cooperation project for preserving important values of ICH. With regard to ICH, both local and state governments may nominate cultural properties. The Cultural Properties Protection Act requires government action to protect and promote important cultural properties. The Cultural Heritage Administration (CHA) is responsible for supporting the transmission of intangible heritage through the support of training and certification programs. There are currently 84 cultural transmission centers in Korea that are for teachers, students and the general public. Mr. Uhm mentioned that the CHA is also planning to develop a more solid network between local and state governments, in addition to working with international organizations to effectively document and safeguard ICH. He also informed participants of a set of action plans which include: the (recent) establishment of a fund-in-trust program with UNESCO and the launch of the Asia-Pacific Regional Center for Safeguarding of Intangible Cultural Heritages. He concluded by emphasizing that initiatives regarding safeguarding ICH that are taken by the local government should be supported by the central government.

NEW ZEALAND

Ms. Anna Louisa De Launey Crighton
City Councilor,
Christchurch (New Zealand)

Ms. Crighton began her presentation with a brief introduction to the city of Christchurch. The city was established in 1850 and has a population of approximately 320,000 people. It is located on the east coast of New Zealand's South Island (Te Waipounamu). Ms. Crighton described the Christchurch City Council's plan to promote cultural development and the expression of art in public spaces, and recognize the importance of the relationship with the Maori. She informed participants that Christchurch is built on wetlands and that the Styx River is a major ecological source for the city. Long-term planning envisions the Styx River as 1) a viable springfed river ecosystem, 2) a "source to sea experience," 3) a living laboratory and 4) a site of cultural development. To undertake the "Styx Vision 2000-2040" project of protecting and enhancing the Styx River ecosystem, the Council aims to 1) foster people's awareness of and relationship to the Styx, 2) recognize the role of culture in the natural landscape, and 3) promote developments that enhance the natural landscape. Ms. Crighton concluded by mentioning various examples of how culture and relevant artworks are incorporated into the Styx River project, The Styx Living Laboratory resource and how the project will be funded. More information about the Styx can be found at <http://www.thestyx.org.nz>.

VIETNAM

Mr. Vu PHUONG
Acting Director of Hanoi Cultural Fund
Hanoi (Vietnam)

Mr. Phuong commenced his presentation with a brief background sketch of Hanoi, the capital city of Vietnam. The population of Hanoi is approximately 3,055,300. As the center of convergence of many cultures in its 1000 year history, Hanoi has inherited many examples of intangible and tangible cultural heritage. Examples of Hanoi's intangible cultural heritage include the oral language, festivals, traditional performing arts, and folk and traditional games. Mr. Phuong made note that the Association of Vietnamese Folklorists and the Association of Hanoi Folklorists are planning to explore ways to preserve intangible cultural heritage that is in danger of being lost since the number of cultural bearers is decreasing. In January 2002, the law for preserving cultural heritage was enacted by the government; the legislation encourages and creates conditions for research, archival collections, as well as honoring artists and artisans who are the bearers of intangible cultural heritage. Mr. Phuong explained that the difficulties in safeguarding intangible cultural heritage in Hanoi are a result of the ravages of war, which destroyed many cultural heritage sites and culture bearers. Traditional festivals and other types of heritage are also threatened because the rituals are not effectively passed onto the next generation. Mr. Phuong concluded with listing a set of proposals to the Hanoi government by the Hanoi Cultural Fund for the safeguarding of its intangible heritage.

Q & A

The Q & A session centered primarily on a discussion of the relationship between local and state governments in the role of safeguarding cultural heritage. Dr. Bak of Korea pointed out that local governments have differing levels of autonomy and thus should be viewed cautiously in the local-to-state relationship. Ms. Crichton of New Zealand agreed and noted that many cities may not have the power to sign declarations without the approval of the state government. Mr. Engelhardt noted that there are hierarchical “nested areas of protection” at the local, regional and state levels. One of the objectives of this Workshop is to consider what can be done at the local level with respect to safeguarding intangible cultural heritage. It is important not to recommend a heavy bureaucracy that it prevents local action. He suggested a practical recommendation to local administrators to invest in cultural mapping, through community exercises. Mr. Huh of KNCU raised the question of which branch should control the inventory of cultural properties? More often than not, the inventory systems reside in the realm of the state governments. Mr. Engelhardt responded that cultural mapping and creation of the inventory should be done from the community level up, with meta-data standards developed by the state government. Mr. Felföldi stressed the point that while cultural mapping must be initiated at the local level, the state is undeniably involved with financial support of such initiatives.

SPAIN

Mr. Luis Pablo MARTINEZ Sanmartin
Inspector of Cultural Heritage
Valencia (Spain)

Mr. Martinez Sanmartin first gave a brief introduction to the city of Valencia (pop. 4,543,304) and the diverse forms of intangible and tangible cultural heritage home to Valencia. As Valencia transitioned from “developing” to “developed” status in the 20th century, economic and technological development began to adversely affect the city’s intangible cultural heritage. Mr. Martinez proposed two useful ways to look at the precarious nature of intangible cultural heritage (ICH): 1) “belief based ICH risks distortion” and 2) “economy based ICH risks extinction.” To illustrate this, Mr. Martinez provided two examples to view the effects of development on cultural heritage. The Mystery Play of Elche (proclaimed a UNESCO Masterpiece of Oral and Intangible Heritage in 2001) is a sacred musical drama depicting the death, assumption and crowning of the Virgin Mary. Changes in the linguistic basis (Spanish replacing Valencian language), disappearance of craftsmanship and increasing commercialization and “touristization,” however, are compelling the distortion of the authenticity of the Mystery Play. As an example of economy based ICH that risks extinction, Mr. Martinez introduced the Water Tribunal of Valencia. The Water Tribunal is composed of representatives of the eight communities of irrigators that manage the Valencian irrigation landscape. The Tribunal holds weekly sessions that resolve conflicts arising from water misuse. As urbanization occurs on a massive scale, traditional irrigation and the Water Tribunal (a legacy of the peasant culture and their practice of sustainable water usage) are threatened with extinction. Special measures are now being taken by the Valencian regional government to preserve the Water Tribunal. In conclusion, Mr. Martinez emphasized that both belief-based and economy-based intangible cultural heritage must be supported by both local communities and public administrators to ensure sustainability.

TURKEY

Mr. Ali IPEK
District Governor
Sivas, (Turkey)

Starting off with an informative background to the country of Turkey, Mr. Ipek introduced participants to Sivas province (pop. 707,645), which is centrally located and an important commercial center in the country's history. Since Sivas was a prominent city with diverse cultural influences, it hosts a variety of historical architecture and cultural heritage to date. Examples of tangible and intangible cultural heritages in Sivas include the Kurnsunlu Turkish bath, important mosques, Turkish weaving, Turkish folk music and traditional festivals such as the Bard Veysel. Mr. Ipek noted that traditional carpet weaving, silver smithing, and wood carving are examples of cultural heritage that are closely linked with local sustainable development in Sivas. As a foundational measure to safeguard the intangible cultural heritage of Sivas, the Sivas Governorship has initiated the compilation of an Inventory of the Cultural Heritage of the province. Mr. Ipek concluded by detailing the local sustainable development strategy of the Sivas Governorship as it coordinates with other institutions in the safeguarding of heritage through the legal protection of historical sites, promotion & transmission of heritage, educational resources and support of festivals and performances.

ESTONIA

Ms. Mare Mätas
Management Board Chairperson of Foundation of Kihnu Cultural Space
Kihnu Island Pänu County, (Estonia)

The presentation of Ms. Mare Mätas first provided a backdrop to the small island of Kihnu, located near the eastern coast of the Baltic Sea and by the western coast of Estonia. Kihnu Island has a population of 550 residents that live in four villages. In 2003, the Kihnu Cultural Space was proclaimed by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. Ms. Mätas went on to describe the Kihnu Cultural Space as a complex permanent cultural phenomena that consists of the communal lifestyle, variety of cultural expressions and the natural environment of the distinct communities of Kihnu and Manija Islands. Kihnu cultural expressions are manifested in the wearing of traditional dress, use of Kihnu dialect, celebration of traditional Kihnu weddings (last one was held in 1994) and yearly festivals. Ms. Mätas briefly summarized the history of the island and its economic mainstays. Kihnu Island has a rich connection with seafaring; roughly 90% of male residents are coast fishermen. With the men at sea, the women of Kihnu Island took responsibility of farming and most inland activities. Tourism is now becoming a new source of revenue for the island. Following the UNESCO proclamation in 2003, the island has developed an action plan to develop educational materials on Kihnu culture for local schools. Finally, Ms. Mätas noted the challenges that the Foundation Kihnu Cultural Space and Kihnu Island face with preserving indigenous Kihnu culture in changing times.

Q & A

Prompted by a question by Mr. Koundiouba, several Workshop participants shared their expectations and preliminary observations on the inter-city network. Many expressed an eagerness to share their experiences with other cities and also learn from other local administrators that share similar challenges. Mr. Engelhardt pointed out that the methodology (belief-based and economy-based ICH) proposed by Mr. Martinez of Spain was helping in ascertaining what action needs to be taken. These suggestions are the types of methodological tools that can be gleaned from the Workshop and the network. Dr. Bak of Korea observed that the vast distribution of country participants that share similar concerns has proved to be an illuminating experience for this Workshop.

CZECH REPUBLIC

Ms. Zdeňka BRANDYSOVA
Director of the Sports and Culture Club in Vlčnov
Vlčnov, (Czech Republic)

As the English interpreter, Mr. Peter Pavelcik spoke on behalf of Ms. Brandysová for her presentation. The town of Vlčnov (pop. 3,000) is located in the Zlin region of the Czech Republic. Vlčnov retains traditional architecture and traditional ways of agriculture that date back to the Middle Ages. Most of the town's inhabitants are employed in service and industry sectors. Ms. Brandysová described the efforts of the Local Authority of Vlčnov in ensuring local sustainable development. Examples include environmental conservation, waste recycling, water treatment, promotion of sustainable tourist activities, and the construction of a Caring Centre for aged and ill patients. The Sports and Culture Club of Vlčnov is involved with the safeguarding of cultural heritage through the organization of festivals, cultural and athletic programs, and the development of educational programs. Vlčnov is home to numerous types of cultural heritage such as traditional architecture, traditional folk costumes, myths, songs, marriage ceremonies and the "Ride of Kings" festival. The Ride of Kings is a colorful festival that is a symbolic rite of passage for youth (aged 18) as they become admitted into the local adult community. Ms. Brandysová explained that the annual festival, which has been preserved in its original form only in Vlčnov, is an important ritual for the community as it is a source of local identity. She ended by mentioning some challenges involved with the holding of the Ride of Kings, such as shortage of organizational staff and the declining birth rate, which reduces the possible number of future bearers of the ritual.

PHILIPPINES

Mr. Glenn Doclosen PRUDENCIANO
Provincial Vice Governor
Ifugao, (Philippines)

Mr. Prudenciano first described Ifugao province, which is located in the northern Philippines at the southeastern portion of the Cordillera mountain ranges. Ifugao province has a population of over 161,600. Mr. Prudenciano introduced participants to the various types of

heritage in the province. The Ifugao rice terraces have been inscribed by UNESCO on the World Heritage List as a Living Cultural Landscape. Other forms of cultural heritage include the Ifugao house, wood carvings, loom weaving, oral expressions, performing arts and social practices. Mr. Prudenciano emphasized that the safeguarding of Ifugao cultural heritage is inextricably linked with the preservation of the Ifugao rice terraces. For every agricultural phase of the year, there is a corresponding ritual or social activity. The Hudhud epic (designated as UNESCO Masterpiece of Oral and Intangible Heritage) is chanted during the harvest season. The preservation of the rice terraces would thus ensure the continuation of the Hudhud ritual chant. The Ifugao Provincial Government has embarked on a ten year master plan to preserve the rice terraces. Taking a holistic approach, the plan aims to consider the bio-physical, socio-cultural and support system components of the rice terraces in relation to future sustainable development. Mr. Prudenciano noted the challenges already encountered in the implementation of the plan with land use conversion, influence of Christianity and subsequent diminishing interest in indigenous traditions, decreasing farm labor force, diminishing biodiversity and limited local government resources. He concluded with a set of recommendations for the successful management of the Rice Terraces Master Plan.

JAMAICA

Mr. Errol C. GREENE
CEO of the Kingston City Centre Improvement Company
Kingston City,
(Jamaica)

Mr. Greene began his presentation with a brief description of Jamaica and its capital city, Kingston (pop. 800,000). Kingston is the cradle of Jamaica and features a rich cultural heritage. In Jamaica, the Ministry of Education, Youth and Culture is the arm of the government entrusted with matters relating to intangible cultural heritage (ICH). First convened by the Ministry's Culture Division in 2002, the Inter-Agency Committee is a consortium of government bodies, culture organizations and related agencies that works to safeguard Jamaica's ICH. Mr. Greene explained that current legislation is now being developed by Jamaica Intellectual Property Organization (JIPO) to protect cultural heritage. An inventory of Jamaica's ICH has been compiled by the Jamaica Cultural Development Commission and the Jamaica Memory Bank. Research on such forms of cultural heritage as the Jonkunno and Music of the Moore Town Maroons (proclaimed a Masterpiece of Oral and Intangible Heritage in 2003) is being undertaken on numerous fronts and the findings are published in various online and print publications. In assessing the difficulties, Mr. Greene commented that a lack of public awareness of Jamaica's ICH, lack of adequate legal framework to prevent exploitation of ICH, and the consequences of "heritage tourism" threaten the sustainable development of Jamaica's cultural heritage. Solutions are being put into practice with the development of cultural policies, legislation and educational materials. Various agencies have submitted recommendations to the government of Jamaica to ratify the 2003 Convention for the Safeguarding of Intangible Cultural Heritage

ITALY

Mr. Marcello Eugenio SCHIAFFINO
Mayor of Levanto
Levanto, (Italy)

Ms. Elena Bardellini spoke on behalf of Mr. Schiaffino as English interpreter. The town of Levanto (pop. 5,659) is a village situated in the Ligurian eastern Riviera, in northwestern Italy. Levanto was traditionally an agricultural town, but since the 20th century, it has gradually evolved into a tourist seaside resort and port city. Mr. Schiaffino noted that in the past decade, the Levanto Town Council has been encouraging a new kind of sustainable development linked with tourism for the city. This has been a sure, but gradual process of setting up the right mechanisms in the city and government, integrating different local realities and establishing a network among institutions, enterprises and local citizens. Mr. Schiaffino explained that local government administrators like himself, aim to answer to the needs of citizens for sustainable and conscious development by enhancing local elements without altering their essence. He mentioned two significant sustainable development projects for the city. Hotel Paese is an integration of the coast with the valley, revival of old traditions and promotion of tourism. Second, Levanto joined the “Citta Slow” network of mayors to promote “good living” sustainable development. Mr. Schiaffino concluded by recommending a set of proposals for implementing this year’s Inter-City Network: 1) member cities should share their “know how” with other cities in the network 2) develop real “sites of intangible culture” for relevant environmental and historical places 3) the network should provide for a plan to help small communities with specific projects, and 4) member cities should adhere to certain models, undertake effective actions and strategies in allocating necessary local resources.

UZBEKISTAN

Mr. Sayidafzal MALLAKHANOV
Senior Expert, National Commission of the Republic of Uzbekistan for UNESCO
Boysun, (Uzbekistan)

The presentation of Mr. Mallakhanov began with an informative historical overview of the Boysun district of Uzbekistan. The Boysun district is a mountainous area in the southern part of Uzbekistan and has a population of 86,000 people. Since the 2001 UNESCO Proclamation of Boysun Cultural Space as the Masterpiece of Oral and Intangible Heritage of Humanity, there have been a number of measures taken to safeguard the cultural heritage of Boysun, such as the Boysun Bahori (Open Folklore Festival). Mr. Mallakhanov spoke next of the creation of the Boysun scientific expedition in 2003. This was funded within the framework of the UNESCO/Japanese Fund-in-Trust project for the preservation of Boysun’s cultural heritage. The first stage of the project (2003-2004) was concentrated on field recording, creation of an inventory and a digital archive as well as development of craftsmanship training programs. Mr. Mallakhanov then described the Ten Year Master Plan for the safeguarding and development of the Cultural Space of Boysun. The Plan consists of the following actions: ensuring the legal protection of Boysun District as a cultural space, creation of a tourist & information center in Boysun, transmission of folklore through educational and training programs and creation of educational materials. Although Boysun District has mostly conserved its traditional agricultural lifestyle, the integration of modern infrastructure and

industrial centers will create new challenges for the sustainable development and protection of cultural heritage. Mr. Mallakhanov closed off by discussing the social and economic background of Boysun and by showing a video clip of a traditional Boysun folk performance.

BRAZIL

Ms. Luciana Barbosa De Oliveira Santos
Mayor of Olinda
Olinda, (Brazil)

Ms. Soyung Jeon spoke on behalf of Ms. Santos for her presentation. Olinda (pop. 368,643) is located in the State of Pernambuco in northeastern Brazil. It is one of the oldest cities in Brazil and celebrated the 470th anniversary of its founding this past March. Olinda was proclaimed a World Heritage Site by UNESCO in 1982. Ms. Santos proceeded to describe many of the difficulties the city encounters with a huge disparity between the rich and poor and lack of a self-development model. She noted that Brazil has a heterogeneous population of indigenous tribes, Portuguese and Africans. The city of Olinda recognizes this multicultural identity and has developed the following guidelines with respect to development: 1) economic development with social inclusion, 2) ensuring the well-being of the city and its people, 3) establishing a basic sanitation-sewerage system and 4) encourage active public participation in welfare of the city and budgetary matters. She also informed participants of sustainable development projects currently on course in Olinda: 1) Partnership with the Pro-Metropole and World Bank to guarantee 60% sanitation in the city within 5 years, 2) proposing national legislation to support development of Olinda and 3) creating a partnership with other cities and institutions to create a special zone for cultural tourism in Olinda and Recife (nearby city). Ms. Santos then described the various types of intangible cultural heritage (ICH) found in Olinda, which take on various secular, religious and popular forms. Catholic-Gregorian traditions, African dance, carnivals and rural work songs on sugar cane plantations are just some of the many rich forms of ICH. Legislation in Brazil was previously focused on protecting tangible heritage (crafts, local products), and it is currently being proposed to have national legislation also ensure the preservation of Brazil's intangible cultural heritage.

Q & A

Mr. Engelhardt started off the discussion with a suggestion to develop in-school apprentice programs for traditional occupations. As in the case of Italy, traditional occupations are dying out because students are geared towards learning IT and modern skills in the schools. By only teaching students the tools to cope in the modern sector, we are faced with losing the valuable "know-how" that comes with traditional occupations. Mr. Regenvanu followed up on this point and commented that those people who live traditional lifestyles often have problems accessing some of the services provided by the government. There needs to be a policy change where people can pay the fees in kind (i.e. exchanging crafts) for such services. If this does not occur, people living in traditional lifestyles will be forced to leave traditional ways in order to find viable economic options, thus resulting in a break down of areas of traditional knowledge.

As moderator, Dr. Sheen posed the question of whether programs on intangible cultural heritage (in particular, music) are integrated in local high schools. Mr. Mallakhanov of

Uzbekistan responded that both primary and secondary levels of education feature units on traditional Uzbek culture and folk music. Dr. Felföldi noted that there are no programs of folk music at the collegiate level, although semester sessions on folk music are requirements at music conservatories.

INDONESIA

Mr. H.M. Syukri FADHOLI, SH
Vice Mayor of Yogyakarta City
Yogyakarta, (Indonesia)

Mr. Fadholi first provided a general overview of the ancient city Yogyakarta, Indonesia. Established in 1755, the city (pop. 510,914) is located between the Winongo and Code rivers in central Java. At the present time, Yogyakarta is developing the infrastructure and facilities to attract tourists to the city of history and culture. Mr. Fadholi next spoke of the various tangible and intangible cultural properties in Yogyakarta. Many forms of intangible cultural heritage are intimately related with the life cycle and nature; these forms are manifested in the existence of various traditional ceremonies. Examples include the wayang kulit (leather puppet show), wayang wong (traditional Javanese ballet), gamelan music and bathing ceremony for the bride. Mr. Fadholi spoke of the challenges that face the city as it searches to preserve the integrity of cultural heritage while minimizing negative effects resulting from the penetration of various development activities. In addition to organizing cultural festivals, performances and workshops, the Government of Yogyakarta also collaborates with other relevant institutions in an effort to safeguard traditional Javanese culture. He concluded by asserting that a three-pronged effort on the part of legislators, experts and the public is required to safeguard cultural heritage while developing economic needs and interests for cities.

CAMBODIA

Mr. Dory TY
Deputy Director, Urban Planning Bureau
Phnom Penh, (Cambodia)

Mr. Ty first expressed deep gratitude towards the city of Gangneung for the establishment of the living treasures system in Cambodia. He then began with an introduction to the capital city of Phnom Penh. Founded in 1434, the city is located at the intersection of four major rivers - the Mekong Leur, Mekong Krom, Tonle Sap and Tonle Bassac. Mr. Ty then addressed the difficulties in safeguarding intangible cultural heritage in Cambodia. During the genocidal regime of the Khmer Rouge, all cultural activities were banned and it is estimated that 90% of the bearers of intangible heritage were killed. As a result, the transmission of knowledge and skills from one generation of artists to the next declined greatly. A second challenge facing Cambodia is the declining interest in traditional culture. In the period that immediately ensued after the fall of the Khmer Rouge regime, interest in cultural activities took a back seat to survival. In recent decades, the introduction of new IT technology and foreign influences have also caused the younger generation to be less interested in their own traditional culture. Despite these challenges, however, the government of Cambodia is taking

active measures to preserve its culture. Mr. Ty described the preparation of an inventory of Cambodian Intangible Cultural Heritage, creation of a research committee, establishment of an awareness campaign at schools and special training courses for transmission of skills. With support from the city of Gangneung, the Cambodian government is seeking to locate all traditional dancers, musicians and handicraft producers for the living human treasures system and for ensuring transmission of skills to the next generation. In conclusion, Mr. Ty noted further proposed action and some constraints regarding the safeguarding of cultural heritage in Cambodia.

EGYPT

Mr. Mohammed Ateya Ibrahim EL-FAYOUMI
President of Local People's Assembly of Qalyubiya Governorate
Qalyubiya, (Egypt)

The presentation of Mr. El-Fayoumi began with a brief historical overview of the Governorate of Qalyubiya. With a population of 4 million people, Qalyubiya is located on the eastern region of the Nile River. Mr. El-Fayoumi spoke of the rich cultural heritage of Qalyubiya, which is manifested in folk music, traditional dances and handicrafts. The Qalyubiya Governorate organizes folk art competitions, folk festivals and handicraft fairs to promote the safeguarding of cultural heritage. Mr. El-Fayoumi then described the local sustainable development strategy for the rural and urban areas in Qalyubiya. The local development plan includes: 1) developing infrastructure (water, roads, electricity, sewage systems), 2) developing educational and social outreach programs, and 3) spurring economic development through the provision of small loans for viable projects. The strategy is contingent upon the active cooperation between local committees, the Governorate, NGOs and the citizens. Short-term objectives of the plan center on economic, environmental, human and institutional development, while long-term goals are aimed at improving the quality of life and integrating the participation of the citizens in sustainable development. Lastly, Mr. El-Fayoumi mentioned that the extremely rich cultural heritage of Egypt, which has been formed as a result of many intercultural exchanges, must be documented and preserved through efforts at the local and state levels.

Q & A

Mr. Engelhardt noted that several incentives at the local level can help to support intangible cultural heritage. Ticket subsidies for performances, tax incentives for local restaurants, and scholarships for students to learn about ICH can all contribute to preserving local heritage.

Dr. Maliangkay commented that in Korea, the national educational system has placed a top priority on Confucian, upper class culture. As a result, students are less able to associate with folk culture and folk activities. He noted that it would be advantageous for primary level education to introduce aspects of folk heritage from the local and neighboring areas.

Mr. Engelhardt responded that in most situations, it is difficult to alter a national educational system. This requires a concerted effort and long-term strategy. There is a way, however, to integrate local elements by bringing in the creators in the community directly into the classroom (as assistant teachers or performers) or establishing a Saturday program (instructive field excursions for students). This can be initiated and accomplished at the local level.

Session
June 11, 2005

Third Session “Creation of Inter-City Cooperation Network”

The third session was moderated by Dr. Laszlo Felföldi of the Hungarian Academy of the Sciences and featured by a presentation by Dr. Felföldi himself, followed by a discussion and adoption of the “Charter of the Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage,” moderated by Dr. Sangmee Bak of the Hankuk University of Foreign Studies.

The European Folklore Institute

Dr. Laszlo Felföldi
Scientific Vice-director, Institute for Musicology
Hungarian Academy of Sciences
(Hungary)

Dr. Felföldi began by discussing the background of the European Folklore Institute, the regional center for safeguarding intangible cultural heritage in Europe. The Hungarian National Committee for UNESCO first proposed the idea for the establishment of the institute in 1986, and with the financial support of UNESCO, the EFI was founded in 1996. Dr. Felföldi described the activities and objectives of the Institute: 1) to build a network of institutions that participate in safeguarding folklore, 2) advise partner professional organizations with tasks relating to research and education, 3) organizing training and workshops 4) preparing publications and disseminating UNESCO documents, 5) compiling suggestions for the government regarding safeguarding ICH and 6) organize easy access to other database systems of participating institutions. He further mentioned that the EFI hosted an international conference for experts on folklore and culture. The conference raised key questions about authenticity and how it factors into issues of preservation. Another conference hosted by the EFI centered on the minority cultures in Europe. Dr. Felföldi reported that after the 2004 Gangneung Round Table of Mayors, the EFI began to build up their network with local mayors in Europe. The EFI is actively advising local government administrators to identify and value local cultural heritage as they plan for the development of their respective communities. In conjunction with the anniversary of Béla Bartók and Zoltán Kodály’s (Hungarian composers) birthdays, the EFI has uploaded their entire folk music collection on the internet for all local villages to appreciate. Dr. Felföldi also spoke of the EFI’s proposal of a World Folklore and Traditional Culture Day, through the framework of UNESCO. He concluded his presentation with the showing of two brief films (a dramatic play depicting the birth of Jesus Christ and the Flowers of Kalocsa) submitted to UNESCO for nomination to the Memory of the World Programme and Masterpiece for Oral and Intangible Cultural Heritage.

Discussion of the “Charter of the Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage”

Ms(Dr.) Sangmee Bak, moderator
Hankuk University of Foreign Studies
(Republic of Korea)

Dr. Bak moderated the discussion on the Charter and introduced the members of the Charter drafting committee: Mr. Engelhardt of UNESCO, Mr. Huh of KNCU, Mr. Kounidouba of Gangneung (and France), Dr. Felföldi of Hungary, Mr. Regevanu of Vanuatu, Dr. Sheen of Korea, Mr. Kwibae Kim of KNCU and Dr. Bak of Korea. She noted that the committee made all efforts to incorporate the participant’s comments into the draft of the charter. Before reading the Charter, she asked that all issues with content be raised by participants in this session. Many participants asked for clarification on specific points and some offered suggestions for amendment to the Charter. Amendments to the draft that were approved by the participants include an addition to Article 2 regarding the terms of membership for the Inter-City Network and a revision to Annex II on Cultural Mapping that integrates suggestions put forth by Mr. Martinez of Spain. Dr. Felföldi then took the floor and asked all participants to express their approval of the Charter and their approval of handing the mandate to the city of Gangneung and the KNCU to build up and enhance the organization of the Inter-City Network. A warm round of applause by the participants signaled the successful adoption of the “Charter of the Inter-City Cooperation Network for Safeguarding the Intangible Cultural Heritage.”

Closure of the Workshop

With Mr. Koundiouba presiding as moderator, participants reconvened for the closing ceremony of the Workshop. Many participants took this opportunity to extend their gratitude towards Gangneung City, the mayor of Gangneung and the KNCU for hosting a successful Workshop. Many expressed that they gained important knowledge from the Workshop and the informative discussion sessions. On behalf of the participants, Mr. El-Fayoumi delivered closing remarks that thanked the Korean organizers and expressed optimism for the future development of the Inter-City Network. Mayor Shim then delivered the final address, thanking all participants for their hard work and patience throughout the Workshop. He concluded by extending special thanks to the Charter Drafting Committee that worked long hours the previous night to prepare the Charter.

III. Opening/Closing ceremony

1. Opening address by Mr Kiseob Shim, Mayor of Gangneung City --
2. Opening address by Mr(Dr.) Samuel Lee, Secretary-General, Korean National Commission for UNESCO
3. Welcoming address by Mr. Jongah Choi, Chairman of Gangneung City Council
4. Farewell address by Mr Kiseob Shim, Mayor of Gangneung City
5. Farewell address on behalf of all participants by Mr Mohammed Attia Ibrahim El Fayoumi, President, Local Popular Council of Qalyubiya Governorate (Egypt)

Opening/Closing ceremony

1. Opening address

Mr Kiseob Shim
Mayor of Gangneung City
(Republic of Korea)

- Common Values to be Jointly Pursued by Mankind -

Distinguished officials of local governments from around the world!
Distinguished experts and guests from Korea and abroad!

It is a great pleasure to greet all of you here!

I find it is extremely meaningful that this International Workshop is being held here in Gangneung, the city with a thousand-year-old culture, under the theme of "Sustainable Development, Safeguarding the Intangible Cultural Heritage, and Promoting Inter-City Network". I would like to express my sincere appreciation to all of you who have come to our city for this Workshop.

As the "metropolis of the Korean cultural tradition", the city of Gangneung inscribed the brilliant traditional culture of Korea on the world map during the International Round Table of Mayors held last year.

Surrounded by the atmosphere of the 2004 Gangneung International Folklore Festival, the forum extensively discussed a host of topical and important issues on maintenance of cultural diversity, the safeguarding of the intangible cultural heritage, and sustainable local development. In the unanimously adopted "Gangneung Declaration", "Gangneung Declaration", the participants announced "their initiative of launching a world-wide movement of Mayors and other local government leaders for the safeguarding of the intangible cultural heritage as a vital component of sustainable development".

This was a defining moment for rediscovering the value of the intangible cultural heritage found all around the world.

In particular, I am confident that this International Workshop will become the venue for materializing the Gangneung Declaration through a series of endeavors, rediscovering the value of intangible cultural heritage on the local government level, pursuing regional development, and encouraging the promotion of intangible cultural heritage through international cooperation.

Distinguished leaders of local governments, scholars from Korea and abroad, and ladies and gentlemen!

The essence of culture lies in diversity and creativity.

We must overcome the narrow-minded thinking that focuses on our own culture in order to

further respect for the uniqueness and originality of the culture of others as well as to promote the development of new culture of high standards with widespread participation. The creation of new culture through coexistence and cultural exchanges is the common value that needs to be pursued by the mankind in the 21st century. The vision of this Workshop is to bring down barriers among cultures to promote harmony, as well as to pursue the beautiful aspect of genuine globalization.

We now stand at the threshold of achieving harmony of mankind that pursues the creation of a beautiful world where all mankind intermingles under a regime of cultural diversity. I believe that this Workshop marks a significant step toward achieving such goals. At this Workshop that will be run for the next four days, I hope that a new vision will be presented to overcome cultural crises of the past, to contribute to the overall prosperity of mankind and pursue cooperative efforts toward cultural co-existence.

Once again, I would like to express my gratitude to those participating in the international conference, and I hope that you will take advantage of this wonderful opportunity to experience the memorable attractions of Gangneung, the thousand-year-old city of culture.

Thank you very much for your kind attention.

2. Opening address

Mr Samuel Lee, Secretary-General,
Korean National Commission for UNESCO
(Republic of Korea)

Mr. Kiseob Shim, Mayor of Gangneung City,
Mr. Jongah Choi, Chairman of the Gangneung City Council,
Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific,
Prof. Dawnhee Yim of Dongguk University,
Honorable Participants and Scholars,
Ladies and Gentlemen,

It is my particular privilege to be here with you this morning to deliver the opening speech on the occasion of the International Workshop of Local Government Administrators “Sustainable Development, Safeguarding the Intangible Cultural Heritage, and Promoting Inter-City Network.” On behalf of the Korean National Commission for UNESCO, I warmly welcome all of the participants from home and abroad to this workshop.

First of all, I take this opportunity to remind you that this workshop has been prepared in accordance with the recommendations adopted at the International Roundtable of Mayors on the Safeguarding of the Intangible Cultural Heritage held here in Gangneung in 2004. I believe that the 2004 Roundtable held in Gangneung was the first organized occasion of its kind - where city mayors from around the world gathered to discuss the significant issues centering on intangible cultural heritage.

As the title of this workshop indicates, intangible cultural heritage has become an important policy theme among policy-makers, administrators and experts, especially in the era of globalization. Taking into account the significant value of intangible cultural heritage in the preservation and promotion of cultural diversity, particular efforts are urgently needed not only to develop local systems of preservation but also to promote its potential in sustainable development. In line with this, I am particularly happy to see that some discussions on this topic have rendered a wealth of various theoretical and practical approaches to safeguarding intangible cultural heritage.

In the definition provided by the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage adopted in 2003, “*intangible cultural heritage*” refers to “the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” In short, intangible cultural heritage has been regarded as a mainspring of cultural diversity and a guarantee of sustainable development.

Ladies and Gentlemen,

In accordance with this perspective, the Korean National Commission for UNESCO has been actively supporting and participating in initiatives set forth by the international community in this area. I am proud to say that the cooperation between UNESCO and the Republic of Korea regarding intangible cultural heritage has steadily strengthened over the last ten years. And I am very pleased to report that last May, UNESCO and KNCU, with the financial support of Gangneung city, established a Fund-in-Trust for safeguarding intangible cultural heritage. This fund will contribute to the establishment of living human treasure systems in Fiji and Cambodia. Now, I would like to take this opportunity to convey my appreciation for Gangneung City's contribution.

Ladies and gentlemen,

Although it is true that our objectives have been to preserve and protect intangible cultural heritage because of its fragile and precarious nature, this objective should be extended to enjoying and utilizing intangible cultural heritage as well. We should pay attention to the more extensive concept of sustainable development, which allows for more systematic development and is concerned with all aspects of the local environment, and not just the piece of cultural heritage itself.

In this sense, it is imperative to develop local and national policies that guarantee the value of intangible heritage in the context of sustainable development. That is why the main theme of this workshop has been designated as the "Safeguarding Intangible Cultural Heritage and Sustainable Development." It is paramount that local administrators and citizens make collaborative efforts for the preservation of our cultural heritage in terms of sustainable development. I have no doubt that our experiences and discussions at this workshop will contribute significantly to the development of preservation techniques in your own intangible heritage systems.

Finally, I sincerely hope that all the participants use this opportunity not only to exchange ideas and professional experiences, but also to find practical ways of networking with other participant cities in a cooperative effort to safeguard intangible heritage and work together towards sustainable development.

In concluding my speech, I would like to thank the staff of Gangneung City and particularly, Mr. Dmitri Koundiuba for preparing this meeting.

Thank you very much.

3. Welcoming address

Mr Jongah Choi,
Chairman of Gangneung City Council
(Republic of Korea)

Building an International Cooperation Network
- A New Cultural Vision for Mankind -

Honorable mayors and governors of local governments from Korea and abroad!
Distinguished guests and ladies and gentlemen!

I find it extremely meaningful that this international workshop is being held under the theme of "Sustainable Development, Safeguarding the Intangible Cultural Heritage, and Promoting Inter-City Network" here in Gangneung, where "Gangneung Danoje Festival" is successfully staged. For a thousand years, the Gangneung Danoje Festival has given the people not only entertainment, but also artistic excellence. I would like to extend my warmest welcome to all of you present here today.

First of all, I wish to express my sincere gratitude to Mayor Kiseob Shim who has organized this meaningful event, to Secretary-General Samuel Lee of the Korean National Commission for UNESCO, who has exerted tireless efforts and devotion in co-hosting it, and to other officials who helped make these events possible.

I would also like to thank the distinguished scholars from Korea and overseas who will be making presentations and participating in discussions today.

Honorable scholars from Korea and abroad!

Culture is the mirror that reflects the past, present and future of a nation in a continuum.

In contemporary society, culture is the common heritage of all mankind, and a valuable resource that enriches the lives of individuals and groups. At the same time, culture is the privilege offered to us and to future generations by our ancestors.

Today, many nations around the world are devoted to studying and systematically documenting specific, localized cultural elements such as knowledge, religion, tradition and art. In particular, it has become the mission, not only of individual regions, but of the world, to foster unique cultures that are currently on the verge of extinction, and to transmit and develop them for future generations.

As such, examples of intangible cultural heritage around the globe, including the Gangneung Danoje festival, are precious assets that must be cared for and preserved by all of the 6 billion people of the world.

In this regard, today's Workshop, will strive to transcend national boundaries and seek to establish an international cooperative network and a new cultural vision for mankind.

Thanks to policies formulated among local governments to facilitate cultural exchanges, we hope that these regions will develop and prosper in line with cultural meccas around the globe, and they will become cultural beacons, lighting a path for the future of mankind.

Once again, I would like to extend my warm welcome to all of you who have come to Gangneung and I hope that you have a memorable stay in our city, experiencing our world of diverse culture and art, including Gangneung Danoje Festival.

Thank you very much.

4. Farewell address

Mr Kiseob Shim,
Mayor of Gangneung City
(Republic of Korea)

Distinguished Local Government Administrators from around the world,
Distinguished Experts from Korea and abroad

As I could see myself, all of you worked hard and enthusiastically to make our International Workshop successful and efficient from all points of view. This four-day meeting devoted to the extremely topical theme “Sustainable Development, Safeguarding the Intangible Cultural Heritage and Promoting Inter-City Network” is approaching its end. And I would like to express my sincere thanks to all of you either in the capacity of local government administrators or of experts on behalf of Gangneung City Government for your productive participation in this workshop.

The most spectacular result, which we have achieved, is “Charter of the Inter-City Network for Safeguarding the Intangible Cultural Heritage” unanimously adopted as a culmination of theoretical and practical presentations, debates and exchanges of views. This promising and far-reaching document signifies a practical follow-up to the “Gangneung Declaration” endorsed here last year at the International Round Table of Mayors. I am convinced that the Charter and all the cumulative results of the Workshop will become a turning point in worldwide linking of values of local intangible cultural heritage and demands of local sustainable development, the safeguarding of traditional cultures and development of international cooperation. The existing racial, national, religious and language differences, and our meeting has strongly testified this, cannot be a barrier between us local government administrators and experts if we are united by the same noble ideals and aspirations. What unites us is mutually-shared cultural diversity, power of human reasoning, and warmth of our hearts.

It is almost 60 years ago when UNESCO was born. I particularly like its founding phrases that “keeping peace should originate in human minds.” If in terms of this international organization these words mean to combat against any new wars, our Workshop could be seen as a tool to combat the cultural crisis which exists in the East and West. To a greater extent this crisis is caused by negative impacts of globalization, commercialization, standardization and other contemporary phenomena.

Let me again thank all of you for your strong devotion to and interest in local and global intangible cultural heritages, where there is no place for any forms of narrow-minded nationalism and where the values of human creativity and all cultures are paramount. My special thanks are addressed to Mr Richard Engelhardt, Mr Ralph Regenvanu, Mr Laszlo Felfoldi, and Mr Dmitri Koundiوبا for their contributions to the present and future plans of the inter-city network. Also I am very thankful to Prof. Sangmee Bak, Prof. Daecheol Sheen, Prof. Inhwa Chung, and Mr Kwon Huh (Korean UNESCO Commission).

I was informed by my colleagues that there was a debate on various aspects and future projects of the inter-city cooperation network, including such as human exchanges, research and sharing of information. I am fully agree with the proposals on databases and cultural mapping and I shall look myself to make them true.

We are going to publish a book which will contain the submitted city reports, oral presentations and debates. This book will be distributed among you the Workshop's participants and all interested partners in the whole world.

Saying "goodbye" to you and wishing you good flights to your countries, I promise you that we shall meet each other in the nearest future. Thanks to your Gangneung City has become better and wider known in your countries and worldwide. That is why I ask you to support our City like you did during this Workshop.

Thank you very much.

5. Farewell address on behalf of all participants

Mr Mohammed Attia Ibrahim El Fayoumi,
President, Local Popular Council
of Qalyubiya Governorate
(Egypt)

First of all, I would like to express my heartfelt thanks to Gangneung City and the Korean National Commission for UNESCO for the holding of this International Workshop of Local Government Administrators and their exceptional hospitality.

My particular thanks go to Mr Kiseob Shim, Mayor of Gangneung City, and to his “golden staff members” who have done their utmost for the success of our deliberations and for the organisation of our splendid rest.

Among its numerous achievements the present meeting has engendered a genuine brotherhood based on intercultural dialogue and mutual appreciation of various traditional cultures. This brotherhood will contribute to noble causes of peace and welfare of our nations and cities as a result of sharing valuable experience, ideas and information through the “inter-city network” which has just been created and whose members are the local governments as represented by all of us.

This inter-city network, I am prompted to say, will empower us to face the present and future challenges of globalization, commercialization, urbanization and migration, which affect our everyday life and our local intangible cultural heritages.

This network will enable us to share in solving the problem of differences between the cultural and developmental policies pursued by its member countries/cities. Among practical tools for this are the mutual participation in festivals and cultural events of other cities and an exchange of experience between the network’s members which will help our peoples and governments to learn from each other and acquire new methods for sustainable development of their local cultural resources. Consequently the local governments - members of the inter-city network - are encouraged to develop their own visions and ideas on how to safeguard their local traditional cultures in a global context.

The creation of the inter-city network will promote the sharing of knowledge, ideas, historical outlooks and world view that our local heritages contain and transmit from generation to generation.

Also the interrelated aspects of culture and tourism will be better dwelt with and this will have its beneficial effect on our local economies. As we know, cultural resources are extremely valuable as economic and socio-political capital and are therefore indispensable to transform our contemporary world into a

trans-national cultural community in which each local intangible cultural heritage plays its unique and prominent role.

All in all the inter-city network represents one of the most efficient mechanisms in constructing the world community of diverse cultures, local intangible cultural heritages and in adequate meeting the challenges of globalisation with its positive and negative implications.

At the conclusion of my address, I reiterate my thanks to the hosts of this International Workshop and cherish my hopes that we, its participants, will meet each other soon united by the same ideals and aspirations toward better world and strengthened fraternity among us.

IV. Keynote Speech

Keynote Speech

Safeguarding Intangible Heritage : Cultural Industries and the Cultural Diversity Lens

Mr(Dr.) Richard Engelhardt²⁾

Highlights of the Gangneung Declaration

The Gangneung Declaration, which came out of the 2004 International Round Table of Mayors on the Safeguarding of the Intangible Heritage, emphasized the importance of maintaining the world's cultural diversity and the need to promote intercultural dialogue so as to ensure cordial relations and cultural enrichment. The declaration also highlighted the importance of pursuing sustainable development that builds on and enhances the strengths of intangible cultural heritage.

This paper will introduce and describe two tools created by UNESCO which can assist Mayors and government agencies in designing and implementing activities which will build on and enhance intangible cultural heritage, in the context of the pursuit of sustainable development.

Convention for the Safeguarding of the Intangible Cultural Heritage

One of the recommendations of the Gangneung Declaration was that UNESCO should continue to assist Member States in the safeguarding of their intangible cultural heritage, with activities based on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

The Convention calls attention to the crucial importance of community participation in projects and activities relating to safeguarding and reinvigorating intangible cultural heritage, as stated in Article 15:

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

This emphasis on participation of communities, groups and individuals is a reflection of the awareness that heritage must not be preserved for its own sake, but for the benefit of the people that actively create and recreate the living cultural heritage. It is therefore vital that those people are informed, aware and have the capacity to actively participate in decision-making and activities relating to their heritage. This requirement is outlined in Article 14 of the Convention:

²⁾ UNESCO Regional Advisor for Culture in Asia and the Pacific, UNESCO Bangkok office, Thailand

Each State Party shall endeavour, by all appropriate means, to:

(a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:

- (i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;*
- (ii) specific educational and training programmes within the communities and groups concerned;*
- (iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and*
- (iv) non-formal means of transmitting knowledge;*

(b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;

(c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Interdependence between Tangible and Intangible Heritage

Heritage is of course expressed both in tangible and intangible forms. These are two sides of the same coin and, as the Convention recognizes, are deeply interdependent. Without tangible heritage, intangible aspects of heritage have little chance of being sustained, and vice versa. It is vital to recognize, therefore, that efforts to safeguard intangible heritage must involve consideration of the tangible heritage with which social practices, craftsmanship, rituals and other intangible cultural heritage are associated.

The UNESCO *Cultural Survival and Revival in the Buddhist Sangha* project³⁾ is an example of a programme of safeguarding activities which addresses both tangible and intangible elements of culture concurrently. This programme began in Lao PDR and has since spread to other Buddhist countries in the region. It illustrates that when undertaking activities to safeguard intangible cultural heritage, such as traditional artistic techniques and cultural practices, one must also safeguard tangible aspects of heritage, in this case temples which are at the centre of traditional culture and art. Conversely, when safeguarding the temples, one must safeguard the artistic crafts associated with creating and maintaining those temples and the cultural meaning those temples have in society. As this example shows, while tangible and intangible heritage require different safeguarding activities, these activities need to be mutually supportive, and consistent policies must be developed.

³⁾ Further information about the *Cultural Survival and Revival in the Buddhist Sangha* project can be found on the UNESCO Bangkok website: www.unescobkk.org/culture/monksproject.

Strategies for Safeguarding Intangible Heritage

In the search for activities and means to safeguard intangible heritage and build upon heritage resources as a strategy for sustainable development, governments often look at developing their tourism industries. One often hears that tourism is both “environmentally clean” and “culturally benign”, with the potential to foster understanding among peoples of different cultures and enable the sustainable development of rural regions which have rich cultural resources but unskilled labour forces.

But what is the reality? Experience throughout Asia and the Pacific, as well as elsewhere in the world, has shown that efforts to exploit cultural heritage resources through the development of tourism are often highly damaging to those heritage resources. It is questionable whether an unskilled, uneducated labour force can really be employed in the tourist industry, and there are doubts that the benefits and profits generated by tourism have offset the damage that tourism causes. It appears that as the number of tourists increases there is an associated growing negative impact on local environments and on tangible and intangible cultural heritage. Also, claims espousing international tourism as a vital force for global peace and understanding are exaggerated. Indeed, there is little evidence that tourism is drawing the world closer together. The truth is that a host of conflicts have developed around tourism.

A major area of conflict is between the often persuasive and economically powerful operators of the tourism industry and the local communities. Local inhabitants’ traditional ways of life are threatened by tourism development that is driven by these external forces and these inhabitants can easily become side-lined as the benefits and profits tourism development flow to external investors. Indeed, the rapid and unregulated growth of tourism has been responsible for serious social dislocations including ruthless land expropriation from ethnic minorities and erosion of their traditional ways of life, languages and arts.

Writing in an issue of UNESCO Courier⁴⁾, Mike Robinson, Director of the Centre for Travel and Tourism at the University of Northumbria in the UK, reported on the Toraja people of Sulawesi, Indonesia, where not all was going well with tourism. In fact, resentment became so great over the way in which sacred funeral ceremonies were being adapted to meet tourists’ needs that in the late 1980s, a number of Toraja communities simply refused to accept tourists.

In the rush to provide expanded facilities for the rapid increase of mass-marketed tourism, the authenticity and integrity of indigenous traditional culture are all too frequently sacrificed. Typical tourism promotional activities take the form in which complex cultural heritage is simplified, homogenized, packaged and in the end, trivialized for the quick and easy

⁴⁾ Robinson, Mike, “*Is cultural tourism on the right track?*” UNESCO COURIER, July/August 1999, Paris, pp. 22-23.

consumption of the tourist. Ironically, it is precisely the *authentic* traditional culture and customs that tourists, both domestic and foreign, expect to experience when they visit a heritage site. But instead of getting rich and authentic cultural insights and experiences, tourists get *staged* authenticity; instead of getting culture, they get kitsch.

Tourism can turn local cultures into commodities, that is, consumer items much like any other. Religious rituals, ethnic rites and festivals continue to be reduced and sanitized to conform with tourist expectations and schedules, resulting in what Robinson calls “reconstructed ethnicity.”

When, for example, festivals are preserved for tourists, without retaining their meaning and the value to the people who practice them, these festivals become false. Similarly, when national dress and rituals are retained simply for display, they lose their significance and are no longer worth preserving. It is therefore important to safeguard the relevance and value of intangible cultural heritage as well as its manifestation (festival, rituals, etc). It is important to remember that *what is not authentic is not sustainable*.

The cultural heritage sites of Asia and the Pacific may be exotic and seductive attractions for both foreign and domestic tourists, but there are limits. Unless these limits are respected and these sites are managed carefully, the monuments will quickly deteriorate and the cultural heritage of the communities that reside there will be lost. The loss of this tangible and intangible heritage will mean not only the demise of some of the most sacred and spectacular places and cultures on earth, it will also mean the end of the tourist industry based on these cultural and natural resources. Obviously, ignoring the limits and proceeding without careful management plans will not lead to sustainable development.

Preserving the Authenticity and Meaning of Intangible Heritage

Given the potential dangers outlined above, when implementing activities designed to safeguard intangible heritage, it is important to be wary of falsifying or damaging that heritage.

As discussed above, active collaboration with local communities must be at the centre of any efforts to safeguard intangible heritage and promote sustainable development. In the case of tourism, community participation in the planning and implementation of a tourist development plan is essential. This will serve to mitigate the negative social aspects which tourism might bring and ensure that the benefits of tourism development flow to the residents. Community involvement in the planning of social activities focused on cultural monuments can also enrich the cultural calendar with fairs, festivals and theatrical performance for the enjoyment and education of both tourists and local residents, and serve as a means of raising appreciation for those intangible aspects of cultural heritage.

To date the extent of collaboration remains narrow and almost a token afterthought. In addition, standard models of tourism development in most of the region remain volume-oriented and driven by macro-economic considerations, and by a private sector where the competition of the marketplace encourages the indiscriminate pursuit of mass tourism with

little regard for culture, ecology and social values.

Fortunately, there are examples where tourism development activities are being conducted in such a way that indigenous peoples are beginning to move from being the providers of cultural experiences for tourists, to having an ownership and management role in tourism. Also, recently many have begun to discover that carefully planned, managed and controlled tourism which services and enhances heritage preservation is an attractive alternative which can be economically profitable and sustainable in the long-term.

Useful Tools in Safeguarding Intangible Heritage

Given the importance of engaging communities, increasing their capacity and participation, and ensuring that intangible heritage remains relevant and authentic, what approaches should mayors take in developing strategies and action plans?

UNESCO has developed two tools, the Jodhpur Initiatives and the Cultural Diversity Programming Lens, that can be of assistance.

Jodhpur Initiatives

The Jodhpur Initiatives consist of a set of technical assistance activities designed to support the development of cultural industries. Cultural industries can be defined as those industries which produce tangible or intangible artistic creative outputs, and which have the potential for wealth creation and income generation through the exploitation of cultural assets and the production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.

By supporting cultural industries businesses that depend on, and also recreate, tangible and intangible heritage governments recognize the value of the heritage resources these businesses depend on and ensure that these resources continue to have meaning in peoples lives. The support of cultural industries is therefore a concrete and significant means of contributing to the safeguarding of intangible heritage.

At the same time, because of the fact that cultural industries incorporate not only cultural, but social and economic factors, support of these industries is a practical strategy as these industries have significant potential to contribute to socioeconomic development and poverty alleviation. Support for cultural industries can therefore be considered an investment in development.

Cultural industries have traits that make them particularly suitable for development strategies directed towards poverty reduction. Not only do these industries provide a means by which governments can target hitherto unresponsive sectors of the economy, the cultural industries cut across many sectors and policy-making areas, so can be supported via many ministries and departments.

Cultural industries have grown rapidly in recent years, from ubiquitous local enterprises based on crafts and design to global mass-market industries in publishing, music and film, with a vast array of products and services being generated. However, the world map of cultural industries shows an alarming, widening gap between industrialized and developing countries. Cultural industries have become one of the fastest growing economic sectors in industrialized countries such as the United States and the United Kingdom. But while the more developed economies of the Asia-Pacific region are beginning to experience a comparable trend in the growth of the creative sector, the same advancement has not occurred in the less developed countries of the region. In these countries the right conditions still need to be created in order for the cultural industries to reach their potential. With its vast wealth of cultural resources, both tangible and intangible, the Asia-Pacific region is strongly poised to mobilize its creative and human capital to tackle the challenge of poverty reduction and equitable socio-economic development.

Creating Conducive Conditions for Cultural Industries

Cultural industries require an enabling environment that respects and encourages freedom of expression and collective creativity, and that protects and promotes diversity. Within such an environment are certain socio-economic and policy conditions (“drivers”) that contribute to strengthening the cultural industries. These drivers can be divided into five areas as follows:

- Social organization and values
- Human resources
- Cultural asset management
- Technological development
- Infrastructure (legal, institutional, financial and physical framework)

With regard to these drivers, actions should be centred on:

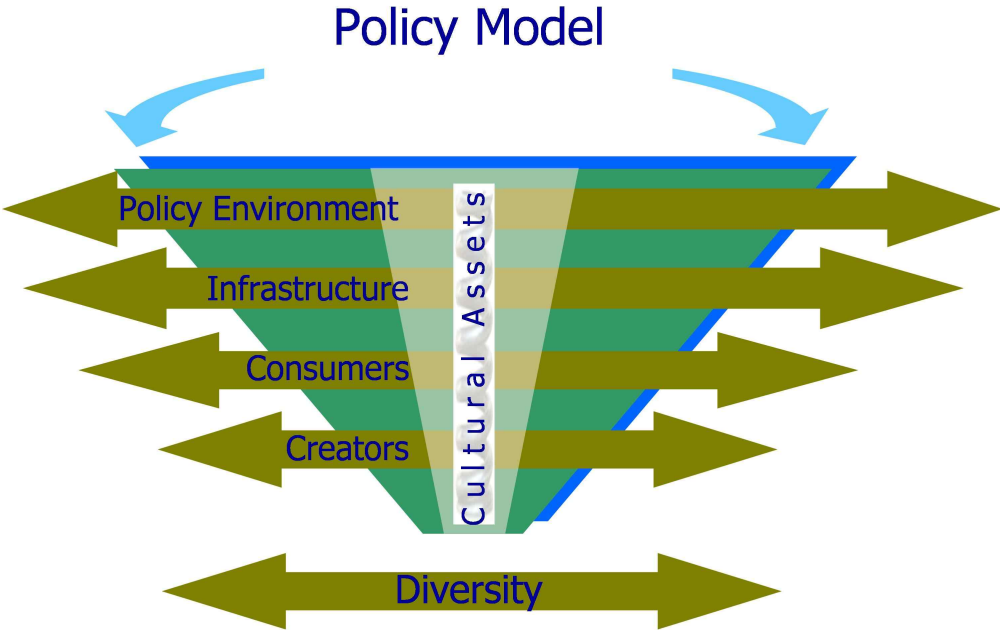
- Strengthening recognition of the importance of cultural diversity (in Asia embodied both in traditional ethnic diversities and in the new urban cultures and their integration in the global economy).
- Mobilizing communities and building local capacity for professional cultural resource and asset management.
- Promoting intellectual property rights.
- Designing legal, financial and other means and incentives for encouraging and promoting these industries.

Policy Model

The policy model below illustrates the relationship between cultural heritage (cultural assets), cultural diversity, and the conditions surrounding the operation of cultural industries (policy environment and infrastructure).

The cultural assets form a backbone of support for cultural industries and the diversity of these assets gives them stability. As long as cultural diversity is sufficiently broad, these

assets can provide sufficient numbers of creators with employment. Similarly, if the policy environment adequately encompasses the requirements of cultural industries, and the infrastructure supports them, the creators (and cultural industries) will prosper.



The Cultural Diversity Lens

In addition to creating conditions conducive for the development of cultural industries, Mayors and government agencies can promote the safeguarding of intangible heritage by applying the Cultural Diversity Lens to all proposed plans and activities.

The Cultural Diversity Lens is a mechanism for ensuring that programme activities comply with and incorporate the principles enshrined in UNESCO’s Declarations and Conventions, including the Universal Declaration on Cultural Diversity (2001), and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

This mechanism is referred to as a “lens” because by using this mechanism people are able to “see” the potential impacts that a programme or activity may have (in terms of cultural diversity) and make the necessary adjustments when designing programmes, making plans, and implementing and monitoring activities. Using the lens raises awareness of the factors relating to cultural diversity, leading to improvements in programme development and implementation, and ensuring that the outcomes match the project intentions. For example, the Cultural Diversity Lens enables one to assess whether or not a particular activity to safeguard intangible heritage will retain the authenticity and meaning of that heritage or only its manifestation.

The lens is in the form of a list of questions or a check-list of criteria with which to compare a proposed programme or activity. For example, if one of the criteria is “the principle of human and cultural rights”, the user would consider how the proposed programme or activity relates to that principle. Alternatively, specific questions such as “How does this programme affect human and cultural rights?” might be asked.

The use of the lens requires the participation both of those who design and implement proposed plans, programmes and activities, and those who will be affected by them. The lens is designed to be used at every stage of a programme: planning, implementation, monitoring, and evaluation.

Conclusion

When undertaking activities to safeguard intangible cultural heritage, Mayors and government agencies are encouraged to use two tools developed by UNESCO⁵⁾: the Jodhpur Initiatives and the Cultural Diversity Lens. These tools provide a framework within which to formulate and implement activities to safeguard intangible cultural heritage.

The Jodhpur Initiatives suggest technical assistance activities which will foster the conditions conducive to the development of cultural industries. By supporting cultural industries governments are able to pursue sustainable development that builds on and enhances the strengths of intangible cultural heritage. The Cultural Diversity Lens offers a way of ensuring that when these activities are planned and implemented they are done so in accordance with the principles delineated in UNESCO Declarations and Conventions and are more effective in achieving their intended aims.

There are a number of key areas on which Mayors and governments should focus, as summarized here:

Mayors’ Manifesto

Give top priority to strategies and policies on the safeguarding of intangible cultural heritage.

Support cultural industries and ensure the reinforced involvement of the private sector.

Establish and develop an inter-city cooperation network to facilitate meetings and discussions and the exchange of experiences and operational contacts.

Elaborate a long-term programme aiming at the safeguarding of the intangible cultural heritage.

⁵⁾ For further information about the Jodhpur Initiatives and the Cultural Diversity Lens, please refer to the UNESCO Bangkok website: www.unescobkk.org/culture/cultural_industries and <http://www.unescobkk.org/index.php?id=1273>

In the elaboration of programmes for safeguarding intangible heritage, the Action Agenda diagram below illustrates an approach incorporating the two tools described above:



Mayors are strongly urged to prepare action plans (workplans) detailing how they will approach the vital task of safeguarding intangible heritage. These plans should be based on an understanding of the existing cultural heritage resources (through cultural mapping) and an identification of the stakeholders which will participate in any activities. The plans and the various activities they outline, should focus on culture-oriented investment in cultural industries and be examined through the Cultural Diversity Lens.

Such an approach will ensure that the principles and recommendations of the Gangneung Declaration are upheld, thereby promoting the preservation of cultural diversity and encouraging intercultural dialogue, and leading ultimately to the achievement of sustainable development that builds on and enhances the strengths of intangible cultural heritage.

V . Presentations by experts

1. Ms(Dr.) Manjae Kim, Kangnung National University(Republic of Korea) --
2. Mr(Dr.) Roald h. Maliangkay, Amsterdam University(Netherlands) ---
3. Mr(Dr.) Seoho Um, Kyonggi University(Republic of Korea)
4. Ms(Dr.) Mare Kõiva, Estonian Literary Museum(Estonia)
5. Mr(Dr.) László Felföldi, European Folklore Institute(Hungary)

Presentations by experts

1. Sustainable Development and Intangible Heritage : Looking at the Danoje Festival from the Perspective of Sustainable Development

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Sustainability and sustainable development have become fashionable words, since the concepts were first given currency by the World Conservation Strategy in 1980 and publicized by the Brundtland Report (World Commission on Environment and Development) in 1987 (Munro, 1995: 27). Sustainable development, defined as meeting "the needs of the present without compromising the ability of future generations to meet their own needs," seems to stand for a valid concept. But what it is applied by operational terms is by no means clear (Munro, 1995: 28). The term continues to mean very different things, depending on one's background, beliefs, and political circumstances (Krizek and Power, 1996: 7).

Despite these uncertainties, most experts agree that a sustainable society must balance social equity, economic prosperity, and environmental integrity, and attempt to reconcile the often competing interests in these three areas (Krizek and Power, 1996: 7). UNESCO, however, challenges this notion of sustainable development embracing economic, environmental and social parameters, because of its ignorance of cultural issues (<http://portal.unesco.org>).

According to UNESCO's emphasis on cultural diversity that is as necessary for humankind as biodiversity is for nature, the intangible cultural heritage which is transmitted from generation to generation is essential in promoting cultural diversity and ensuring sustainable development in communities. This paper also follows UNESCO's broad definition of sustainable development including cultural diversity.

Considering all these debates, therefore, this paper aims to analyze the sustainability of intangible cultural heritage, particularly focusing on the Gangneung Danoje Festival. For this purpose, it will first present changing perceptions of development to understand why sustainability and sustainable development became to appear in development studies, introduce seven tenets of sustainable development as an analytical framework, analyze the Gangneung Danoje Festival based on those key tenets, and finally provide some suggestions to ensure the festival's sustainability.

1. Changing perceptions of development

Development is something to which we all aspire. Basic ideas are potentially as old as human civilization. The study of development, however, has a relatively short history, really dating back only as far as the 1950s (Munro, 1995: 28).

During the 1960s, development thinking prioritized economic growth and the application of modern scientific and technical knowledge as the route to prosperity in the underdeveloped world at that time. Optimistic perspective assumed that many development problems of the underdeveloped world would be solved quickly through the transfer of finance, technology and experience from the developed countries (Elliot, 1999). This way of development was referred to as 'modernization theory' because it aimed to become 'more like the West' through processes of spatial diffusion.

During the 1970s, development thinking was influenced strongly by scholars within the developing world, whose work was known as dependency school of thought. They asserted that underdevelopment was the direct outcome of development elsewhere and the operations of international capitalist system.

Since the early 1970s, environmental issues have come to the forefront of the debate which has centered around whether there are limits to the growth of our population, whether there are moral considerations in living on the planet the way we do, and whether we owe anything to future generations (Kane, 1999: 15). All these questions are all wrapped into the debate on sustainability. Since the Brundtland Commission's report, a series of international conferences (the 1992 Earth Summit, the 1995 Women's Summit, and the 1996 Habitat II) have explored the concept of sustainability. Today, sustainability is a global concern that represents a new way of thinking that places equal weight on environmental, economic, social, and cultural issues (Porter, 2000: 5-6; Krizek and Power, 1996: 17; <http://portal.unesco.org>).

2. Intangible cultural heritage and sustainable development

The language of sustainability is assumed to have emerged from forestry practices in eighteenth- and nineteenth-century Europe. Foresters realized that "they needed to plant enough trees to ensure that the wood fibre lost to harvesting was replaced. 'Scientific' or 'sustainable forestry was to monitor the growth of wood fibre assessing what was needed to replace that lost to harvesting. And so right from the beginning, 'sustainability' showed a distinctive affinity with the older discourse of 'limits'" (Davoudi and Layard, 2001: 7).

This notion of natural limits can be similarly applied to the notion of intangible cultural heritage. The intangible cultural heritage is something transmitted from generation to generation, and constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their historical conditions of existence (<http://portal.unesco.org>). In spite of its significance to current and future generations, it also faces the danger of disappearance. Therefore, it is necessary to include intangible cultural heritage as an object of sustainable development.

3. Key Tenets of Sustainable Development

Krizek and Power (1996: 17) claim that it is within local context that the concept of

sustainability turns into something meaningful to communities and planners can forge a role for themselves in forwarding the concept of sustainability. They suggest a half dozen key tenets of sustainable development such as future oriented, bounded by limits, natural, means oriented, holistic and participatory. Because their assertion includes environmental, economic and social issues only, it still lacks the consideration about cultural diversity. Therefore, newly revised seven tenets of sustainable development are suggested as follows.

1) Future oriented/ long term

Because sustainability is just as concerned with planning for future generations as it is with planning for the present generation, we need to try to forecast the future to the extent that data or courage will allow. To make things better for ourselves and future generations, time scales of planning should be thought of generations, decades, and even centuries (Krizek and Power, 1996: 18).

2) Bounded by limits

Sustainable planning is aware of limits to a community's local development and population potential, as reflected in the notion of carrying capacity. "From an ecological perspective, carrying capacity is usually defined as the maximum population of a given species that can be supported indefinitely in a specified habitat without permanently impairing the productivity of that habitat. The term as generally used by planners, however, means the ability of natural and man-made systems to support the demands of various uses. It refers to inherent limits in the systems beyond which change cannot be absorbed without producing instability, degradation, or irreversible damage" (Krizek and Power, 1996: 18). Natural limits frequently address such issues as ground water extraction, air and water pollution, use of agricultural and forest lands, and maintenance of biodiversity and habitat (Beatley, 1995).

3) Natural/geographic

"Sustainability requires approaching matters based on their natural and geographic characteristics, not artificial and political units. Most often, this involves talking about issues with respect to 'ecoregional' boundaries. While there may not be precise agreement on where ecoregional boundaries lie, there is, in general, agreement that regional issues should be addressed within a larger context of institutions structured around ecological limits or characteristics" (Krizek and Power, 1996: 18-19).

Ecoregional focus allows planners to take a comprehensive approach and solve problems with other communities in cooperation rather than competition.

4) Means oriented

"Sustainable development approaches functional areas of planning (transportation, housing, economic development, etc.) not as ends in themselves, but rather as means to an end-the end being a sustainable community" (Krizek and Power, 1996: 19).

For example, traditional transportation planning aims to move people and cars as efficiently as possible by widening roads to accommodate more vehicles, which only result in degrading air

quality, creating inhospitable streets, contributing to global warming, etc. Encouraging more attractive transportation alternatives such as increased bicycle and/or transit mobility and accessibility or reducing automobile use can improve air quality, reduce noise and make streets safer for children (Krizek and Power, 1996: 19).

5) Holistic/interconnected

"Sustainable development abandons thinking about functional areas as separate from one another" (Krizek and Power, 1996: 19). City government tends to be good at identifying problems and assigning them to a particular department. By addressing the root causes of problems holistically and focusing on the interrelationships among the elements, however, communities can make better decisions.

6) Participatory

The challenge of sustainable development requires active citizen participation. Public participation in decisions about development issues is fundamental to achieving lasting and possible solutions (http://www.farn.org.ar/docs/pp/en_intro.html). Participation, however, can mean quite different things: from a pretence (eg. powerless representative on a committee) through to self-mobilization with many intermediate positions between these extremes (Bell and Morse, 2003: 22-26). Although the public may be interested in sustainable development, at least when it affects them, their concern may not lead to a stronger commitment. Therefore, to participate in an effective way, people must have access to decision making, public information, and justice (http://www.farn.org.ar/docs/pp/en_intro.html).

7) Culturally diverse

Ensuring sustainable development through cultural diversity is strongly supported by UNESCO. Safeguarding and promoting cultural industries, cultural heritage, and an intensification of the dialogue among culture and civilizations are essential for a sustainable renewal of cultural diversity and a sharing of the richness of cultural experiences and practices (<http://portal.unesco.org>).

4. Gangneung Danoje Festival

The Danoje Festival is a community festival held in Gangneung, which was held on Dano, the 5th day of the 5th month of the lunar calendar. At present, the festival continues for about a month following a series of events and programs as follows (Republic of Korea, 2004).

1) Brewing sacred liquor

The Gangneung Danoje Festival begins on the fifth day of the fourth month of the lunar calendar when the mayor and people of Gangneung offer the rice with which the sacred liquor is to be brewed.

2) Confucian ceremonies including three rituals

The ritual for the mountain deity, the ritual for the royal tutor tutelary deity of Daegwallyong Ridge, and the ritual of enshrining the deity are carried out in accordance with the Confucian ceremonial order on the fifteenth day of the fourth month of the lunar calendar.

3) Main events

The main events are held from the third day to the seventh day of the fifth month of the lunar calendar.

a. Confucian ceremonies: The ritual of welcoming the deity into the city is held at the first day of the Festival, the morning ritual is held every morning at 10 o'clock, and the ritual of sending off the deity is held at the last day of the festival.

b. Gwanno Mask Drama: pantomime that was traditionally performed by the male and female servants of the government office.

c. Folk pastimes: swinging, wrestling, farmers' music and tug of war

d. Folk experience

e. Performances of intangible cultural properties

f. Nanjang: The Korean term nanjang which literally means "the place of chaos" is a temporary market held during the Gangneung Danoje Festival.

g. other programs

4) Shamanic rituals

Shamanic rituals are held on the banks of Namdaecheon Stream on fifth day of the fourth month when the sacred liquor is brewed, the fifteenth day of the fourth month when the royal tutor tutelary deity of Daegwallyeong Ridge is welcomed into the city, and each day of main festival events from the third day to the seventh day of the fifth month.

5. Sustainability of the Gangneung Danoje Festival

1) Is it future oriented?

There are two major organizations planning the Gangneung Danoje Festival, the Gangneung Danoje Festival Organizing Committee and Gangneung city. The Gangneung Danoje Festival Organizing Committee is a non-governmental organization which is made up of 120 figures from Gangneung area. It is responsible for the preparation of holding, administrating and evaluating the festival every year. Because it draws up annual plans only, there is no consideration of long-term estimation or visions.

While the Gangneung Danoje Festival Organizing Committee shows limitations in providing long term vision, it is Gangneung city's responsibility to make future oriented plans for the promotion, safeguarding, cultivation and management of the traditional culture in the city. A comprehensive 10 year plan called the Vision Gangneung 2014 was released in 2004. The vision recognizes Gangneung's rich and diverse natural and cultural heritage as assets, reflecting the combination of Confucianism, Buddhism, and Zen as well as uniquely mixed folk culture based on farming, fishing, and mountain village life.

Primary crucial policies include the elaboration of strategies for cultural projects, the promotion and development of cultural assets, and the development of traditional cultural city. Detailed schedule and projects in the vision are also well summarized in the application for 'Masterpieces of the Oral and Intangible Heritage of Humanity' (see Table 1).

Table 1. Project schedule

Phase	Establish Basis for Safeguarding System	Expand Transmission Spaces and Operate Programs	Develop the Festival's Value as a Cultural Resource
Phase 1 (2004-2005)	-Establish Gangneung Intangible Culture International Exchange Center -Establish a permanent body responsible for holding the Gangneung Danoje Festival and create a fund	-Restore related sites (Gulsansa Temple) -Operate a permanent performance system -Develop Danoje Festival experience program	-Construct and English language database and develop and disseminate teaching materials for English-speaking nations in order to publicize the intangible cultural heritage of the Gangneung Danoje Festival
Phase 2 (2006-2007)	-Establish Gangneung City ordinances for the support of intangible cultural heritage	-Restore the Great Tutelary Deity Temple -Purchase land for and expand grounds of the Daewallyeong Ridge National Tuto Tutelary Deity Temple	-Develop Danoje Festival Culture's potential value as a cultural resource -Regularly hold (biannually) the International Folklore Festival during the Gangneung Danoje Festival period
Phase 3 (2008-)	-Develop and carry out programs to raise the awareness of intangible cultural heritage	-Restore Yakguk Tutelary Deity Temple, Daechang-ri Tutelary Deity Temple, and Jeminwon Tutelary Deity Temple	

Source: Republic of Korea, 2004.

In spite of city government's efforts to preserve and promote culture and heritage, 10 year planning period is not long enough to estimate policy effects on next generation. Furthermore, it is hard to find a vision related with cultural policies which look like a mere collection of projects.

2) Is it bounded by limits?

While the Gangneung Danoje Festival is held over a broad area in Gangneung including folk belief sites for about a month, the main Danoje festival events have been held for 5 days on grounds by Namdaecheon Stream which runs through the city of Gangneung, except last year when the Gangneung International Folklore Festival was specially held along with the Gangneung Danoje Festival.

Because the festival grounds are used for citizens' sports activities, the festival facilities are temporarily constructed every year. Facing criticism for wasting resources, Gangneung city invested about 4 times more money for facilities in 2003 than its counterpart in 2002.

Table 2 shows that electricity, water supply, sewage, and communication facilities were permanently installed in 2003, which requires extra money only for repair in 2005.

Table 2. Facility Budget

(in 1,000won)	2002	2003	2005
fence		10,000	10,000
temporary bridge and market		40,000	50,000
sewage and waste water		30,000	1,000
resurfacing the road	10,000	30,000	10,000
domed stage	30,000	30,000	30,000
electricity, water, and toilet repair	20,000	30,000	
underground electricity facilities	24,000	80,000	10,000 (repair)
water supply and sewage facilities	10,000	80,000	5,000 (repair)
communication facilities		50,000	5,000 (repair)
street lights		50,000	
roads for access and exit		50,000	20,000 (repair)
Total	124,000	480,000	141,000

Source: Gangneung city government, each year (unpublished data)

The issue of "bounded by limits" is closely related with sustainable waste management which means "using material resources efficiently, to cut down on the amount of waste we produce"(Davoudi, 2001: 193). Gangneung city government adopts the separate garbage collection system sorting out trash into recyclable and nonrecurrent wastes and imposing the use of 'food-waster-only' garbage bags, which is also applied to all activities of the Gangneung Danoje Festival.

3) Is it natural?

Considering that ecoregion is defined as "a large area of land or water that contains a geographically distinct assemblage of natural communities" (<http://www.worldwildlife.org/science/ecoregions.cfm>), its original concept seems to be hard to apply to a festival. As it is natural communities that share similar environmental conditions, however, participants too enjoy the same environment called a festival. Understanding the characteristics of visitors allows planners to expand planning boundaries beyond city borders and make comprehensive plans. For example, environment friendly transportation planning is crucial to make the festival sustainable. For this purpose, information about visitors' regional distribution needs to be collected.

According to the 2003 evaluation report of the Danoje Festival, significant percentage of visitors (62.9%) represented Gangneung, while about one fifth of visitors came from other Gangwondo areas excluding Gangneung, such as Donghae, Sokcho and Wonju. Residents of Seoul and Gyeonggido also occupied about 16% of the total visitors.

Although an ecoregion of the festival covers relatively broad areas, the Gangneung Danoje Festival Organizing Committee and Gangneung city government limit planning areas to administrative borders only.

4) Is it means oriented?

There is often assumed to be a hierarchy of transport modes prioritized according to their sustainability. "Typically, pedestrians and cyclists come first, followed by public transport, and private motorized transport comes last in priority-at least in principle" (Marshall, 2001: 137). Transport policy measures encouraging greener modes include promoting public transport (e.g. public transport priority, bus lanes, park and ride, subsidies, etc.), parking charges and parking capacity reduction, and road capacity reduction and road closure (Marshall, 2001: 141).

The Gangneung Danoje Festival Organizing Committee's report (2003) shows that more than 60 percent of visitors from outside Gangneung used private automobiles, whereas parking facilities were evaluated as the worst among convenient facilities (Tables 3 and 4). A half of complaints were also related with parking space (Table 5).

Table 3. Transport modes used by visitors outside Gangneung

	Gangwon	Seoul and Gyunggi	Other Areas
Car	66.7	63.6	61.5
Train	1.4	3.6	7.7
Tourist bus	5.6	7.3	15.4
Express bus	25.5	25.5	15.4
Others	2.8		

Source : The Gangneung Danoje Festival Organizing Committee, 2003: 60

Table 4. Evaluation about convenient facilities (7 points in total)

	Gangneung residents	Visitors from outside Gangneung	Total
Parking facilities	2.94	3.22	3.05
Rest area	4.00	3.63	3.86
Toilet	4.34	4.11	4.25
Average	3.76	3.64	3.71

Source : The Gangneung Danoje Festival Organizing Committee, 2003: 87

Table 5. Complaints

	Gangneung residents	Visitors from outside Gangneung	Total
Insufficient information	11.9	6.5	9.9
Festival facilities	14.1	28.3	19.5
Inconvenient transportation	10.6	5.1	8.5
Parking space	52.4	50.0	51.5
Accommodations	0.9	2.2	1.4
Excessive fees	8.4	5.8	7.4
Others	1.8	2.2	1.9
Total	100.0	100.0	100.0

Source: The Gangneung Danoje Festival Organizing Committee, 2003

As a result, Gangneung city government focuses on a crackdown on illegal parking and the control of vehicles in order to manage festival programs in cooperation with the Gangneung Police Agency. Therefore, there are no significant sustainable transportation plans to encourage more passenger trips using fewer vehicles, less energy and less space. No parking fee policy currently operated only increase demand for car travel.

5) Is it holistic?

Unlike other administrative activities assigned to a particular department, whole departments in Gangneung city government are related with in the Gangneung Dano Festival. This unusual whole devotion is not because the city government is aware of the importance of holistic approach or uses sustainable development as a "lens" to see the interdependence of natural, built, political, economic and organizational systems, but because the festival itself is one of the biggest events in the city, thus requires to mobilize human power from all departments.

The Gangneung Danoje Festival has been recognized as an important cultural tourism resource. In 2003, for example, over one million people visited the festival, and they spent about 19,501 million won, whereas 2,215 million won in total was invested by Gangneung city government (The Kangwon Dominilbo, 2003, June 6, 2003; Gangneung Danoje Festival Organizing Committee, 2003b). Therefore, there seems to be no doubt of significant economic effects of the Gangneung Danoje Festival on local economy.

It should not be ignored, however, that such figures in black ink are interrelated with more complicated problems at least two points. First, earned money from the festival may flow out of Gangneung. For example, it is cautiously mentioned in the 2001 Gangneung Danoje Festival evaluation report that 80 percent of shops at Nanjang might be occupied by merchants outside of Gangneung, which implies that Gangneung citizens spent 10,000 won per person on average just to profit outsiders.

Second, Gangneung citizens usually buy a lot of daily necessities at nanjang, which results in the stagnation of local economy dealing with those items for 2-3 months after the festival (The Gangneung Danoje Festival Organizing Committee, 2001: 146). The evaluation report of the 2003 Gangneung Danoje Festival also indicates complicated economic effects: declining local economy was ranked as the third among things that got worse than before, along with the same rank of the revitalization of local economy among things that got better than before (Table 6).

Table 6. Things that got improved and worse

Ranking	Things got improved (%)	Things got worse (%)
1	Neat environment (51.0)	Polluted environment (31.1)
2	Diversification of programs (24.5)	Traffic congestion (24.6)
3	Revitalization of local economy (8.2)	Declined local economy (8.2)
4	Increased numbers of visitors (6.1)	Repeated programs (6.6)
5	Preservation of traditional culture (4.1)	Lack of advertisement (6.6)

Source: The Gangneung Danoje Festival Organizing Committee, 2003: 105

6) Is it participatory?

The Gangneung Danoje Festival is well known for citizens' active and voluntary participation. Levels and kinds of participation may vary among citizens. Regardless of different time and efforts spent, however, the Gangneung Danoje Festival is the thing uniting Gangneung people as one, as reflected in following programs.

a. Brewing sacred liquor: Since ordinary people were able to participate in offering the rice for brewing sacred liquor in 2000, the numbers of participants were continuously increased from 100 in 2000 to 2,500 in 2005 (The Kangwon Dominilbo, May 18, 2005).

b. Main events:

Social organizations as well as individuals also participate in the festival. In 2004, for example, 17 teams were involved in performance, whereas 21 teams were related with the management and operation of programs.

c. Deity welcoming parade as Buddhist rituals:

During welcoming parade, the citizens carry Danoje Festival lanterns to welcome the tutelary deities and lead them down to the ritual site by Namdaecheon Stream. The total numbers of lanterns sold were 2,185 in 2004.

d. Confucian ceremonies:

Each of Confucian rituals is officiated by three temporary officials selected to represent the people of Gangneung. According to Table 6, however, it is clear that three officials of five rituals were selectively chosen among elite groups in Gangneung, which seems to be against democratic participation.

Table 7. Temporary officials of rituals in 2004

Ritual	Officials
Ritual to the mountain deity Daegwallyeong Ridge	<ol style="list-style-type: none"> 1. Chief of Eastern National Forest Office 2. Vice Chairman of the Gangneung Danoje Festival Organizing Committee 3. President of Gangneung Truck Association
Ritual to the Daegwallyeong Ridge royal tutor tutelary deity	<ol style="list-style-type: none"> 1. Mayor 2. President of the Gangneung Chamber of Commerce and Industry 3. Chairman of Gangneung Taxi Association
Enshrining ritual	<ol style="list-style-type: none"> 1. Chairman of Gangneung City Council 2. Vice Mayor 3. Vice Director of the Gangneung Cultural Center
Welcoming ritual	<ol style="list-style-type: none"> 1. Director of the Gangneung Cultural Center 2. Chairman of the Executive Committee, The Gangneung Danoje Festival Organizing Committee 3. Vice Chairman of the Gangneung Danoje Festival Organizing Committee
Sending off ritual	<ol style="list-style-type: none"> 1. President of the Society for the Preservation of the Gangneung Danoje Festival 2. Assistant instructor of the Society for the Preservation of the Gangneung Danoje Festival 3. Assistant instructor of the Society for the Preservation of the Gangneung Danoje Festival

Source: The Gangneung Danoje Festival Organizing Committee, 2004

7) Is it culturally diverse?

The Gangneung Danoje Festival greatly contributes to preserving the original form of traditional Korean festivals. It functions as a transmitter of traditional art forms such as traditional music, traditional dance, mask drama, farmers' music, folk songs, shaman songs, and folk pastimes. It also allows children and young people to experience and learn traditional culture. In this sense, it certainly ensures sustainable development through cultural diversity.

When we look at culture as a source of self-renewal and a lever of change, however, over-emphasis on the preservation of original forms can also alienate traditional culture from ordinary people. Some programs related with intangible cultural properties in particular are repeated every year, which results in failing to receive broad attention and active participation among visitors.

The Gangneung Danoje Festival shows the diverse spectrum of folk beliefs through a harmony of Confucianism, shamanism, and Buddhism. Some Christians, limited in numbers though, criticize some festival programs for worshipping an idol. In 1995, one Gangwondo council member insisted that the mayor should not attend the Confucian rituals, which spurred big debates among citizens (Kangwonilbo, 1995, August 25). Therefore, efforts to recognize the cultural diversity is also required among citizens.

6. Suggestions for Future Direction

The Gangneung Danoje Festival is a typical example of intangible cultural heritage comprehensively including music, song, dance, rituals and festive events, knowledge and practices concerning nature and the universe, the sites and spaces in which culturally significant activities and events occur. The safeguarding of the Gangneung Danoje Festival itself contributes to sustainable development, helping individuals, institutions, communities and societies make better choices about their futures. Some preliminary analysis based on the perspective of sustainable development points out that further policy considerations are required as follows.

1) Developing a vision for the Gangneung Danoje Festival

First of all, ten year time frame is not sufficient enough to concern with future generations. Furthermore, a ten year plan called as Vision Gangneung 2014 is a collection of projects simply distributed over ten years. Long term time frame may not be an attractive device to elected officials. In this sense, Seoul Metropolitan Government's recent release of new urban plans for 2020 can be a good example to other local governments.

Development of visions for the Gangneung Danoje Festival also lies with the Gangneung Danoje Festival Organizing Committee which makes actual plans and programs. Current structure, human resources and finances of the committee are too limited to forecast the future and provide visions. According to Gangneung city government reports, it is planned to establish a new corporate body that will be have at its core the Gangneung Danoje Festival Organizing Committee. This new corporate administration will be able to develop sustainability friendly visions.

2) Identifying problem situations

Analysis of the Gangneung Danoje Festival pointed out some plausible problems related with environmental pollution, parking and transportation, economical impacts and cultural programs. To solve problems and make sustainable plans, it is first required to understand problems exactly through scientific analysis and survey. For example, environmental pollution is frequently listed by survey interviewees as one of major problems of the Gangneung Danoje Festival. However, the lack of scientific investigation fails to provide proper grounds for future plans. Furthermore, no one knows exactly the reality of nanjang including the proportion of Gangneung merchants, its effects on local economy and etc. To make a sustainable transport policy, we also need to find out why greener modes of transport are not popular, instead of simply asking visitors their mode of trip. Although one of the festival's main functions is to safeguard traditional intangible cultural heritage, repeated programs can spoil visitors' interests, as Table 6 suggests. Therefore, it is also necessary to analyze reasons that particular programs appeal to visitors, which will naturally lead to find some ideas to make traditional programs attractive. Continuous efforts to identify problems as such will be able to contribute to more sustainability oriented policies.

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2. Providing a backstage pass: Focusing on the practical intricacies of Traditions

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Ever since 1958, when the first National Folk Art Contests (*Chŏn'guk minsok yesul kyŏngyŏn taehoe*) were organised, South Korean policy makers have worked hard to develop the country's portfolio of cultural icons. A great many local traditions have become national events that are regularly covered by the media and frequented by tourists. Some of the icons are now associated with Korea both domestically and abroad, while others are in the process of acquiring international recognition. Although the history of the promotion scheme shows that sponsoring or highlighting traditions can encourage their development or change, on the whole it cannot be denied that the scheme has been a success. In order to make sure that promotional activities become more self-supporting, however, it is imperative that the promotion schemes, be they national or local, correspond (more or less) to the requirements of target audiences. Unless the promotion of cultural items is carefully planned and tailored to meet the demands of an increasingly diverse audience, support schemes will fail to generate results. In what follows I shall chart some of the issues the recognition of which I believe may help to ensure the future of many traditions and create more opportunities for local development.

Issues and inhibitions

The major promotion scheme that forms the basis of so many of UNESCO's activities in Korea was first set in motion on 10 January 1962 with the promulgation of Law 961, Cultural Properties Protection Law (*Munhwajae pohobŏp*). Article 1 states that it was to both "seek the cultural progress of the nation and at the same time contribute to the development of the culture of mankind by preserving and utilizing cultural properties".⁶⁾ On the basis of the Law, a new system of safeguarding not only tangible, but also all kinds of intangible cultural properties was set in motion. Traditions were surveyed and documented, and if they were considered particularly valuable, appointed a specific number Important Intangible Cultural Asset (*Chungyo muhyŏng munhwajae*). As one came to believe that merely appointing cultural properties would be insufficient to ensure their transmission and performance, on 10 August 1970 the Law was revised, and the appointment tied not only to the designation of so-called holders (*poyuja*), more commonly referred to as human cultural properties (*in'gan munhwajae*), but also to their financial support.⁷⁾

The system was set up by the Park Chung Hee administration (1961-1979) in order to boost feelings of national pride, and it was believed that foreign praise over Korea's traditional art forms would be very effective in their promotion to Koreans, its ultimate objective. However, the idea to stage Korea's cultural heritage abroad at least for many years also constituted part

⁶⁾Office of Cultural Properties, 'The Preservation and Transmission System for The Intangible Cultural Properties of The Republic of Korea.' Unpublished, 199: 37

⁷⁾Chng Chaejong, 'Munhwajae winhoe yaksa [Short History of the Cultural Properties Committee]'. *Munhwaja* 18 (1985), p. ; Office of Cultural Properties (1994), p. 39, Art. 5.

of scheme to promote Korea as a tourist destination. According to Kim Kwang-ok, Korean cultural events came to be considered as having commercial potential. He said:

[...] the tourism industry in the 1960s was based on the political motivation of promoting Korea's image abroad and the national economic strategy for the acquisition of foreign capital; it is only recently that the idea of tourism as a kind of culture industry which should be based on the production and spread of art, folklore and traditional customs has gained support.⁸⁾

It seems unlikely, however, that the staging of Korean art forms abroad was merely a form of marketing aimed at foreigners. Although sales of Korean traditional arts have indeed increased in the West, as export products, their commercial potential has remained negligible compared to the enormous selling power of Korean popular culture and it is therefore doubtful that this has led the organizers and promoters to fundamentally change their objective. The idea may, however, have grown that the Korean economy in general could benefit from an increased awareness of Korea's rich heritage and high professionalism and complexity of its art forms.

Meanwhile, both domestically and abroad, younger generations of Koreans continue to be very difficult to reach. Despite the impact of the populist Minjung movement of the 1980s and 1990s, and the commercial success of the film *Söp'yŏnje* (1993), which may have led many to believe that true Korean culture died with modernity, most young Koreans prefer to stay in touch with popular knowledge (or culture). This is a common phenomenon, as Theodor Adorno has shown:

Today anyone who is incapable of talking in the prescribed fashion, that is of effortlessly reproducing the formulas, conventions and judgments of mass culture as if they were his own, is threatened in his very existence, suspected of being an idiot or an intellectual.⁹⁾

The impact of popular culture helps to explain why in the past at the National Folk Art Contests many students in the audience were obligated to attend, while at several of the regular Saturday afternoon performances of Korean music and dance that I observed at the National Center for Korean Traditional Performing Arts (Kungnip kugagwôn) in 1995, young students were standing at the exit collecting the used tickets for their friends as "proof" of their mandatory concert visit.¹⁰⁾ Rarely have I seen, however, an approach that tried to involve the young of their own accord. It is odd that compromises in the marketing of cultural events and items are usually made only where foreign audiences are concerned. This may be because one is prone to define the value of one's culture on the basis of how it corresponds with that of an Other.

⁸⁾ See p. 11 of his *The Cultural Industries: Social and Economic Implication*, paper presented at Asia-Pacific Culture Forum, held in Seoul from 2/1 to /12/95, available online at <http://www.culturelink.or.kr/doc/5.%20The%20Cultural%20Industries.do>, accessed on 14 April 2004.

⁹⁾ Cited from John Storey, *An Introduction to Cultural Theory and Popular Culture* (Georgia: The University of Georgia Press, 1998), p. 109.

¹⁰⁾ See my PhD thesis, 'Handling the Intangible: The Protection of Folksong Traditions in Korea' (The University of London, 1999), chapter 4, p. 7; chapter 8, p. 2.

Apart from the fact that Korean culture was not well known in the West until recently, let alone for anything there considered positive, organizers of cultural events often faced the challenge of competing with the powerful cultural icons of neighbouring China and Japan. Japan's traditions seem to be particularly intimidating. In an interview in 1993, 'holder' of long narrative singing (*p'ansori*) Ahn Sook-Sun said:

“Look at Japan. Their *kabuki* is no match for the richness and maturity of our *p'ansori*. Yet they have made it known to the world through decades of concerted efforts. Today, they have exclusive *kabuki* theatres in downtown Tokyo. We should learn a lesson from the Japanese.”¹¹⁾

Until the late 1990s the notion that Western audiences might not be able to fully appreciate Korean traditional art forms proved to be another hurdle. In order to overcome this, both performers and organizers allowed for specific changes in traditions. Even performances that had very little to do with tradition were promoted as such, seemingly without any opposition or ill effect.¹²⁾ Although hotchpotch shows of traditional art forms may seem like a nice way of entertaining local tourists of the exotic, it is unlikely that they will ignite an interest in Korean culture beyond the art forms themselves. Staging traditional performing arts is, however, a complex matter and involves many issues, the most important ones of which relate to financial arrangements, communication, and cultural differences.

Audiences and expectations

It seems to me that to successfully stage Korean traditional music abroad entails making sure that foreign audiences have a basic understanding of some of the compromises made to stage the art, such as time compression, gender representation and scale. The way in which the staging of performances in new contexts, and in particular for foreign audiences, leads to new inventions has been widely studied.¹³⁾ Since such compromises are very common, our attention should focus on the practicalities that cause them and on informing the audiences thereof. Due to the power of the popular, media and technology-related cultural industries the younger generations will remain difficult to reach, or at least as long as their interest in Korean culture is not stimulated through Korea's rich popular art; the popular media could be effectively utilised to stimulate an interest in, for example, old customs and ancient legends. There may be a problem here in that Korean organisers or artists may not feel inclined to explain the uniqueness of a Korean art form vis-à-vis a similar one in China or Japan, but it

¹¹⁾ See Chi Jung-nam, 'Ahn Sook-Sun', *Korean* 7/4 (1993), pp. 44-47 (47).

¹²⁾ In Korea, the idea that to allow change may secure a stronger position of folk performing arts appears to have gained in popularity around the early nineties, at a time when the Minjung movement had arguably reached its summit. When, in 1991, 300 visitors to the NKCTPU were asked what they considered the best way to preserve and transmit traditional Korean music, 19 percent answered that popularisation was the key. See Kwak Ynghyo, 'Han'guk cnt'ongmagi crng-e taehan kugagni khal chego [The Role of the NCKTPU in the Transmission of Korea's Traditional Music]'. M.A. thesis, Tan'guk University, 1991.

¹³⁾ See Roald Maliangkay, 'he Revival of Folksongs in South Korea The Case of Tondollar', *Asian Folklore Studie* 61 (April 2003), pp. 223-245; Bharucha, *Theatre and the Worl*, p. 44; OskarElschek, 'Traditional Music and Cultural Politics', in Max P. Baumann, ed., *Music in the Dialogue of Cultures, Traditional Music and Cultural Polic* (Wilhelmshaven: Florian Noetzel Verla, 1991), pp.32-55 40).

remains of crucial importance to provide background information. It is the difference between a mere one-word-says-it-all representation of the art and a form of communication.

Chan E. Park rightly points out that the organizers of intercultural events in their effort to “educate” foreign audiences about *p’ansori*’s commonly begin their program notes with the mention of the art’s status as a cultural asset.¹⁴⁾ When the art forms fail to convince, however, creating high expectations in this way may be counterproductive. Rather than focusing primarily on the art forms’ status in Korea, it is therefore important to explain in detail which aspects of the performance are valued by Koreans, and why, for example, the art has been appointed an Important Intangible Cultural Property in the first place. To make the audience fully aware of the many intricacies of a performance is impossible, though it is wrong to suggest that foreign audiences may never fully appreciate a form of art. They may simply appreciate different aspects of the art than Koreans. According to Chidananda Dasgupta, it is impossible for people of one culture to apprehend another totally in the terms of the first. He says:

Perforce, an Indian audience will understand a Japanese film and an American audience a Kathakali performance in its own way. That understanding, misunderstanding, if you like, is bound to be absorbed and reflected within the culture of the receiver – even the mostly well informed.¹⁵⁾

In the case of narrative art forms, to communicate with the foreign audiences and truly convey the art forms’ drama and humour is a challenge. The aspect of drama is usually partly music-based and partly lyrical or sub-textual, so ideally one ought to at least provide simultaneous translation or subtitling that does not only explain what is said, but does so in a style similar to that of the original words. In this way audiences should be able not only to better appreciate the physical movements on stage, but also the colourful metaphors and vocal synchronicity. And even though humour is to some extent culture-specific, Chan E. Park, an academic/performer who on occasion provides wonderful literary translations of her words and lyrics during a performance, has found that as long as the words are more or less clear, foreign audiences may actually find humour in areas, where Koreans do not.¹⁶⁾ Yet the problem is that providing translations rules out improvisation, an essential part of many folk traditions.

What remains, however, is the fact that the staging of an unusual or rare art form creates expectations. Western audiences, whether out of a form of – romantic or positivist –

¹⁴⁾ See Chan E. Park, “‘Recycling’ an Oral Tradition Transnationally”, in Nathan Hesselink, ed., *Contemporary Directions: Korean Folk Music Engaging the Twentieth Century and Beyond* (Berkeley, California: The Institute of East Asian Studies, University of California, 2001), p. 131.

¹⁵⁾ See p. 249 of his ‘Cultural Nationalism and the Cross-Cultural Product’, in Bonnie Marranca and Gautam Dasgupta, eds., *Interculturalism and Performance* (New York: Paj Publications, 1991), pp. 249-280.

¹⁶⁾ See Chan E. Park, “‘Recycling’ an Oral Tradition Transnationally”, p. 132.

Orientalism or simply a feeling that their own Western folk culture has been irreparably popularized or perhaps has lost its spirituality,¹⁷⁾ are inclined to feel that this is an important tradition and expect it to prove its worth through subtlety and allusions to religion.¹⁸⁾ Critics of intercultural exchanges and their inherent compromises sometimes express a somewhat similar positivist traditionalist – and arguably Occidental – viewpoint when they express their concern over the spiritually nullifying effect of specific arts' foreign stage forms, which, I hasten to add, may well be worthy of concern.¹⁹⁾ Academics commonly make a distinction between the secular Western theatre tradition, and the spiritual, ritual theatre of other, non-literate cultures.²⁰⁾ Rustom Bharucha is a fitting example. He says that he does not believe in Western attitudes towards Indian theatre, but warns that due to cultural exchanges and the influence of Western culture, Indian traditions may no longer be performed for the blessing of gods, but for other – primarily financial – reasons.²¹⁾ The questions this raises are, of course, how un-commercial performers in India actually are, whether commercialism is a product of cultural imperialism, and how the spirituality of a performance can be assessed. This is not to say, of course, that in staging Korean traditional music, we should not strive hard to maintain some of the spiritual or ritual aspects, but it sometimes seems that the commercial aspect is best left unmentioned, even when these are such aspects which may render the intangible tangible. Moreover, information on the practical aspects of, for example, shaman ritual music, the practical rites if you will, may well prove effective in allowing foreign audiences to relate to the art.

The media have a significant role to play here. Bailey has shown that plays and performances involve, among other things, (re)cognition, commonplaces (truths), and 'framing'. Plays are patterned, he says, and audiences have learned to recognise stereotypes and commonplaces.²²⁾ A village tradition such as that of Tano in many ways follows the pattern of a play or

17) J. Ndukaku Amankulor finds that the idea that Western theatre lacks spirituality is common: "The apparent divestment of theatre from the ritual origin in Western theatre practice is a foregone conclusion. It is taken for granted. Ritual, with its evocation of negative connotations of primitive, superstitious, and unscientific behavior associated with savage people, has no place in the industrialized high-technological Western world of today." See p. 228 of his 'The Condition of Ritual in Theatre', in Bonnie Marranca and Gautam Dasgupta, eds., *Interculturalism and Performance* (New York: Paj Publications, 1991), pp. 227-240.

18) Bharucha blames Antonin Artaud for coining the term "oriental theatre" which he believes simplifies the different characteristics and turns it into that mystic other that denies Western theatre any comparable value. See Bharucha's *Theatre and the World: Essays on Performance and the Politics of Culture* (New Delhi: Manohar, 1990), p. 18.

19) See p. 78 of Gautam Dasgupta's 'The Mahabharata: Peter Brook's Orientalism', in Bonnie Marranca and Gautam Dasgupta, eds., *Interculturalism and Performance*, pp. 75-95.

20) See also p. 206 of Julie Stone Peters, 'Intercultural Performance, Theatre Anthropology, and the Imperialist Critique: Identities, Inheritances, and Neo-Orthodoxies', in J. Ellen Gainor, ed., *Imperialism and Theatre* (London: Routledge, 1995), pp. 199-213

21) Rustom Bharucha, *Theatre and the World: Essays on Performance and the Politics of Culture*, pp. 15, 45.

22) See F. G. Bailey, "Cultural Performance, Authenticity, and Second Nature", in David Parker, Lionel Caplan, and Humphrey Fisher (eds.), *The Politics of Cultural Performance* (Oxford, Bergahn Books, 1996), (1-17) 3.

performance in the sense that its local audience, or the majority thereof at least, will be able to relate to it because it is preconditioned to do so. The “framing” that Bailey speaks of entails knowing when to react to what’s going on stage and when not to. When an audience is informed sufficiently, it will know when and how to react to what it sees, thus allowing interaction and participation, whether because of an emotional, dramatic scene, or simply of the fact that it recognises some of the practical ins and outs of the organisation. In a way this “framing” applies to the staging (display) of tangible artefacts as well. The local media in particular have the power to precondition audiences; it is they who can ensure that some of the intricacies of art forms are known. It is, however, imperative that they correspond to feelings of nostalgia or exoticism while also recognising that audiences like to wander backstage and see what drives the people involved. The Tano festival is such a particular event because of its myriad aspects and actors, because it has a very wide backstage area and it seems to me that a well planned marketing scheme would render great results with both domestic and foreign audiences.

Conclusion

Many schemes to promote one or more Korean traditions have to date focused too much on the self-explanatory power of their “authenticity”. Their protagonists or representatives were rarely asked about the practical aspects of their work. Audiences which are looking to feed their desire for the unusual, the exotic, at the same time try to find commonplaces; however contradictory, they enjoy participating in events that are unusual, but allow them to participate and associate. They should, ideally, be given information on how art forms and traditions have changed with time. Information on the practice of artists and practitioners could underscore traditions’ complexity and unique status and underpin their reputation. Meanwhile, the use of specific narratives in popular culture, and even comparisons with Chinese, Japanese, or even Western music and folk narratives may increase the art forms’ presence in the discourse on Asian village traditions both domestically and in the West.²³⁾ I believe that through considerable cooperation with the media, detailed information on art forms or traditions’ background and categorization are effective measures to guarantee a growing presence of Korean traditions and an increased recognition of Korea’s rich history.

²³⁾ Although I am aware of the fact that denying culture their differences by way of alltoo simplistic comparisons ris being a form of Orientalism, I am convinced that in the West one cannot hope to compete with other forms of Asian music purely on the basis of the tradition’s visual or musical appeal.

3. Managing Intangible Heritage for Sustainable Tourism - The Gangneung Danoje Festival

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1. Introduction

Sustainable development of tourism refers to the development of a certain site into a lasting tourist attraction by considering the total impact of the benefits to the local residents, the experience for the tourists under the principle of preserving the natural, cultural and social environment. Most important, development must be sustainable not only in terms of the environment but also financial viability. No matter how environmentally-friendly a tourism resource is, it cannot be managed as an environmentally-friendly tourism attraction as originally intended if it is not financially sustainable.

The beneficiaries must include not only the users at the point of development but also the users of future generations as well. Sustainable development of tourism must be able return the gains from development to the local regions and enable local residents to stay on as hosts of the regions.

In sustainable development, it is crucial to preserve the natural environment as well as cultural and social environment of the region. The preservation of the cultural and social environment here does not merely refer to the protection of nature but also the preservation of the unique images and local color that the corresponding area portrays to the outside world. In other words, when a tourism product rich in local color is developed, it achieves sustainable development by boosting the pride of local residents and promoting the image of the region.

In this regard, the basic goals for the management of intangible heritage for sustainable tourism of Gangneung Danoje Festival can be illustrated as follows:

1. Preserving the intangible heritage and passing down the traditional culture
2. Reinforcing the image as a cultural city and fostering a sense of pride among local residents
3. Maximizing tourist/visitor satisfaction in the context of cultural and environmental preservation
4. Transforming intangible heritage into tourism resources with an aim to revitalize the local economy
5. Establishing an administrative system for intangible heritage under the initiative of the residents through their direct or indirect participation
6. Securing an ongoing budget to manage and operate tourism centered around intangible heritage

2. Strategies for the Management of Intangible Heritage

The specific management strategies for sustainable development of tourism in Gangneung Danoje can be categorized into strategies for the management of space, and management of operations. Strategies for the management of space can once again be categorized into 1) application of the honey pot development system and 2) securing a networking structure with the surrounding resources including the ecological tourism trail of Daegwalryeong mountain. Strategies for managing operations can be categorized once again into 1) strategies for the development of programs; 2) strategies for market development; 3) measures for promoting resident participation, and 4) strategies for improving the management system.

2.1 Strategies for the management of space

2.1.1 Application of the honey pot development system

Sustainable development of tourism can be achieved through the honey pot system. The gist of honey pot development is 1) to minimize the number of convenience facilities such as lodging and restaurants in the unit tourist site within the tourism area, and to develop a one-day tour package; 2) to select one or two towns within the tourism area for development into central tourism spots, equipped with lodging and convenience facilities, and 3) to enhance accessibility between the unit tourism site and the central tourism spot by enhancing transportation networks.

Encouraging tourists who visit unit tourism spots (developed through the honey pot system) to use the lodging and convenience facilities at central tourism sites, can curb the tide of environmental destruction caused by uncontrolled development. This strategy will result in a minimum of lodging and tourism facilities at unit tourism spots and will also address the issues faced by business owners during low season. Furthermore, when tourism and convenience facilities are located in cities, tourists will use existing urban infrastructure, thus reducing costs for infrastructure investment. Existing commercial facilities in the cities used by residents could serve as tourist convenience facilities, which could maximize the returns to the region.

When designating a tourism-centered area, it is important to emphasize that using existing tourism spots or existing cities is much more effective than developing new tourism spots in terms of coping with changes in circumstances such as increase or decrease in demand. When urban areas are developed into tourism-centered areas, the new tourism site within the region could be used as recreational facilities, which will also enhance the quality of life for local residents.

At present, all tourist lodging facilities at Mt. Seorak National Park in Seorak-dong are situated in the city of Sokcho, less than a half-hour ride from the Park, and many find it lamentable that the entrance area to Mt. Seorak has not been preserved in its natural state. And for the part of tourist facilities in Seorak-dong including the hotels, various regulations hamper their ability to do business. The tourists, meanwhile, are frustrated by the traffic congestion that starts at the entrance to Mt. Seorak National Park during high season. Such problems show that the illogical location of the honey pot has negatively impacted both tourism businesses and tourists, to say nothing of the destruction it has caused to the natural environment. In this case, the honey pot should have been situated in an area that enabled

preservation of the natural environment, prosperity for tourism businesses, and enhanced satisfaction of tourists.

In foreign countries, tourism facilities are developed in cities with major accessible roads for the preservation of natural environments such as national parks. Unlike in Korea, where the honey pot is situated inside the national park, in foreign nations they are set up outside national parks to preserve the environment and promote tourism.

The following honey pot development strategies should be implemented for the Gangneung Danoje Festival:

When Gangneung Danoje is designated as a Masterpiece of Oral and Intangible Heritage of Humanity, it should be regarded as an anchor attraction that promotes tourism to the entire city of Gangneung rather than just as a unit attraction such as Dano Town.

To enable the 600 thousand-plus tourists who visit Gangneung Danoje to see not only the Festival, but also other tourism resources in the vicinity and to extend the length of their visits, Gangneung Danoje must become the engine of tourism in Gangneung. In other words, Gangneung Danoje must be highlighted as a network that links all tourism resources of Gangneung rather than just one tourism resource of an independent unit. In establishing the city of Gangneung as a tourism hub, attention must be paid to the location of convenience facilities for tourists coming to Gangneung Danoje, the major tourist attraction, for it will determine the city's future direction in tourism promotion. In other words, the strategy should maximize spillover effects of Gangneung Danoje by encouraging tourists, initially attracted by Danoje, to visit other tourism resources.

Specific measures to resolve these issues are as follows:

1) Instead of concentrating the Gangneung Danoje festival grounds around Namdaecheon, the entire city should be deemed part of the festival, as it was originally. This would enable tours of Seonghwangsa Sanctuary, the government office and traditional markets. Measures should be sought to link these sites via shuttle buses or other transportation means, preferably unique ones. Out-of-town tourists should be encouraged to park in the parking lots set up for the occasion, and use shuttle buses or other means of transportation from there. Macro-strategies must be implemented to transform the entire city of Gangneung into a festival grounds for Gangneung Danoje. If attractions are located in various areas around the city, tourists will likely visit other resources nearby.

2) Along with the approach to make the entire city a festival venue, designating the location of the honey pot around existing commercial facilities near the Central Market will further contribute to revitalizing the local economy by turning points of intangible heritage into tourist attractions.

Tourist satisfaction cannot be enhanced by roadside stands set up around the existing Dano Town, and, in fact, these stalls can hinder revitalization of existing commercial sectors. As Danoje is soon to be registered as an Intangible Cultural Heritage, these street stalls must be removed, making way for a more strategic approach: to use the existing Central Market and the commercial facilities nearby as the honey pot. Unless these issues are resolved, Gangneung Danoje is destined to remain just a local festival.

Gangneung Danoje will be introduced in a group, as one of the world's five festivals listed in the 47 Masterpieces of Oral and Intangible Heritage of Mankind of 41 nations. Drastic and timely changes are needed if this important tradition is to gain recognition as an international festival.

The strategy used in 2002, *i.e.*, separating the festival grounds of Gangneung Danoje, site of the *gut* (shamanist rites) altars and performance centers, from the street stalls, is part of the plan for the development of the honey pot system. The flooding of roadside stands within the festival grounds not only interfered with the festival but led to the withering of the local commerce. As a result, a minimum number of traditional Korean restaurants and souvenir shops were established inside the festival grounds and the remaining stalls were relocated outside. This was one form of the honey pot strategy. However, it was a short-term measure that did not take full advantage of Gangneung Danoje's drawing power. In other words, by expanding the festival grounds of Gangneung Danoje to the entire city of Gangneung and by fostering the Central Market area as the honey pot, visitors to the Festival will spend more time in the city enjoying a diverse array of festival events. In addition, the tourism income generated through the use of local markets would remain in the region.

2.1.2 Networking with neighboring tourism resources

A close relationship exists between Daegwalryeong Mountain and Gangneung Danoje. Indeed, Daegwalryeong is the very source of Gangneung Danoje. Dedicated to the mountain gods, various rituals of Gangneung Danoje began on the slopes of the mountain. In the same way, the Oruro Carnival of Bolivia, which is registered as the Masterpieces of Oral and Intangible Heritage of Humanity, is renowned as a festival highlighting the region's traditional culture. Oruro is situated at the foot of the Andes mountains, similar in size as Gangneung city with a population of 200 thousand. The prominent tourism product of the Carnival is an ecological tour package to the Andes mountains, the very root of the Oruro Carnival. Based on the Oruro model, it would be feasible to develop an ecological tour package to include Gangneung Danoje, which explores the ecological system of Daegwalryeong and its cultural heritage joined by local-expert guides who teach visitors about the region.

2.2 Strategies for operation and management

The strategies for promoting sustainable tourism through operation and management are as follows:

2.2.1 Strategies for development of programs

1) Turning the festival into an all-year-round event: from "Gangneung Danoje" to "Gangneung Seasonal Festival"

Danoje is actually a folk ritual held on the holiday of Dano, the fifth day of the fifth month by the lunar calendar. The International Folklore Festival, held in 2004 focused on expanding the interpretation of the intangible cultural property and folk customs by making Danoje an all-season event. Scheduling the festival around a series of special themes is part of an important strategy for promoting tourism resources. Such strategies of transforming the Festival into a four-season folk customs festival are required. Strategies are required to extend the

ambience of festival in Gangneung, which lasts for over a month including the main events. Danoje starts every year on April 5 of the lunar calendar, with the brewing of liquor to be dedicated to the deities of Danoje, a process lasting five days. With the launch of the Gangneung Danoje in spring, the Chilseok festival in honor of the Gods of the Seven Stars (Big Dipper) could be highlighted in July, the Hangawi festival (a harvest festival developed from the Dalmaji (moon-viewing) festival of Gyeongpo) in the fall, and the Daeboreum festival (marking the first full moon of the lunar year which is developed from the existing Mangwolje) in the winter.

While Danoje is performed in several regions of Korea, Gangneung Danoje was designated as an Important Intangible Cultural Property, considering its adherence to traditions. It was through these seasonal festivals that the city of Gangneung was able to develop along the lines of a true folk festival. It would also be possible to develop the four festive seasonal events, and then expand them into a festival after they have taken root. Such seasonal festivals could become the strategy for attracting Sokcho-based tourists visiting Mt. Seorak and the East Coast to Gangneung.

2) Expanding on-site interactive programs

Since most of the programs at the Festival are for viewing only, development of interactive programs that include active tourist participation is required. The hands-on programs currently offered in Danoje include shampoos in iris water (traditionally, iris were boiled in water, and women used the water used for shampooing, which is said to make the hair fragrant and shiny), sampling Sinju liquor, making rice cakes with *surichi*, an herbal plant said to have mystical powers, drawing the talisman for Dano, painting faces on Gwanno masks, and decorating Dano folding fans. Once these Dano festival programs become a part of a festival of seasonal folk customs, the development of varied interactive programs will become possible.

2.2.2 Strategies for market development

1) Development of markets to attract foreigners

In the case of Korea, tourism spots where the number of foreign tourists account for over 5% of total tourists can be regarded as successful in terms of attracting foreigners. In Korea, only a few attract that number of foreign tourists, such as the Korean Folk Village, Everland, Jeju Island and the historic city of Gyeongju. When Gangneung Danoje is registered as an Intangible Heritage of Humanity, it is expected to attract a considerable number of foreign tourists. In particular, it would be fairly easy to attract tourists from Southeast Asia and China who are visiting Mt. Seorak.

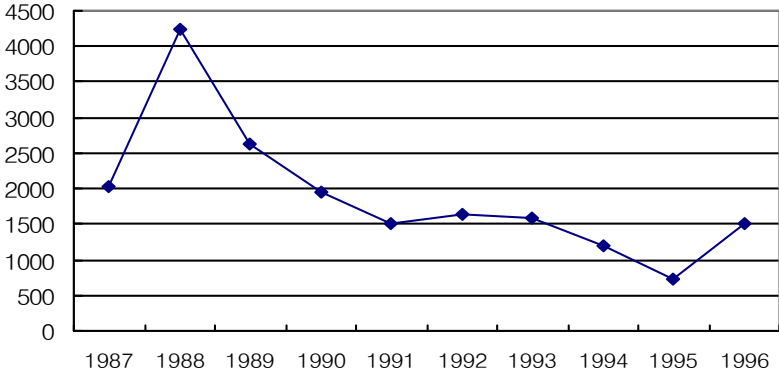
However, a special marketing strategy is needed for Japanese tourists who have a keen interest in the folk customs and culture of Korea. In particular, one strategy could focus on the consumer preferences of Japanese women by appealing to their religious faith and their interest in Korean shamanism. When such marketing strategies focused on shamanism are linked to the brand-identity of Korean celebrities who are part of the "Korean Wave" in the Asian region, many more tourists could be attracted to Gangneung Danoje.

2) Strategies for encouraging repeat visits

The first principle for managing and operating tourism resources is that less expense is

required to bring tourists back again than for attracting first-time tourists. Successfully inducing subsequent visits is the very key to the management of tourism resources. Considering the current trend that favors active, participatory programs and entertainment, tourists are bound to become discontent with Danoje's entertainment, which is based on passive viewing. The number of tourists could dwindle as in the case of Independence Hall, a well-known cultural tourism site in Korea.

the number of visitors to the Independence Hall of Korea by year



Ultimately, the first strategy for inducing repeat visits to Gangneung Danoje would to be increase "edutainment" elements through diversified hands-on programs.

3) Strategies for market development through visits to foreign nations

By making visits to China where the Dano festival is also observed and to Japan where there is fervent interest in religious ceremonies, Gangneung could actively publicize the Festival by showcasing a portion of the festivities offered at Gangneung Danoje.

4) Strategies to attract tourists in transit: *encouraging tourists from metropolitan areas to take the Daegwalryeong route, which passes through Gangneung*

Tourism income for the East Coast area can differ significantly depending on which route metro-area tourists take to reach Mt. Seorak and the East Coast. To be specific, the tourism income can vary for each local government depending on the route taken over the Baekdudaegan Mountain Range. In particular, since road work is underway on the Daegwalryeong section of Yeongdong Highway, tourists are less likely to pass through the city of Gangneung.

In this regard, strategies to attract tourists to Gangneung must focus primarily on encouraging tourists from the metropolitan areas to choose the Daegwalryeong route and secondarily, to encourage them to plan a stopover in Gangneung city. It is also important to emphasize that the Daegwalryeong route has a competitive advantage over Hangyeryeong, Mishiryong and Jinburyeong in terms of scenery, safety and driving time. And when we promote the diverse programs of Gangneung Danoje, the events to see and to experience, tourist revenues will increase thanks to greater patronage of Gangneung city tours, increased sales in raw fish, and other factors. Another way to encourage use of the Daegwalryeong route would be to hold some portion of festivities at the Daegwalryeong service area on the Yeongdong Highway.

2.2.3 Measures for reinforcing resident participation

1) Training local expert guides for the Festival

In order to fully convey the significance of each event staged during Gangneung Danoje, it would be helpful to train local expert guides who can explain in depth the cultural aspects of the festival to tourists. To enhance tourist satisfaction with Gangneung Danoje, the guides can also assist in interactive programs.

2) Fostering skilled folk artisans

With the globalization of Gangneung Danoje, it must be remembered that tourism cannot be handled by a few, but needs the help of all Gangneung citizens. In the future, Gangneung Danoje should be considered a model for introducing the heretofore hidden tourism resources of Gangneung as well as the renowned tourist attractions of Gyeongpodae, Sogeu Lake and Jeongdongjin.

Gangneung citizens who are experts at preparing the local cuisine and artisans with special skills could be designated as skilled folk artisans who demonstrate their talents during the Festival. Moreover, a competition to select these talented citizens could be a Festival event. Indeed, it could become a significant part of the festival that promotes local participation and creates new tourism resources.

3) Flea market

A Festival flea market, organized by the residents of Gangneung, would become a major attraction that encourages resident participation while displaying the culture of Gangneung.

2.2.4 Strategies for improving the administrative system

Steps to improve the management system of Gangneung Danoje, and consequently promote sustainable tourism are outlined as follows:

1) Research-based development of festival events

Currently, the lack of interactive programs at Gangneung Danoje is attributed to the absence of anthropological studies. Since Danoje goes back a long time in history, the influence of Danoje is there to be discovered in the lives of the people and in every corner of the city. To this end, a research team and support for such research must be implemented. Studies conducted by anthropologists, folklore researchers and urban planners would be analyzed, and results applied for the development of interactive programs as well as for planning of the festival. Without efforts to base events on a solid cultural foundation, themes to promote quality tourism are bound to be limited.

2) Improvement in the compilation system of tourism statistics

In order to effectively manage intangible culture, the compilation of accurate statistics on tourism is required, including the number of visitors. Since marketing efforts can be evaluated through these statistics, investment is needed to improve the tourism statistics system. In estimating the number of visitors, distinctions should be made between the annual number of visitors and annual number of visits. Detailed information such as the routes taken should also be obtained through the self-administered questionnaire survey as well as in-depth, interview-type surveys.

3) Networking with the foreign seasonal festivals

Measures are needed for networking with other foreign seasonal festivals (through invitations and visits) to enhance the brand name of the Festival. However, international events, should be set at intervals of every few years rather than every year or every two years.

3. Proposals

The gist of this paper can be summarized as follows:

- (1) Following the registration of Gangneung Danoje as one of the Masterpieces of Oral and Intangible Heritage of Humanity, the festival grounds should be expanded to make the entire city of Gangneung part of the festival site, not just Dano Town and Namdaecheon. To this end, networking with other tourism resources of Gangneung city should be promoted.
- (2) With the expansion of the festival grounds of Gangneung Danoje throughout the entire city, roadside stalls should be removed and the commercial facilities near the Central Market should become the honey pot, which will revitalize the local economy.
- (3) A strategy to make Gangneung Danoje an all-year event is needed. Development of a new festival for each month including the Sunrise Festival could be promoted.
- (4) The foreign tourist market is important, and in particular, Korean celebrities should be included in Festival events to increase attendance by Japanese female fans.
- (5) In order to develop the market for Koreans in Gangneung Danoje, measures should be promoted to induce tourists going to Mt. Seorak and the East Coast to make a stopover in Gangneung.
- (6) Since "edutainment" is the key to interactive programs and essential for inducing repeat visits, a research team, comprising anthropologists, folklore researchers, and tourism researchers is necessary, in addition to financial support for the research.
- (7) Maximizing resident participation requires renewed emphasis on recruiting festival local expert guides and skilled folk artisans, and organizing the flea market.
- (8) Danoje, which first came to Korea from China, is an ancient seasonal festival. However, not all of the events in Gangneung Danoje need to reflect the past. Following the registration of the Festival as the Intangible Heritage of Humanity, we should demonstrate flexibility by creating a new, unique kind of culture through entertainment and amusement, in addition to preserving traditional culture. Only then can our Festival be recognized as a global tourism resource.
- (9) In order to achieve the aforementioned goals, administrative and financial support should be offered on the government level. Developing Danoje as a global festival with only regional funds will certainly limit possibilities for growth.
- (10) In order for all citizens of Gangneung, including civil servants, to believe in Gangneung Danoje as an event that can bring recognition to the city, we need a long-term macro-perspective. I believe that now is the time to take such actions.

4. The Importance of Museums as Centres of Local Cultural Activities

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On the event dedicated to the opening of new repository rooms of the Estonian National Museum in my home town Tartu a couple of years ago, I found myself contemplating about the influential and ever-changing role of museums in the contemporary world. Today, as the so-called museum boom has assumed serious proportions, museums have changed considerably over the past century as important institutions for preserving collective and individual memory and have transformed into multifunctional institutions, I wish to share these thoughts with you. Museums constitute a unique network. Currently there are 258 registered museums in Estonia alone (the number is particularly significant considering that the native population in Estonia is approximately 1 million, and together with various minorities the total Estonian population is nearly 1.5 million), and very likely, there will be more. Compared to the beginning of the twentieth century the current number of museums in Estonia is quite significant; the museums are also more versatile. Various societies, fields of life, hobby groups, and regional organisations make use of museums as a means for preserving history, folklore, for self-expression and self-identification. In contemporary society the institution serves many important roles, being

- a place for displaying historical and contemporary values
- an important institution for preserving and displaying personal and collective memory, cultural values, for collecting tangible and intangible values
- an institution of creating identity and ethnic kudos
- a work place
- an educational environment
- a framework for promoting ethnic handicraft, art, etc.
- a place for integrating different folklore festivals, (art) exhibitions, shows
- museums are connected to tourist routes and museum business, etc.

To sum up the above, museums constitute an important cultural and social resource.

The following overview will reflect the changes in the development of museums in the late twentieth and early twenty first century, the main key words being a multifunctional museum, museum as an open classroom, presentation of tangible and intangible history, the relation of permanent and temporary exhibitions and their mergence. I will also briefly mention the issues of collection and preservation, as well as the role of the exhibition curator and a person represented on displays in the museology of the past few decades.

Museum as the creator of locality

Modern times are generally characterised as the era of globalisation, hybridisation, multiculturalism and multiethnicity. This list suggests the main key words and areas of speciality which were used at the end of the 20th century to characterise the period. Still, none of the mentioned keywords, such as globalisation, for example, are in any way new phenomena, even though discourse about globalisation alludes to the all-inclusive influence and

spread of international corporations, the World Bank, new types of media (television, radio, cinema, World Wide Web), major waves of migration, and also to the fact that the consumption of similar fashion and foods, the expanding international corporate and hotel chains, etc., assimilate cultures and nations.

Globalisation started with the migration of travellers and construction of roads in the early Modern Age. This mediated the adoption of new ideas, symbols, objects and rituals, integrated in the local culture. Good examples here would be the northward migration of plants from the east and south, Chinese porcelain, or roses that were brought from China to Europe in the fourteenth century, contemporary museum, etc. Many traditional Estonian dishes, which are usually unquestionably referred to as ethnic food, such as potato and coffee, arrived in Estonia relatively recently. These unseen cultural phenomena caused misunderstanding and funny incidents, which are described in folk tales preserved in the archives, such as making porridge out of coffee, or serving coffee grounds as dessert, eating raw potatoes, etc.

Locality, the antonym to globalisation, interrelates with an intricate socio-economic complex. Locality is defined through a concrete dimension of territory, time and space; within this framework, history evolves according to the peculiarities of characteristic social relations and economic progress. Locality signifies specific social values, and is expressed most explicitly in the form of museum - an institution, which collects, preserves and displays the best part of locality. Although the number of global museums (new art and science museums) is constantly increasing, the local museum has preserved its status and significance in representing locality and constructing local identity. Local museums create an intricate network for passing on the knowledge about the preserved tradition.

The boom of museums, cultural centres, and thematic parks

It is a basic characteristic of all dynamic phenomena to expand and evolve in different directions. Proceeding from this statement, the growth in the number of museum types has only confirmed the need for and vitality of these institutions. Many museums are closely connected with the development of a specific field or area of research; some serve as monuments of fields of life or lifestyle that was once important. These collections preserve the cultural image of a given period by means of objects, recordings and visual images. Ethnographic museums, for example, have been closely connected with the advances in the area of study, as well as with the construction of ethnic identity and nationhood. A national museum is an emblematic institution of state, and has often given rise to research in the field. The Estonian National Museum, for example, gathered material collected by amateurs, organised further collection work, and displayed the collected material already in the late 19th century and early 20th century; the collections became the source of research and overviews (Õunapuu 2001) already before Estonia gained independence. Ethnology and anthropology alike saw their beginning in the nineteenth-century museums, from where the disciplines shifted, with the growing body of material and the introduction of higher education, to universities, and later also to special research institutes. Contributory factors in Europe and America were also the general popularity and importance of fieldwork, as in the beginning of the twentieth century fieldwork formed the basis of modern anthropology, folklore studies and ethnology. In the 1960s, the number of museums started to grow all over the world; the period also saw the growing interest in constructing cultural centres and theme parks and national heritage

preservation. This change marked the multifarious visualisation and appraisal of the past and the past culture. Among the newer tendencies was the increased importance of visualising and, in more general terms, demonstrating culture, the attractiveness and conceptuality of exhibitions. The relation and structure of permanent and temporary exhibitions underwent critical changes, with temporary exhibitions becoming more predominant, as they attracted visitors to return to the same place, enabled to display different phenomena and processes, and expanded the profile and function of specific museums.

The most characteristic feature of the second half of the 20th century was the construction of expensive state-of-the-art museums on the one hand and on the other hand the transformation of an exhibiting monocultural museum (natural history museum, art museum, maritime museum) into a multifunctional museum, where different means of exhibiting and interactivity were being used. Characteristically, aesthetics and attractive presentation of exhibitions and items on display has become increasingly important. Presentation, in particular, requires an effective cooperation of a curator with a vision, a scholar and an artist, and, even more so, a skilful and imaginative plan, and entertaining exposition in other words, good visual literacy.

In addition to museums proper, the second half of the twentieth century witnessed the spread of science parks and museums combining research and exposition. A science park enables a visitor to observe the development of an academic discipline, look at complex solutions, physically test how things are done and measure one's physical and intellectual abilities, test one's perception and responses. A visitor is informed of the results of years of research in a clear and comprehensible manner. The Finnish science centre Heureka, for example, introduces the same sentence in different languages to demonstrate the similarities of related languages. Next to natural sciences, a modern science park also introduces discoveries in the field of the humanities and social sciences; at the same time regularly organising temporary exhibitions, demonstrations (of science theatre), special documentaries, etc. Science theatre demonstrations, as well as the permanent planetarium, introducing among other things the stellar sky of prehistoric Estonians, have proved extremely popular in the Estonian science centre AHHA. As to the intellectual culture, the science exhibition also mediates droodles (visual riddles) from an online folkloric database. Thus, a science park which has no collections, databases, etc. of its own visualises and mediates the achievements of other scientific institutions. Performances and demonstrations are not only characteristic of science parks and museums, but have also become an inherent part of modern art museums (Kiasma, the Museum of Contemporary Art in Finland, for example, entertains the visitors with a nightly dance performance), and institutions for preserving intellectual culture and ethnography museums (the Estonian National Museum, for example, provides a comprehensive program of folk calendar holidays and other performances, competitions, etc.; the Setu Museum in Värskä performs local singing culture and tradition on folk calendar holidays, but also for tourists).

The presupposition of aesthetics in an exhibition about a specific period leaves ethnographic museums in a complicated position. Such museums collect and display not only high culture and the related objects, but also the practical culture of common people and the related objects. Notwithstanding the current interest of the social studies and the humanities in practical culture and, especially, the ordinary life of an ordinary person, the rest of culture, media and the majority of museums are more focused on recording the history of famous figures and professional high culture. This lays the museum and the curator the responsibility to come up with the best solutions for introducing the field of study and presenting folk

culture.

In the final decades of the twentieth century, the former extensive and versatile permanent exhibitions, based on vast collections of material, were often replaced by displays where the material was presented at an unusual or a personal angle, and usually in lesser scope. An exhibition of the ethnography of the aborigines in the Melbourne Museum of Modern Art, for example, has been compiled of objects collected only by few persons (and some of them were not even ethnologists). The exhibition centres on collector's biography, photographs about the collector, collection principles and the place of collection. The level of informativeness of the accompanying texts equals that of a proficient tour guide: for example, informing a visitor about how a musical instrument is called, how it was named after a witty scholar who corrupted the original name and made his version famous all over the world. The exhibition's visual and audio demonstrations allow the visitor to participate at funerals and weddings, look at former sacred places, everyday life, working, etc. The abundance of facts is replaced by visual and auditory material.

A change in the role of museums has introduced new approaches, but is also the cause of problems that have so far been left unresolved (such as, for example, the issue of target audience). The main questions are: How to attract the youth? How to function as an educational tool for people of different age, or for schools? How to keep people coming back to the museum? How to attract foreigners and how to present material to them?

Making objects visible

The main objective of museums is making certain objects in the collection visible, or, on the contrary, leaving them invisible. A single person – the compiler of an exposition or exhibition – is responsible for choosing and assigning meaning to the texts, pictures, objects. This person will single out objects and facts from the vast corpora of material to introduce them to the museum visitors. Without introduction and interpretation/translation, these objects would remain invisible to us; quite like the efforts made to obtain the object remain invisible and intangible to us, unless it is specifically emphasised. Further emphasis is important, be it by means of photographs, documentary, accompanying texts or figures. The interpretation must be based on the contemporary period, since objects and activities of the more distant past are more difficult to understand, and also placed in an appropriate time frame, proportions and scale.

The number of objects displayed on contemporary exhibitions is limited not only due to the lack of exhibition space, but also because of the limits of human memory and reception – namely, displaying similar objects does not add any new information for the viewer. Exhibition compilers, however, have favoured the presentation of a few different examples of a same object, to inform the viewer of the variety of ornamentation or form. Visitors are often allowed to touch the original material or observe a product characteristic of the period (e.g. hand-made paper, feathers, pieces of leather), because modern urbanised viewers often lack experience of wild nature or technological processes. In Sweden, for example, a museum of archaeology has reconstructed the Viking clothes and restored the authentic gold and silver jewellery, which should facilitate the understanding of the period (9th-11th century). Owing to the lack of written resources, the only source of information about the period are archaeological finds. Of course, Northern sagas shed some light on the period, but they are written much later on the basis of oral accounts.

Exhibitions, where objects are stored as if on archive shelves, which used to impress with a huge number of analogous objects, have become a thing of the past.

In modern times, the collection work is followed by interpretation of the material in the form of an exhibition and catalogue, forming, at best, the beginning of a new consumer cycle. Many museums sell replicas of objects on display (ranging from soap bars and candy to lamps and other commodities). The museum stores of many smaller Swedish museums, for example, trade with hand-made sweets, handicraft, toiletry, and other items of local production.

In some museums, history is presented only from the entertaining, visual and commercial aspect. The Ballarat open air museum Sovereign Hill in Australia, for example, manufactures objects in nearly every museum building; products with an air of the past are sold in a pharmacy, and a post office; museum visitors can participate in a performance, preparation and marketing objects in a 19th century school or cinema, church, or a gold-washing cabin. Many of the replicas on sale are manufactured right under the eyes of museum visitors. The show is rendered true to life with horses eating hay, old maids doing handicraft at fireplace, horsemen, townspeople, children in costumes, who occasionally appear on the streets. This is an authentic imitation of the life during the 1850s gold rush (<http://www1.visitvictoria.com/displayObject.cfm/ObjectID.000D2B85-3F27-1D81-B32080C476A90000/vvt.vhtml>).

Exhibiting phenomena of intellectual culture is, no doubt, the most challenging. This is particularly true in everything connected with tradition and religion, as these are surrounded by unwritten rules, which are difficult, if not impossible, to pass on by means of static objects. Objects associated with group identity and mentality, passed on from one generation to another, belong to the same category. Such objects are often associated with various unwritten and often nonverbal rules and principles, which are naturally known to people who have grown up in a specific culture, but which may not be understood outside the context.

The evolutionary museum accumulates in itself the entire past and presents an overview of the earlier (natural scientific, cultural, scientific, technological) development, indicating to future trends and providing an educational program representative of the dynamic progress (Bennett 2001). Many museums of the younger generation are built according to this principle, such as, for example, the Finnish museum of archaeology and history in Turku, the Sami museums Siita in Finland and Ajtte in Sweden, but also the Melbourne Museum of Art, which, among other things, integrate the best museum objects and solutions of science centres and museums. Next to attractive solutions and novel ways of displaying the material, the museums have attempted to avoid anonymity, presenting the material from a personal angle (in Siita Museum in Finland, for example, the changes in local history and the institution have been demonstrated on the example of a giant local oak tree).

Within the limited opportunities, several small and town museums represent the evolutionary museum, presenting peculiarities of the local history, natural environment, traditional ways of life, objects, subsistence, customs, folklore, social life, etc. As such, local museums are often institutions of mixed profiles a type of archaeo-ethno-historical-natural-art-personal museums. Small museums are the most accessible places for introducing the past and cultural history to the locals, and are, as such, highly valued.

5. The European Folklore Institute : History and Activities

Mr(Dr.) Laszlo Felföldi

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It was ten years ago that the first practical steps were taken towards establishing today's European Folklore Institute (formerly European Center for Folklore), and after long theoretical consideration and several international consultations, a Project Development Office was brought to life for the purpose of establishing the Center. On the occasion of this anniversary, we would like to give an overview of the history of the European Folklore Institute and to present its objectives and activities.

Historical Background

In the course of the past century, three characteristic areas of interest in folklore (i.e., traditional and folk culture) have developed: the scholarly approach, an artistic interest (in terms of high art), and a popular, everyday interest. The three approaches seem to have developed more or less parallel with one another, influenced by their common ideological background, their specific modes of investigation, and the principles on the basis of which they were created. The path of discovering and utilizing folklore led through the archaizing process and the selective aesthetic use promoted by the nationalistic ideologies of the Romantic period, towards a better understanding of traditional and folk culture (its history in Europe, its regional differences, and the extensive study of its formal, functional, and semantic features), and ultimately to a varied and authentic representation of the elements of folklore in new social contexts. Of course, this process did not take place at the same time and in the same way in the various regions of Europe.

In the last few years of the twentieth century, the contention of two major, but opposing social phenomena could be observed world-wide: on the one hand, the process of global technological development, or globalization, and on the other, the growing appreciation of local cultures and traditions and the recognition and revaluation of their role in the matrix of cultural heritage. Therefore, it is not surprising that UNESCO specifically declared the significance of folklore together with non-material, or intangible cultural heritage and the necessity of safeguarding and disseminating it, in order to promote the preservation and rebirth of the identities of various ethnic groups. The reason why UNESCO supports the safeguarding of traditional culture and its institutions world-wide is essentially to preserve the values of local cultures in a world of spreading globalization. In the context of this effort, the necessity of establishing an international (European) center for folklore was already recognized in 1986, the year in which UNESCO held a Cultural Forum in Budapest as part of the Helsinki Process.

Why did UNESCO choose Hungary to house an institution of this kind? The decision was certainly influenced by the geographical location of the country, situated between Eastern and Western Europe, as well as between major cultural, religious, political, and economic regions.

In addition, the positive results of the Hungarian model for safeguarding cultural traditions also played an important role in identifying it as the right location for the center. The main idea of the Hungarian model is the acknowledgement of the mutual interdependence of different fields dealing with folklore (scientific research, and artistic and everyday applications) and an emphasis on active cooperation between them. Related to this is a complex understanding of folklore and its examination in a European context. By thinking in a wider geographical and temporal framework, we both emphasize the common European roots of our folklore heritage and carry on earlier European traditions of folklorism.

The second question followed from the above consideration: what would be the objectives of such an international, or European center for folklore? First of all, a goal was to enhance co-operation between those who are most actively involved in folklore. Second, by building on the findings of scholarly research, the aim would be to point out those timeless values of folklore that can serve the peoples of Europe as an authentic alternative in forming their individual and collective identities in a modern world struggling with a boom of information and the process of technologization. Of course, the Center is not meant to serve as a single-handed, miraculous cure which solves all problems, but rather as one possible solution that takes into consideration the significant developmental differences between the different regions of Europe. In order to achieve this goal, it is necessary to develop an appropriate institutional background, an information network, and a program of action which is capable of propagating the values of European folklore in an effective way, safeguarding and preserving common cultural roots, and promoting the acceptance of national, religious, and local differences.

The Establishment of the Institutional Framework of the European Folklore Institute

Having defined the objectives and tasks of the Center during the preparatory phase described above, the UNESCO General Director, Federico Mayor, and the former Hungarian Minister of Culture and Education, Bertalan Andrásfalvy, signed a memorandum on the establishment of the institution in 1990 in the framework of the UNESCO program The Decade of Cultural Development.

Three years later, in April 1993, the Hungarian UNESCO Commission set up a Hungarian Experts' Committee in order to prepare for the establishment of the Center. The Committee consisted of Bertalan Andrásfalvy, Lajos Balogh, Gábor Barna, Elek Bartha, Jolán Borbély, László Diószegi, László Dobszai, Péter Domokos, Gábor Eredics, László Felföldi, Mária Flórián, János Fügedi, Imre Gráfik, Péter Halász, Béla Halmos, Éva Héra, Tamás Hofer, Mihály Hoppál, Katalin Kovalcsik, Annamária Neuwirth, Mária Sági, Mihály Sárkány, Ferenc Sebő, Sándor Timár, Lajos Vargyas, and Vilmos Voigt.

The pilot project of the Center was prepared by László Felföldi, Béla Halmos, Péter Halász, Mihály Hoppál, Ilona Nagy, and Vilmos Voigt. In October 1993, UNESCO approved the project, and from the following year onwards it provided significant intellectual and financial support for the establishment of the Center.

In January 1994, the Hungarian Ministry of Culture and Education established a Project Development Office, and appointed László Felföldi as its head. The two staff members of the Office accumulated a database of institutions, organizations, and individuals all over Europe, as well as in Canada and the United States, who deal with traditional culture and ethnic and minority issues, and who might be potential co-operative partners of the Center in the future.

In March 1995, the Project Development Office organized an international meeting of experts, with the participation of thirty-one international and fifteen Hungarian experts and two UNESCO delegates, in which the Feasibility Study of the (later) European Folklore Institute was discussed. At the same meeting an International Advisory Board was elected that would have a significant role in the major policy decisions of the Center. The Board members' mandates were valid for two years. In the first two-year period, the following people served on the Board: Egil Bakka (Norway), Robin Gwyndaf (Wales), Alan Jabbour (United States), Konrad Köstlin (Austria), Jean Roche (France), Anna-Leena Siikala (Finland), and Vilmos Voigt (Hungary).

Since according to Hungarian state law, the Institute could not function as an independent institution, an Association for the European Center for Folklore was founded on December 14, 1995, which decided to establish the Center (later Institute) as its own operative institution. The tasks and objectives of the Association have been the same as those of the Institute, that is, to carry out scholarly activities and research in order to preserve our cultural heritage. The Association is not involved in any direct political activity, it is independent of political parties, and it provides no financial support for, and accepts no financial support from any party.

The European Center for Folklore started its actual work on January 1, 1996, with two permanent staff members: László Kürti as director and Kincsô Verebélyi as assistant director. At the beginning of 1997, Mihály Hoppál was appointed president of the Association, while the former president, László Felföldi, agreed to act as the director of the Center for one year. As office manager, they appointed Ildikó Sándor. The International Advisory Board of the Center had another meeting in Budapest in March 1997, when new members were elected. Oskar Elsček (Slovakia) was appointed president of the renewed Advisory Board. The other new members were the following: Sabina Ispas (Romania), Effi Karpodini-Dimitriadi (Greece), Alexander Veigl (Austria), and Robin Gwyndaf (Wales). From among the old members, Allan Jabbour, Anna-Leena Siikala, Konrad Köstlin, and Egil Bakka continued to support the work of the Institute as honorary members. From 1998, the operative work of the Center was supervised by Bertalan Andrásfalvy, Gábor Barna, László Felföldi, Éva Héra, and Vilmos Voigt, members of the leadership of the Association.

According to a resolution by the general assembly, as of January 1998 Mihály Hoppál was appointed director of the European Center for Folklore, and László Felföldi president of the Association. In 1999, the general assembly changed the name of the Center to European Folklore Institute (EFI). Also in that year, new staff members were hired. At the beginning of 1999, the management of the office was taken over by Krisztina Ádám, and in September, Eszter Csonka-Takács joined the Institute as research associate. Since January 2000, Zsuzsa Fazekas has been manager of publications. After changes in the leadership of the Association,

supervisory and advisory duties were subsequently fulfilled by László Felföldi, Bertalan Andrásfalvy, Vilmos Voigt, Éva Héra, and Elek Bartha.

In the meantime, the Institute moved to a new location, and continued its work in a more spacious office. A unified and unique representational profile was developed, the Institute web site was restructured and updated, and a new journal and several new book series were launched. The Institute also renewed its professional and institutional connections.

In January 2004, Mihály Hoppál was appointed to serve as director for five years. At the same general assembly, the members of the Association elected the following as members of the leadership: László Felföldi, Éva Héra, Vilmos Voigt, Elek Bartha, Imre Gráfik, Imola Küllös, and János Tari. Bertalan Andrásfalvy was elected honorary president, alongside Lajos Vargyas, former president of the Association. Since October 2004, Eszter Csonka-Takács has held the position of assistant director of the Institute. On January 1, 2005, Emese Joó was appointed new office manager.

Activities of the European Folklore Institute

Institutional and professional connections

The main objective of the Institute is to mediate between different fields related to folklore, such as scholarly research, the revival movement, and education. Furthermore, the Institute also considers it a significant task to propagate the values of European folklore, to focus on problems related to the scholarly study, publication, use, and safeguarding of folklore, to propose ideas for programs, to facilitate problem solving, and to co-ordinate various tasks. As far as its profile is concerned, the European Folklore Institute is, therefore, neither a typical research institution, nor an educational center, community cultural center, or art studio, but rather it actively facilitates and supports research, education, artistic activities, and, most of all, the completion of unfinished projects.

In order to achieve these goals, it is vital to keep in close contact and to co-operate with other similar institutions, both in Hungary and abroad. According to the objectives outlined at its foundation, within a few years the Institute is expected to become the leading institution responsible for the advancement of a modern understanding of and research into tradition and folklore, both in Hungary and in Central Europe. The Institute should not only gather relevant information, but also distribute it. All of that requires the development of a far-reaching co-operative network, with the help of a database and a continuous stream of publications.

Consequently, the Institute first initiated contact primarily with the major ethnographical institutions of Hungary.

It established connections with departments of ethnography at Hungarian universities, with the Ethnological Institute of the Hungarian Academy of Sciences, with the Museum of Ethnography, the House of Traditions, and the Ethnographical Society. The European Folklore Institute also built contacts with other cultural institutions, such as the Balassi Institute and the Teleki Foundation.

The establishment of professional contacts was also extended to Hungarian cultural organizations outside the borders of Hungary. The Institute is in active contact with the Department of Ethnography of the Babeş-Bolyai University of Kolozsvár (Cluj-Napoca, Romania), the Kriza János Ethnographical Society, the Center for European Ethnology in Komárom (Komarno, Slovakia), and other institutions. The co-operation with the above-mentioned organizations is manifested in common publications, the organization of conferences and other programs, and the exchange of publications. It is vital to co-operate with these institutions and their experts because they have first-hand experience of local traditions, as well as knowledge about their chances of survival. Eventually, it will be the European Folklore Institute that will be able to help these institutions and experts join the cultural bloodstream of a Europe without borders. In this mission the Institute is supported by the Hungarian Ministry of Cultural Heritage and occasionally by UNESCO.

Between 2002 and 2004, the European Folklore Institute participated as an organizing partner in a project which was part of the European Union's Culture 2000 program. The chief organizers of the project were the Finnish Folk Arts Center and the ITE Museum of Contemporary Folk Art. The main objective of this international program series, which was entitled Contemporary Folk Art in Europe Equal Rights to Creativity, was to map out and document those processes in Europe which were the result of changes that occurred in the field of folk art. The participating countries (England, France, Finland, Italy, and Estonia) contributed to the international discourse by organizing exhibitions and conferences where experts could present their findings concerning the unique and living folk art traditions that were characteristic of the different countries. As part of the program in Hungary, the European Folklore Institute organized an exhibition and related international conference on contemporary trends in folk art. Continuing the same project, in 2004 the Institute joined the so-called MADOK program of the Museum of Ethnography, which is designed to co-ordinate the various institutions dealing with contemporary cultural phenomena.

Representing the Intangible Cultural World Heritage Program

Starting in the spring of 2001, the most worthy "masterpieces" of non-material (hereafter referred to as "intangible") cultural heritage were added every second year to UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity. This special recognition is given to folk and traditional ways of expression (languages, orally transmitted literary works, dances, games, mythology, rites, costumes, handicrafts, and architecture) and cultural spaces (locations of concentrated folk or traditional activities, such as the scenes of rites and rituals, the recitation of stories, market places, and festivals).

The main function of the list is to call attention to the dangers which threaten cultural variety with the help of the power of publicity provided by UNESCO. Intellectual heritage plays a key role in preserving cultural variety: it guarantees the conditions of the preservation of cultural identity and the unfolding of creativity; furthermore, it serves as a token of a harmonious relationship and mutual tolerance between nations and cultures. Today, due to the acceleration of the globalization process, all of that is in danger. The homogenization of culture, industrialization, tourism, military conflicts, depopulation of villages, and degradation of the natural environment are gradually putting a layer of gray over the formerly extremely colorful cultural map of the world.

According to its main objective as declared by UNESCO, the European Folklore Institute is to call attention to the importance of documenting, preserving, and safeguarding traditional, ethnic, and minority cultures. In order to achieve these goals, every second year the Institute puts forth suggestions for new additions to UNESCO's list of masterpieces of intangible heritage. On the first such occasion in 2002, the nomination and action plan presented were directed towards the preservation of a folk tradition of the ill-fated Bukovinian Székelys called *csobánolás* (literally 'shepherding'), a unique local version of folk Nativity plays. This was a significant step towards achieving broader, international publicity. In 2004, the unique and characteristic folk culture of the Kalocsa region (the organic unity of the folk art of embroidering, costumes, and flowery wall-paintings, gastronomy, and the natural environment) was nominated for the list. In this UNESCO project, Hungary is represented solely by the European Folklore Institute in preparing the recommendations and action plans.

In 2002, the Teleki Foundation organized a roundtable discussion on cultural heritage in the framework of a long-term collaboration, in which the Institute represented the cause of tradition-based intangible heritage.

At UNESCO general conference meetings, Hungary has been regularly represented by the European Folklore Institute (personally by László Felföldi, president of the Association, and Mihály Hoppál, director of the Institute), on issues concerning the safeguarding of intangible cultural heritage and living human treasures, in formulating recommendations, and setting the agenda for international programs. In Hungary, the resolutions of UNESCO concerning traditional culture are published by the Institute in the Hungarian-language publication series called *EFI Communications*.

Conferences

In 1996, the Danubian Folklore Festival took place in Kalocsa. As an accompanying program, the European Folklore Institute organized an international scholarly conference under the title *The Role of Traditions in Inter-Ethnic Relations*, with financial help from UNESCO. The conference, which was opened by Mrs. Noriko Aikawa, head of UNESCO's Intangible Cultural Heritage Sector, was attended by experts from eighteen countries who are engaged in ethnographical data collection and processing as well as in the study of the inter-ethnic impacts of folklore. The theme of the conference was the role of traditions in inter-ethnic relations in Central, Eastern, and South-Eastern Europe. Due to the nature of its theme, the conference was not only international, but also multidisciplinary. Among the invited experts were linguists, ethnomusicologists, ethnologists, folklorists, sociologists, and cultural anthropologists.

The word 'traditions' in the title of the conference was not used in the conventional sense, of course. The organizers and the leaders of the Institute found it important that minority languages and institutions, as well as the representations of cultural heritage defined and accepted in the 1989 UNESCO Recommendation (for a Hungarian translation, see *EFI Communicationes* 1) should contribute significantly to the successful establishment of connections between minorities and majorities and between different nations, as well as to their mutual rapprochement. This issue had not been discussed before, neither in the

framework of UNESCO-supported programs, nor at conferences in Hungary. The first international conference organized by the Institute (then Center) fulfilled this need.

A further goal of the conference was to introduce the international database set up by the Center and to devise a plan of co-operation for developing databases related to the traditional culture and folklore of Eastern and Central Europe. In accordance with that, several papers were presented at the conference which gave an overview of on-going work of collecting and processing data, and its influence on education.

The conference entitled *Multicultural Europe: Illusion or Reality*, which focused on the traditional culture of ethnic minorities, took place in Jászberény in 1998. The main objective of the event was to provide a meeting place for experts in research, culture, and education, and to facilitate communication between them about the traditional culture of religious and ethnic minorities in Europe. The conference was inspired by the realization that traditional culture, which forms an organic part of the culture of minorities, is endangered throughout Europe. The positive effects of political and economic changes and of globalization only rarely counterbalance the negative effects, which result in the loss of certain elements of traditional culture and the impossibility of their preservation.

The participants in the professional forum that was organized as part of the conference accepted a 'Recommendation' for governmental offices dealing with ethnic minorities, for international professional organizations, and for the European Commission and UNESCO. This Recommendation summarizes the most important problems and duties with respect to this issue. At the conference, UNESCO was represented by Noriko Aikawa, head of the Intangible Cultural Heritage Sector, and her colleague, Anna Dumitrescu. Papers presented at the conference were published by the Institute in an English-language essay collection under the title *Multicultural Europe: Illusion or Reality*.

In 1999, the Institute took part in the preparation and organization of an international conference entitled *Authenticity: Whose Tradition*, which was part of the Danubian Folklore Festival. Papers presented at the conference appeared in an English-language volume.

In the year 2000, the Finno-Ugric Folklore Festival, organized by the Hungarian National Organization of the World Congress of Finno-Ugric Peoples, took place in Székesfehérvár. The European Folklore Institute supported the event by contributing to the organizational and preparatory work and by bringing out publications. At the conference, the Institute was represented by Felföldi László.

In 2002, the Institute organized an international conference in Szekszárd under the title *UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (On the national and international recognition of traditional culture)*. The main idea of the conference came from UNESCO's "Living Human Treasures" program of 1996 (for a description in Hungarian, see EFI Communications 5), which called attention to the endangered nature of living cultural treasures and the consequences of their loss. In accordance with this program, it seemed necessary to survey the contemporary situation, to revive past state and governmental forms of public recognition, and to call attention to the

UNESCO-recommended international system and its applications. As a result, an international meeting had to be organized for cultural representatives and experts who were directly involved in this field.

In May 2003, the Institute organized a conference entitled *About Tradition* together with the Folk Art Department of the House of Traditions. The conference was attended by several foreign experts, and the papers presented were of very high quality. The event was opened by Erika Koncz, Deputy State Secretary of the Ministry of Culture and Education.

In May 2004, the Institute organized a symposium under the title *Common Art Equal Rights to Creativity*, which was part of the European Union's international program called *Contemporary Folk Art in Europe Equal Rights to Creativity*. The aim of this scholarly meeting of experts from Hungary and abroad was to discuss the state of contemporary folk art and craftsmanship and to compare the new artistic trends in the different countries. The participants were seeking answers to a number of fundamental questions: Where are the borders of art? Is there movement between the different branches of art? What is contemporary folk art, amateur art, and naïve art? What sort of non-professional artistic traditions are present in different countries and regions? Is there any research, collecting, or preservation going on in institutional settings? What is the general opinion about and position of non-educated masters in the professional art world? Is there an opportunity to present non-professional works of art? If there is, under what financial circumstances? The Institute has plans to publish a collection of essays on the findings of this conference.

Publications

Hungarian Heritage

Since the spring of 2002, the Institute has published an English-language journal subsidized by the College of Folk Art of the National Cultural Fund of Hungary. The aim of the journal is to provide a comprehensive picture of traditional Hungarian culture and living folklore traditions. Since the safeguarding of cultural heritage has become a task of top priority, the journal publishes long and short articles, theoretical considerations, and essays about the nature of tradition and the Bartókian model of preserving folk traditions. There is a permanent section with reports on the work of the major organizations and workshops dealing with traditional culture. Furthermore, the journal contains book reviews, descriptions of exhibitions, and reviews of films and CDs.

Örökség [Heritage] series

In 1999, the Institute, together with Osiris Publishing House, launched a Hungarian-language book series of indispensable, high-quality studies and monographs. With this scholarly series the Institute wishes to provide a forum for those researchers who have few opportunities to publish their work. The series contains essential and long-needed works, and collections of significant essays (such as conference proceedings and festschrifts in honor of outstanding ethnographers). Since 2002, the volumes have been published jointly with Gondolat Publishing House.

Folklór [Folklore] series

In 2000, the Institute launched a new series called Folklór, which is published jointly with L'Harmattan Publishing House. An important task of the Institute is to call attention to the safeguarding of local knowledge, folklore, oral traditions, songs, dances, music, and handicrafts, and to bring this cultural heritage to the public. Therefore, the main objective of this series is to propagate and diffuse the knowledge and treasures of traditional culture and folklore by publishing original collections of new, formerly unknown texts.

The Masters of Folk Art series

The most effective way of safeguarding intangible cultural heritage is the collecting and archival preservation of various elements of that heritage, which makes them available not only for scholars but also for artists. In order to achieve this goal, conveyers of these traditions should be made known and officially acknowledged. Accordingly, several countries have developed various ways to recognize especially talented folk artists. The Masters of Folk Art series was created to be the Hungarian example of this. It presents the lives of outstanding folk artists and performers of traditional culture in a thematic series, introducing the different branches of folklore and folk art to both a Hungarian and a foreign readership.

Bibliotheca Traditiones Europae series

The European Folklore Institute launched an English-language book series which brings out works of international significance by Hungarian authors as well as the edited versions of papers presented at international conferences organized by the Institute.

EFI Communicationes series

In 1999, the European Folklore Institute started a series of booklets containing short studies and essays as well as those UNESCO resolutions and recommendations which are closely related to the work of the Institute. In the *Varia bibliographica* sub-series, comprehensive bibliographies of the works of outstanding ethnographers and lists of master's theses and doctoral dissertations written at departments of ethnography at various Hungarian universities are published.

Illustrations to the presentation:

1. CD-ROM *Az Európai Folklór Intézet Kiadványai* (Publications of the European Folklore Institute) Budapest, 2005.
2. Film on DVD to the Hungarian nomination for the List of the Masterpieces of Oral and Intangible Heritage of Humanity in 2004.

VI. City Reports submitted by participants

1. Mr. Heungjib Choi, Gang City(Republic of Korea)
2. Mr. Seungyong Uhm, Cultural Heritage Administration(Republic of Korea)
3. Ms. Anna Lousa De Launey Crighton, Christchurch(New Zealand)
4. Mr.Vu Phuong, Hanoi(Vietnam)
5. Mr. Luis Pablo Martinez Sanmartin, Valencia(Spain)
6. Mr. Ali Ipek, Sivas(Turkey)
7. Ms. Mare Mätas, Kihnu Island Pärnu County(Estonia)
8. Ms. Zdenka Brandysova, Vlnov(Czech Republic)
9. Mr. Glenn Doclosen Prudenciano, Ifugao(Philippines)
10. Mr. Errol. C. Greene, Kingston(Jamaica)
11. Mr. Marcello Eugenio Schiaffino, Levanto(Italy)
12. Mr. Sayidafzal Mallakhanov, Boysun(Uzbekistan)
13. Ms. Luciana Barbosa De Oliveira Santos, Olinda(Brazil)
14. Mr. H.M. Syukri Fadholi, SH, Yogyakarta(Indonesia)
15. Mr. Dory Ty, Phnom Penh(Cambodia)
16. Mr. Mohammed Ateya Ibrahim El-Fayoumi, Qalyubiya(Egypt)

City Reports submitted by participants

1. Effects of Safeguarding and Transmission of Traditional Cultures on Local Societies (2004 Gangneung International Folklore Festival)

Mr. Heungjib Choi,
Vice Mayor of Gangneung City
(Republic of Korea)

1. The Preservation System of Intangible Cultural Heritage and the Role of the Local Government

The Republic of Korea defines “intangible cultural properties” such as drama, music, dances, handicraft and other cultural expressions in their intangible form, which possess both important historical, artistic and academic values and a unique local colouring. “Intangible cultural properties” are officially designated, and then safeguarded and protected. When they are designated by the Central Government and the Cultural Heritage Administration, they are called “important intangible cultural properties.” If they are designated by the Provincial and City Governments, they are called “intangible cultural properties.”

There are 109 “important intangible cultural properties” in the Republic of Korea, which include: 17 on music, 7 on dances, 14 on drama, 24 on games and entertainments, 44 on handicraft, and 3 on traditional food and martial arts. There are two “important intangible cultural properties” “Gangneung Danoje Festival” and “Gangneung Nongak” (music of farmers) - in Gangneung City. “Gangneung Haksan Odokteggi” (farmibng song), “Gangneung Sacheon Hapyeong Dapgyonori” (folk game) and “Gangneung Bangjjasujeoang” (craftmanship) are “intangible cultural properties” of our Gangwon-do province.

The Korean Central Government’s policies for the safeguarding of the intangible cultural heritage include designation and protection of “important intangible cultural properties”, documentation of the intangible cultural heritage for its safeguarding purposes, various types of financial support towards: the establishment of intangible heritage centres on education and training, covering training costs aimed at the transmission of intangible heritage and manufacture of musical instruments needed for that, organization of cultural events, and functioning of an academic certificate system. However, this financial support is limited. And in this connection the role of our local city Government becomes really crucial, if we wish to guarantee the uninterrupted transmission (in its diverse forms) of our unique local intangible heritage.

As each of you perfectly knows it, the role of any local government is indispensable in the safeguarding of its local intangible cultural heritage. Only it can provide practical support towards maintaining unique features of its locality through a multiple cooperation with relevant safeguarding organization and actors, ensure a systematic and purpose-oriented management, allocate and use finances and the required professional staff in the most effective manner.

Gangneung's intangible cultural heritage mostly comprises folklore festivals and various types of entertainments which are impregnated with such important social functions in our communal life and predominantly agrarian society, as : praying for a rich harvest and bountiful takes of fish. These festivals and entertainments have been successfully transmitted from generation to generation in the form of games and sounds, which had have s a positive effect on the year-round farm activities.

Nevertheless, the ongoing decrease in our basic economic spheres, particularly in agriculture and a drop of its farmers, and the advanced age of recognized custodians of local traditional culture, have led to a critical situation of lacking human resources which are required for transmitting our intangible heritage to new generations. As an irrefutable result of contemporary globalisation, public interest, particularly among the young people, has dwindled considerably. At the same time the advancement of Western civilization together with its values and the ongoing modernisation have brought about a crisis in our traditional handicraft industry.

Being aware of the great importance of our local intangible heritage, the Gangneung City Government makes its utmost in order to safeguard, transmit and bring it to the world public as well as to link it closer with local sustainable development.

Our various efforts include the following ones:

- 1) issuing a local governmental ordinance on the safeguarding of our local intangible cultural heritage and providing support for the construction and subsequent functioning of a special transmission hall as stipulated by the same ordinance;
- 2) providing support to performances of intangible heritage holders abroad;
- 3) financing transmission activities in the form of special allowances to their instructors;
- 4) purchase of the equipment required for the work of practitioners;
- 5) providing support toward an annual presentation ceremony of practitioners;
- 6) ensuring an adequate education of young people in traditional culture and arts;
- 7) holding "an essay competition" on a concrete subject of local intangible cultural heritage;
- 8) creation of the English-language database on Gangneung's cultural heritage as well as preparation of special teaching materials.

And now let me share with you some thoughts and observations concerning the 2004 Gangneung International Folklore Festival, crowning them with a number of concrete proposals to further intercultural exchanges between cities of the world in the nearest future.

2. The Value of Intangible Cultural Heritage and the Necessity of Having Cultural Exchanges

Following the end of the Cold War era and amid waves of globalization, traditional cultures around the world have been altered or commercialized in the name of their diffusion. Confronted by the advance of Western civilization and threat of modernization, traditional cultures are on the brink of their irremediable distortion and extinction.

In the course of the world history, societies have gone through painful experience of prejudice, hatred and destruction caused by our limited knowledge, intolerance and lack of open-mindedness.

Under such circumstances, as I am convinced, the growing interest in, and demand for recognizing the intangible cultural heritage as a unique asset of any locality as well as its safeguarding, spring from the realization by people that a true understanding of cultural diversity is the vital source of creativity on which the world community is based. But if apply narrow-sighted yardsticks to the world, and seek only self-interest in safeguarding our particular local cultural heritage, we easily become victims of delusion. In order to avoid such a trap and to grasp a true value of intangible cultural heritages of other peoples, created and maintained in their specific environments, we must take a bolder stand and participate in their festivals. Folklore festivals are like “wide-open windows” to other traditional cultures and “cultural visiting cards” of their peoples. Only practical festival-partaking will eliminate misunderstanding and prejudices which still exist in our contemporary world.

A concrete and elaborate program for exchanges of various local intangible heritages, via their most spectacular and embracing form - festival, will bring their peoples, local populations and ethnic groups much closer. In other words, a brotherhood, based on intercultural dialogue and mutual appreciation of various traditional cultures, will be formed. And in a much larger context and in the context of the cherished cultural diversity of the countries/peoples involved in such exchanges, a noble cause of the world peace will be enhanced.

It is my pleasure to inform you participants at the present Workshop that Gangneung City has already started to implement a program of exchanges with other traditional cultures. Almost 30 performing groups from 20 various countries of the world were invited by our City Government to participate in the 2004 Gangneung International Folklore Festival. Their participation was financed from our budget. The successful example of our last year's experience, linked with our local development, prompts us to be in favor of a much larger mechanism of festival exchanges. Speaking about such mechanism I mean “an inter-city cooperation network for the safeguarding of the intangible cultural heritage.” The creation of this “network” is a principal objective of the present forum.

3. The effects of local traditional culture and its safeguarding on provincial / Gangneung city sustainable development **“Case Study”- 2004 Gangneung International Folklore Festival**

1) Status

| | Festival’s objectives

- To promote interest in intangible cultural heritage through exchange and comparison among various traditional folk art performance groups from around the world.
- To promote local/city development thanks to widespread publicity of the Gangneung Danoje Festival - local traditional festival - with the help of participating folklore artists from the world.
- To lay down a foundations for “a cooperative network among various cities for the safeguarding of the intangible cultural heritage.”

| | Overview of the festival

- Name of the event: 2004 Gangneung International Folklore Festival
- Theme: Communion with Man & Myth
- Dates : June 11 ~ June 27, 2004 (17 days)
- Work of its Secretariat: Jan. 3, 2002 ~ Jan. 3, 2005
- Venue: Namdaecheon Citizens' Park
- Required budget : 11 million US dollars (2.5 from Korean Central Government, 3.5 from Provincial Government, and 5.5 from Gangneung City Government)
- Number of tourists who attended it: 1.731 million

| | Contents of the festival

a) Gangneung Danoje Festival: 43 programs

- Presentations by Gangneung Danoje’s Designated Cultural Properties : 12 programs
- Folk entertainments within Gangneung Danoje : 6 programs
- Folklore Experience Villages of Gangneung Danoje : 9 programs
- Performances by Local Intangible Cultural Properties: 6 programs
- Congratulatory Cultural and Arts Events at Gangneung Danoje: 10 programs

b) Foreign Traditional Performing Groups : 30 performing groups from 20 countries

- Asia (18 groups, 10 countries): India, China (4 groups), Cambodia, the Philippines, Japan (4 groups), Mongolia (2 groups), Vietnam, Thailand, Indonesia (2 groups), Uzbekistan
- Europe (3 groups, 3 countries): Holland, Russia (2 groups), Belarus
- North and South America (4 groups, 4 countries): USA, Canada, Paraguay, Venezuela
- Africa (2 groups, 2 countries): Kenya, Morocco
- Oceania (2 groups, 2 countries): Australia, Fiji

c) Local Performance Groups: 36 groups

- State-Designated Intangible Cultural Properties (16): Jinju Sword Dance, Eunyul Mask Dance, Yangjubyedol Sandaenori Mask Dance, Bongsan Mask Dance, tightrope dancing, Jinju Samcheonpo Nongak (farming music), etc.
- State and Public Performance Groups (6): National Theater of Korea, National Center of Korean Traditional Performing Arts, provincial arts groups, Chitarae from the Ministry of Defense, etc.
- Intangible Cultural Properties from provinces: Sacheon Hapyeong Dapgyonori, Hoingsong Hoidajisori, Jeongseon Arirang, Yanggu Dolsanryeong Jigenori
- Performance groups from Gangneung (6): Gwanno Mask Dance, Gangneung Nongak, Yeongdong Pungmul, folk music of the East coast, Performance Group of Gangwon Arts High School
- Gut (shaman ritual) performance of Gangneung Danoje (3): Shaman performance of Gangneung Danoje, Jital performance, shaman percussion music

d) Exhibition Halls

- Gangneung Dano Hall: explanations on Gangneung Danoje procedures are provided here
- Korean Folklore Hall: folklore products of Korea are shown here
- World Folklore Hall: exhibits on festivals from the world are shown here
- Agricultural Folk Hall: Korean traditional farming tools are exhibited here

e) Folklore Interactive Halls

- Folklore Interactive Hall of Gangneung Danoje: sampling Shinju liquor, making rice cakes, drawing Danoje's talisman
- The Korean Folklore Interactive Hall: tightrope dancing, game of *tuho* (throwing arrows into a jar), *jegi-chagi* (kicking a tassel), *ttakji-chigi* (flat-marble game), playing *gonggi* game, etc.
- Interactive Hall on Farming Culture
- Interactive Hall on Foreign Folklore
- Experiencing various funny events

|| The Venue of the Festival

- total area: 20 hectares (festival area: 10 ha, parking lots: 9.6 ha)
- description of festival area: divided into 3 sections

Category	Details	remarks
Danoje section	West Gate Plaza, Eoul Madang, folk entertainment center, Ari Performance Center, Dano Food Village, Dano Altar, Folklore Interactive Hall of Gangneung Danoje, Changpo Park	
Folk customs section	Exhibition halls (Gangneung Dano Hall, the Korean Folklore Hall, World Folklore Hall, Agricultural Folk Hall) Suri Performance Grounds, World Traditional Food Village, Gangneung Traditional Food Village, World Folk Entertainment Site, Convenience Facilities	
Nanjang (open market) section	stalls, performance/entertainment facilities, publicity booths	

| | **Publicity and Marketing**

○ **Adopted stage-by-stage strategy**

- Stage 1 (Jan. - Feb. 2004): Familiarization Tours, campaigns, press releases
- Stage 2 (March - April, 2004): radio advertisements, Seoul subway PDP ads, tv programs
- Stage 3 (May - June, 2004): TV and radio ads, operation of Press Center

○ **Publicity inside and outside of Korea**

- mass media advertisements (newspapers, radio, TV, periodicals): 2,298 times
- installation of outdoor advertising (standing signboards): 84 sites
- printed advertisements (posters, stickers, leaflets): 1.7 million copies of 13 types
- telecommunications media (**PC communication**), **DM - direct mailing**), Internet, text-message ads), Festival's web site, etc.)

○ **Festival's Marketing Campaigns**

- Briefings for Korean tour companies in Gangneung or at their offices: 275 companies
- Visits to other local cultural festivals (Korea) to make publicity campaigns: 90 occasions
- Briefings and advertisements specially aimed at attracting foreign tourists: 17 occasions
- Familiarization tours arranged for tour companies, Korean and foreign journalists: 10 occasions
- Media coverage and tour packages overseas: arranged by 7 tour companies
- Media advertisements: Arirang TV, AFN, Korea Tour News
- Publicity campaigns directed toward foreign schools in Korea, foreign embassies and companies: 5 occasions

□ **Organization and Operation of the Festival**

- Promotion Committee: 1 chairperson, 3 vice chairpersons, 2 auditors and 62 members
 - Executive Committee: 16 members
 - Advisory Committee: 26 members in 4 sectors (planning & operation, exhibition & design, performance & directing, public relations)
- Secretariat: 33 members grouped in 8 teams and 2 departments
- Festival operations: 605 persons / each day's work/ in five fields
 - full-time staff, part-time staff, volunteers, sub-contractors from professional agencies

□ **Finances**

a) **Festival's revenues and expenditures**

- **Revenues** amounted to 12,020 thousand US dollars (10,480 - **contributions**, 150 - **subsidies**, 2 - **commission fees**, 388 - **miscellaneous incomes** and 1,000 - **transferred incomes**)
- **Expenditures** amounted to 10,947 thousand US dollars 1,073 thousand US dollars less than Festival's Revenues.
- Expenditures were categorized into a comprehensive planning sector and facility operations sector, with expenditure for each sector amounting to 9,205 thousand US dollars (84.1%) and 1,742 thousand US dollars (15.9%) respectively.

(unit: US thousand dollars)

Settled revenues	Settled expenditures	Balance	Remarks
12,020	10,947	1,073	

<Settled revenues>

(unit: US thousand dollars)

Total revenues	contribution	subsidies	commission fees	miscellaneous incomes (donations)	transferred incomes from profitable projects
12,020	10,480	150	2	388	1,000

<Settled expenditures>

(unit: US thousand dollars)

Total expenditures	comprehensive planning						facility operation		
	total expenditures subtotal	operation of the Promotion Committee	performance & events	interactive exhibition	Publicity management	profit-yielding project	subtotal	operation of the grounds	facility management
10,947	9,205 (84.1%)	5,232 (47.8%)	1,662 (15.2%)	50 (0.5%)	2,136 (19.5%)	124 (1.1%)	1,742 (15.9%)	629 (14.3%)	1,112 (10.2%)

b) Accounting of profitable projects

(unit: US thousand dollars)

Total	sales of admission tickets	Banner business	lease of facilities	remarks
3,574	2,316	795	463	

2) Danoje Festival's Accomplishments

The following document showing spillover effects of the International Folklore Festival is a summary of the report on Festival's results and analysis compiled by the Gangwon Development Research Institute.

a) The spillover effect on provincial/Gangneung economy

【 Method of analysis 】

- Assessment of the Festival’s impact on provincial/Gangneung economy was based on “industry relations table” of Gangwon province drawn up according to expenditures on visitors, provincial expenditures and provincial calculation’s method.
 - economic effect: direct effect + spillover effect
 - direct effect: expenditures by tourists per capita × total number of tourists
 - spillover effect: direct effect × multiplier output of tourism by provinces
- To analyze the direct economic effect, expenses by visitors were identified through a “Questionnaire survey.”
- Economic spillover effect was analyzed by estimating total expenditures by visitors and the output multiplier of tourism industry.
 - Since tourism multiplier for each province could not be obtained, the spillover effect was estimated indirectly.
- Total number of visitors was calculated according to a number of visitors during the Festival’s 17 days
 - total of 1.73 million visitors = 1.05 million visitors to the festival grounds + 680,000 visitors to the Nanjang market(tourists from out-town areas: 974,000 (56.3%), local residents: 756,000 (43.7%))

□ Analysis of visitor expenditures

- “Questionnaire-type survey” was conducted on visitors: 1,500 persons were sampled
number of valid samples: 1,486 persons
- Surveyed items: transportation expenses, lodging expenses, meals and beverage expenses, entertainment expenses, shopping expenses, admission fees, others
- Expenditure per visitor 56 US dollars - those outside of Gangneung, 30 US dollars - for local residents)

Total expenditure per visitor

Category	locals		Tourists		Total	
	category expenses (KRW)	ratio (%)	expenses (KRW)	ratio (%)	expenses (KRW)	ratio (%)
transportation expenses	4,369	14.6	21,448	27.4	13,723	24.3
Lodging expenses			11,273	14.4	6,169	10.9
meals and beverage expenses	9,332	31.1	19,554	25.0	14,926	26.4
entertainment expenses	1,952	6.5	4,734	6.0	3,474	6.2
Shopping expenses	7,005	23.3	11,041	14.1	9,214	16.3
admission fees	5,540	18.5	6,352	8.1	5,984	10.6
Other expenses	1,801	6.0	3,932	5.0	2,967	5.3
Total	30,019	100.0	78,334	100.0	56,457	100.0

|| Production, income, and employment induced multipliers on each category of the Gangwon province tourism industry

- By applying the Location Quotient Method, Lee Gang-wook and Choi Seung-wook (2003) compiled a provincial “industrial relations table” for Gangwon province, then applied each multiplier to the categories which constitute the Gangwon province’s tourism industry.

Production, income and employment induced multipliers of Gangwon province’s tourism industry categories

category	production induced multiplier	income induced multiplier	employment induced multiplier
Lodging	1.308386	0.465655	0.039122
meals and beverages	1.764389	0.386617	0.050195
passenger transportation	1.194294	0.300440	0.35123
additional transport	1.176199	0.320116	0.010156
vehicle rental	1.454541	0.233490	0.012436
Tourism industry	1.327215	0.516388	0.042803
cultural performance	1.538634	0.500170	0.023523
Sports/matches	1.345435	0.380750	0.036239
recreation/ entertainment	1.478475	0.461924	0.064806
Retail	1.375497	0.370970	0.049753
Total	1.396307	0.393652	0.036416

|| Direct Effect

- Direct inflow into Gangneung City based on a number of outside is estimated to be 76.29 million US dollar

Direct inflow

category	expenditure by tourists (KRW)	total expenditures by visitors (KRW)	percentage
Local transportation expense	21,448	20,889,900	27.4
Lodging	11,273	10,979,903	14.4
dining and drinking	19,554	19,045,636	25.0
entertainment	4,734	4,610,658	6.0
shopping	11,041	10,753,744	14.1
admission fees	6,352	6,187,120	8.1
other expenses	3,932	3,829,858	5.0
personal expenditures	78,334	76,296,848	100.0

|| Conversion of total expenditures to figures based on producer prices

- Since “Table of Factors” was based on evaluating the producer price, expenditures in purchase prices were converted to producer price.

Expenditures by types of business in producer prices

Category	consumer price (one thousand won)	distribution margin	producer price (one thousand won)
Retailing	14,583,602	0.41	14,523,809
Dining	19,045,636	1.06	18,843,753
Lodging	10,979,903	1.06	10,863,516
land passenger transportation	20,889,900	2.21	20,428,233
Cultural performance	6,187,120	0.74	6,141,335
Recreation / entertainment	4,610,685	0.74	4,576,565
Total	76,296,848		75,377,214

|| Production, income, and employment induced multipliers

- By deducting (1) the production, (2) income, and (3) employment multiplier induced coefficient for each type of business from expenditures within the province, the same indices generated by expenditures at the province’s level can be properly estimated
- (1) The production induced effect estimate, based on total number of visitor number is 108 million US dollars.
- (2) The income induced effect stands at 30 million US dollars, while
- (3) the employment induced effect totals to 3,249 persons

Production, income and employment induced effect <unit:US thousand dollars>

Category	producer price	production induced effect	income induced effect	employment induced effect (no. of persons)
Retailing	14.6	20	5.4	722
Restaurant business	19	33,2	7,3	945
Lodging	11.0	14,2	5,0	425
Passenger transportation by land	20,9	24,4	6,1	717
Cultural performance	6,2	9,4	3,1	144
Recreation/ entertainment	4,6	6,8	3,1	296
Total	76,3	108,0	30,0	3,249

b) The provincial spillover effect

|| “Questionnaire survey”

- This survey is on the province's markets: convenience sampling of 180 persons → 155 valid samples
- This survey is on local residents: convenience sampling of 500 persons → 436 valid samples

Social and cultural impact

- The survey’s results (by 5-point scale) show that the Festival had a favorable socio-cultural impact
- Based on the survey’s results, the impact on provincial publicity received the highest scores confirming that the Festival contributed to its further development

Socio-cultural impact

category	average (5-point-scale)	
	category local merchants	Local residents
It contributed to further development of Gangneung Danoje	3.88	3.71
It has a strong effect on publicizing the province	4.02	3.91
The image of the province was improved	3.59	3.56
The pride and love of their home town on among local citizens was enhanced	3.55	3.48
It contributed to the safeguarding of and appreciation of local traditional culture	3.52	3.34
The authentic form of Danoje was damaged.	2.59	2.62
Cultural exchanges will intensify	3.54	3.38
It had a significant educational effect	3.80	3.65

|| Economic impact

- The evaluation of economic impact was an average-type evaluation.
- Local merchants responded mainly to the question how/whether the Festival attracted tourists. Local residents positively evaluated it in terms of attracting tourists and promoting local (provincial, Gangneung City) economy.

Economic impact

category	average (5-point-scale)	
	category local merchants	local residents
development of local economy	3.13	3.25
increased income for local residents	2.81	2.86
increased employment for local residents	2.57	2.54
effective in attracting tourists	3.45	3.55
most of revenues will go to other localities	3.20	2.98

|| Environmental impact

- ⊙ In responding to “Questionnaire survey”, local merchants were favorable with respect to urban landscape and improved road conditions, but were neutral on environmental damage
- ⊙ Local residents gave an overall positive evaluation regarding improvements in urban landscape and road conditions, but replied rather negatively about effects on such everyday environmental issues as transportation and noise. They showed no concern about the environmental impact resulting from the Festival area’s development.

Environmental impact

category	average (5-point-scale)	
	category local merchants	local residents
It contributed to improvements in urban landscape and road conditions	3.50	3.43
It led to increased traffic congestion and noise due to increased numbers of tourist	3.50	3.24
The Festival area’s development increased environmental pollution.	2.95	2.81

c) Festival’s comprehensive accomplishments

|| Economic accomplishments

- ⊙ 108 million US dollars - in terms of production induced effect,
- ⊙ 30 million US dollars - in terms of income induced effect as well as 3,249 persons’ employment effect
- ⊙ The Festival contributed to promoting provincial/Gangneung industry through development of 23 items destined for official commerce, and tourist souvenir products (34 items of 6 different types)

|| Spillover accomplishments in the province/Gangneung

- ⊙ It proved to be a very important momentum showing that the safeguarding of local traditional culture enhances spiritual qualities residents and directly contributes to local economy (provincial, Gangneung City)
- ⊙ Our local brands have become better known as a result if this international event
- ⊙ Gangneung’s intangible cultural heritage was advertised worldwide with a particular focus on its Danoje Festival
- ⊙ Local residents have acquired higher confidence and pride in themselves thanks to their participation in this event
- ⊙ The national and cultural identities of the province/Gangneung were enhanced and feelings of solidarity were formed

|| The safeguarding and transmission of traditional culture through exchanges with other intangible cultural heritages of the world

- ⊙ It contributed to the world’s harmony and peace through a colorful parade of various

- intangible cultural heritages
- It contributed to better understanding of world cultural diversity through performances of different folklore ensembles and groups
- It showed vivid values of intangible cultural heritages of the world and triggered interest for their safeguarding, transmission and dissemination
- It provided an extremely important momentum for international exchanges of various traditional cultures

4. Some actions for fostering intercultural exchanges of folklore festivals

As I said before, the 2004 Gangneung International Folklore Festival, sponsored by our City Government, was extremely beneficial: (1) it contributed to our local economy as a result of additional and substantial revenues; (2) it promoted the mutual understanding of traditional cultures of over 20 various countries of the world; and (3) and it boosted the pride of local residents. It is safe to say that this Festival left a long-term developmental and cultural impact on our province and Gangneung City and only time will enable us to fully assess it.

As various folklore festivals show, they are the most appropriate place for safeguarding, transmission and dissemination of the intangible cultural heritage represented by its province, city and other territorial unit. It is only through our local traditional Gangneung Festival that Gangneung City and its predecessors manages to safeguard and transmit over one millenium inherited and spectacular local intangible heritage. With such its forms as Danoje shaman rites, Gwanno mask dance, Gangneung Nongak, Haksan Odokttegi and many others. These forms of traditional culture and its culmination Danoje Festival are the most valuable property which meritoriously represent our city.

Against this background I would like to make certain proposals aimed at the safeguarding of the intangible cultural heritage in the context of local sustainable development and furthering intercultural exchanges between cities and other territorial units.

(1) We need to draw immediate attention of local governments and international organizations to these issues

Gangneung City and its Government strive to safeguard and transmit our local intangible cultural heritage on the basis of "Living Human Treasures System" in conformity with the Cultural Heritage Protection Act. The role of any local government in this field is preponderant since it is upheld by other relevant organizations, by systematic management, possesses the finances and professional manpower that meet specific local needs, and more or less dependent on financial assistance from the Central Government. But it is only one side of the whole picture. In addition to efforts from the local governments, the specialized international organizations should support the developmental and cultural activities of local governments, relevant communities, artists and performers with their moral, technical and expertise assistance. Only such a tandem local governments and international organizations is an assured guarantee that cultural diversity and local traditional cultures will be maintained and transmitted to future generations.

(2) We need to create “an inter-city cooperation network for the safeguarding of the intangible cultural heritage”

Now, when the increased role of local governments becomes so imperative, we shared the same and common idea on urgency for such network during the 2004 International Gangneung Round Table of Mayors. Each of you have a promotional brochure on that forum. Let me draw your kind attention to the “Gangneung Declaration.” Its paragraph 8 reads as follows “ to establish and develop an inter-city cooperation network aimed at the safeguarding of the intangible cultural heritage and maintenance of sustainable development. With this view in mind, to entrust Gangneung City to be a focal point of such network. The newly-created mechanism will facilitate the organization of thematic meetings and discussions, the exchange of experiences and operational contacts, the sharing of innovative policies/programs/projects, and the increased intercultural dialogue through the organization of joint festivals and cultural events, production of CDs and CD roms, publication of representative works on various cultures, and other appropriate activities.”

It is my sincere hope that this “inter-city network” initiated in 2004 will become really operative thanks to the present forum and in-depth discussions on its most effective ways and means.

(3) We need to hold tours of international traditional folklore festivals as a practical implementation of our “inter-city network”

As I said before, Gangneung City got a valuable experience from the 2004 International Folklore Festival which represented a world-wide arena of various countries and peoples united by the same ideals for prosperity and peace of humanity. And it is our sincere wish and hope that traditional folklore festivals be held by tours various cities likewise Olympic Sport Games or World Cup Games. In this way they will become one of the most concrete components of the future “inter-city cooperation network.

Last March Gangneung City donated 200.000 US\$, through the Korean National Commission for UNESCO, towards UNESCO’s program on the safeguarding of the intangible cultural heritage. These funds will be used specifically for the creation of national "Living Human Treasures Systems” in Cambodia and Fiji as well as for research on children's traditional entertainment culture. And I would like to confirm that Gangneung City Government will continue to actively participate in various international projects, including the creation of “inter-city cooperation network for the safeguarding of the intangible cultural heritage”

I sincerely hope that all of you will have the most memorable time in our city, enjoy both its picturesque nature and spectacular traditional culture besides your rather busy program of work at the Workshop.

Thank you very much for your kind attention.

2. Korea's System for Safeguarding Intangible Cultural Properties

Mr. Seungyong Uhm,
Director, International Affairs Division
Cultural Heritage Administration
(Republic of Korea)

Introduction

The Cultural Heritage Administration of the Republic of Korea performs a comprehensive role in the preservation and use of tangible, intangible and natural heritage.

In the past, the Cultural Heritage Administration emphasized the preservation of cultural properties in their original state and was especially slow in developing programs to utilize them. Recently, however, efforts are being exerted for balanced preservation and use of this heritage.

In particular, since intangible cultural heritage can easily be lost due to changes in the social and cultural environment, the government support system on the preservation and use of intangible cultural heritage is being improved.

Based on UNESCO's expertise in preserving intangible cultural heritage, the Korean government plans to actively promote international cooperation projects, jointly with that organization.

The system for safeguarding Important Intangible Cultural Properties

○ Intangible heritage designated for protection

The title Important Intangible Cultural Properties refers to the cultural properties designated by the Administrator of the Cultural Heritage Administration following deliberation by the Cultural Properties Committee (Article 5-1, Cultural Properties Protection Act)

The title Important Intangible Cultural Properties refers to dramas, music, dances, craft work, rituals, entertainment, martial arts, traditional food preparation, etc. that have significant historic, academic and artistic value with rich local color.

Techniques that form important elements in art such as drama, music and dances, or technology pertaining to the production, maintenance, etc. of these instruments can also be designated as Important Intangible Cultural Properties.

○Steps for the protection of intangible heritage

- Designation
- Support for transmission of intangible heritage
- Support for performances and exhibitions
- Establishment of intangible heritage centers for education and training - Documentation for preservation of intangible heritage

○ **Designation**

The Administrator of the Cultural Heritage Administration recognizes the individuals considered to be intangible cultural property and the groups considered the intangible cultural properties through systematic procedures. In the event they are unable to conduct the training for transmission due to old age or physical disabilities, they will be recognized as honorary intangible cultural properties.

<Holders and Transmitters of Skills, Techniques and Arts>

(April. 30, 2005)

		Art and Artistry			Skills and Craftsmanship (Individuals)	Total
		Individuals	Groups	Subtotal		
Designated Categories		16	47 (56 Groups)	63	46	109
Transmitters/Trainees	Intangible cultural property holders (1)	33	102	135	62	197
	Instruction assistants (2)	56	186	242	59	301
	Trainees(3)	914	1,431	2,345	315	2,660
	Training fellows on scholarship(4)	19	-	19	81	100
	Total (1+2+3+4)	1,022	1,719	2,741	517	3,258

<Holders and Transmitters by Category>

		Art and Artistry					Skills and Craftsmanship		Total
		Music	Dance	Theater	Festive Events and Rites	Martial Arts	Crafts	Food	
Designated Categories		17	7	14	24	1	44	2	109
Holding Organization		13	4	13	26	-	-	-	56
Transmitters/Trainees	Holders (1)	45	12	35	42	1	60	2	197
	Instruction Assistants(2)	92	20	71	58	1	55	4	301
	Trainees (3)	1,115	431	364	415	20	298	17	2,660
	Training fellows on scholarship (4)	13	-	4	2	-	81	-	100
	Total (1+2+3+4)	1,265	463	474	517	22	494	23	3,258

○ **Support for Transmission of Intangible Heritage**

Under the Cultural Properties Protection Act, the government must protect and foster Important Intangible Cultural Properties for the transmission and development of traditional culture.

For the transmission and preservation of the Important Intangible Cultural Properties, the Cultural Heritage Administration commissions the holders of corresponding intangible cultural heritage to conduct training for the transmission of the skills and artistry they have.

To assist such training on the transmission of intangible cultural heritage, the Cultural Heritage Administration holds deliberations on persons who have received three years of training on the transmission of intangible heritage and issues certificates for the training of transmission of intangible heritage to those deemed to have considerable levels of skill and artistry.

To assist the training programs for the transmission of intangible heritage, the Cultural Heritage Administration can designate instructional assistants. These instructional assistants will be those with certain talents among those who have received certificates after undergoing training on the transmission of intangible heritage. The Cultural Heritage Administration will provide them expenses required for performing such tasks.

Scholarships will be offered to those who are evaluated as having the required skills and artistry among those who have received training on the transmission of intangible heritage.

○ **Support for Performances and Exhibitions**

To promote the revitalization of intangible cultural heritage through presentations of intangible cultural properties of Korea to the public in Korea and abroad, the government, through diverse channels, is supporting individuals and groups who organize performances and exhibitions.

To offer residents of remote islands and welfare facilities the opportunities for cultural experiences and to promote dissemination of intangible cultural heritage, the government is providing financial support to organize "Visiting Performances of Intangible Cultural Properties".

The performances and dissemination of intangible cultural properties are usually organized through the Foundation for the Preservation of Cultural Properties.

○ **Establishment of Intangible Heritage Centers for Education and Training**

Since 1974, the government has been building Intangible Heritage Centers for Education and Training to enable the promotion and transmission of intangible cultural properties. (84 buildings have been completed as of 2004)

These Centers provide a venue for education and training purposes as well as cultural spaces where citizens can enjoy traditional cultural performances.

○ **Documentation for preservation of intangible heritage**

By documenting the performances of intangible cultural properties through photos, videos and sound recordings, their value can be preserved for posterity.

Although there are no established criteria regarding the technological level of the documentation or improvement of the classification system of intangible cultural properties, the Cultural Heritage Administration, recognizing the significance of such documentation, will continue the project of documenting intangible cultural heritage.

3. Christchurch City Report

Ms. Anna Lousa De Launey Crighton
City Councilor, Christchurch
(New Zealand)

1. Presentation

Christchurch City, New Zealand
Councillor Anna Crighton, JP, MA(Hons)
Christchurch City Councillor

2. Essential information on the represented territorial unit

www.ngaitahu.iwi.nz

www.ccc.govt.nz

Geographical location and territory

Christchurch City is located on the east coast of New Zealand's South Island (Te Waipounamu), in the Canterbury Region. It has a land area of 452.4 square kilometres, of which 169.29 square kilometres are in urban use and 283.18 are in rural use. Christchurch has two distinct geological areas: the Port Hills and the Canterbury Plains. Most of the city is on the Plains.

Population

In the 2001 Census, Christchurch had a population of 316,227 people, making it the second largest city in New Zealand. The city's population grew by nearly 10% between 1991 and 2001, and is projected to grow to 379,600 by 2026. 97% of the population live in the urban area.

Christchurch's population is less ethnically diverse than the New Zealand population as a whole. In 2001, 87% of the city's people were European, 7% were Maori, 5% were Asian, 2% were Pacific Islanders, and 3% were of other ethnicities. (These figures add to more than 100% because the New Zealand Census allows people to identify with more than one ethnicity.)

Like that of the rest of New Zealand, Christchurch's population is ageing. The median age in 2001 was 35.5 years, and it is expected to be 42.3 years by 2026. By 2016, the elderly (those aged 65 and over) will outnumber children (those under 15) in Christchurch.

In 2001, 65% of Christchurch residents aged 15 and over had a secondary school, vocational or university qualification. 29% of these had some form of tertiary qualification.

In 2001, 64% of Christchurch households were made up of one family, and the most common family type was two parents with one or more children (almost 40% of families). The average annual income for Christchurch families in 2001 was just under NZ\$45,000, although nearly a third of families received NZ\$30,000 or less, and 37.4% received NZ\$50,000 or more.

History

Maori oral tradition and archaeological evidence indicate that Maori first inhabited the Christchurch area around 1000 years ago. From the 16th century onwards, as first the Waitaha and then the Ngati Mamoe and Ngai Tahu peoples migrated south from the North Island, Christchurch became an important *mahinga kai* or food-gathering area. The Maori name for Christchurch is Otautahi, after a Ngai Tahu chief, Tautahi, who built a settlement on the banks of the Otakaro (Avon River).

The first Europeans landed in Canterbury in 1815, 45 years after Captain James Cook sighted what he called Banks Island (actually a peninsula). Christchurch itself was established as a model Anglican (church) settlement in 1850. It became a city by Royal Charter on July 31, 1856, making it the oldest established city in New Zealand.

The city's official boundary has expanded considerably over the last century and a half. Its present boundary was established in 1989.

Environment

Christchurch is known as the "Garden City", having over 3,000 hectares of parkland including 13 major metropolitan parks, 89 major district parks, and around 300 local and neighbourhood reserves. But human activity, especially since European settlement, has significantly modified Christchurch's natural environment. European settlers drained the city's extensive wetlands and cleared forest, scrub, and tussock grasslands. Very few remnants of these habitats now

remain, which has led to the decline of many indigenous species, and in some cases to their extinction. Nevertheless, Christchurch remains a centre for wading and sea birds, and efforts to protect and restore some key natural areas, especially wetlands, are underway.

All of Christchurch's drinking water comes from aquifers. This water is of very high quality, and needs no treatment before use. Protecting the aquifers from pollution and overuse is a high priority for the city and the region.

One of the major environmental problems facing Christchurch is air pollution. Air pollution exceeds the NZ Ministry of Health and Ministry for the Environment guidelines on air quality on an average of 28 days per winter.

A growing population is posing other environmental challenges, too. In particular, new development on the outskirts of the city, and increasing rates of car ownership, have led to pressure on rural land and to increased traffic congestion and air pollution. The Christchurch City Council and the neighbouring local authorities, the regional council, and other government, community and business organisations, are currently working together to manage the city's growth through an urban development strategy for the greater Christchurch area.

Economy

Canterbury's regional economy was built on the production of primary goods, first wool, and then refrigerated sheep and dairy products. Christchurch's economy has historically been based on its association with the Canterbury rural economy, but the city also has strengths in export-oriented manufacturing, and the regional economy is increasingly diversified, with growth across a range of sectors such as tourism, software development, electronics and education.

Ngai Tahu, the largest Maori tribe/iwi in the South Island, plays an increasingly significant role in the region's economy. Ngai Tahu Holdings Corporation holds significant land and sea-based assets, and operates businesses in the tourism, property, equities and seafood sectors.

The Canterbury economy, like the New Zealand economy as a whole, has grown strongly in recent years. The number of jobs in the region increased by 22,800 (5.7%) between December 2003 and December 2004. In December 2004, only 3.1% of the labour force was unemployed, the lowest rate recorded since the current system of measurement was introduced in 1986. The national unemployment rate was 3.6%.

State and Private Sector

New Zealand has three levels of government: national, regional and local.

It has 12 regional councils and 74 “territorial authorities”, including 16 city councils and 58 district councils. Both regional councils and territorial authorities are required under the Local Government Act 2002 “to enable democratic local decision-making and action by, and on behalf of, communities; and to promote the social, economic, environmental, and cultural well-being of communities, in the present and for the future”. The two different types of authority have different, and complementary, functions and responsibilities, however:

ions and responsibilities, however:

- ⌚ Regional councils manage natural resources, environmental planning and all regulations administered at a regional level.
- ⌚ Territorial authorities provide local services such as water, rubbish collection and disposal, sewage treatment, parks, reserves, street lighting, roads and libraries. They process building and environmental consents and administer other regulatory tasks.

Unlike many other New Zealand territorial authorities, Christchurch City Council also owns social housing and, through Christchurch City Holdings Ltd, owns or part-owns a number of key infrastructure assets (airport, port, public transport (bus), power company).

3. Local Sustainable development

In August 2002 the New Zealand government published *The Government’s Approach to Sustainable Development*. In January 2003 the *Sustainable Development for New Zealand Programme of Action* was released. This programme focuses on the government’s contribution to sustainable development and puts forward projects and initiatives the government considers important. The programme concentrates on four main issues:

- ⌚ Water quality and allocation;
- ⌚ Energy;
- ⌚ Sustainable cities; and
- ⌚ Child and youth development.

Christchurch City Council is working with central Government and other Local Authorities to develop programmes which begin to address these issues.

Christchurch City Council does not have a sustainable development strategy or equivalent. In 1999, however, the Council adopted the Natural Step which provides a method to guide assessment of the sustainability of activities in the city and a framework to help align efforts in Council operation and in the business and community sectors to improve sustainability in Christchurch.

Two key pieces of New Zealand legislation require local government to consider sustainable development:

1. The purpose of the Resource Management Act 1991, which is the primary legislation relating to the use of natural and physical resources in New Zealand, is to promote the sustainable management of natural and physical resources. Here sustainable management means managing the use, development and protection of natural and physical resources in a way or at a rate which enables people and communities to provide for their social, economic and cultural well-being and for their health and safety.

The legislation also includes matters of national importance which must be provided for when use of natural and physical resources is being considered. Included in the list of matters of national importance is historic heritage, which means those resources that contribute to an understanding and appreciation of New Zealand's history and cultures; it would be fair to say, however, that this relates to physical items, rather than stories and other verbal or intangible culture.

2. The Local Government Act 2002 requires all local governments in New Zealand to enable democratic local decision-making and to promote the social, economic, environmental and cultural well-being of communities in the present and in the future. Christchurch City Council is required to develop a 10-year programme which identifies the work Council will undertake – for the next three years in detail and the following 7 years in outline. The programmes need to be contributing to outcomes which the community seeks.

4. Local intangible cultural heritage (traditional culture)/its safeguarding.

a) Historical information on the existing local cultural heritage (tangible and intangible ones)

The Treaty of Waitangi is a document that was signed in 1840 between the Maori People of New Zealand and representatives of the British Crown. This document allowed Britain to colonise New Zealand and form government. The Treaty has three articles and it is the second article that Maori have used to ensure the protection of much of their culture especially intangible culture.

For more information: www.treatyofwaitangi.govt.nz

Treaty of Waitangi - Article two:

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof the full exclusive and undisturbed possession of their Lands and Estates Forests Fisheries and other properties which they may collectively or individually possess so long as it is their wish and desire to retain the same in their possession; but the Chiefs of the United Tribes and the individual Chiefs yield to Her Majesty the exclusive right of Preemption over such lands as the proprietors thereof may be disposed to alienate at such prices as may be agreed upon between the respective Proprietors and persons appointed by Her Majesty to treat with them in that behalf.

Ko te Kuini o Ingarani ka wakarite ka wakaae ki nga Rangitira ki nga hapu - ki nga tangata katoa o Nu Tirani te tino rangatiratanga o o ratou wenua o ratou kainga me o ratou taonga katoa. Otiia ko nga Rangatira o te wakaminenga me nga Rangatira katoa atu ka tuku ki te Kuini te hokonga o era wahi wenua e pai ai te tangata nona te Wenua - ki te ritenga o te utu e wakaritea ai e ratou ko te kai hoko e meatia nei e te Kuini hei kai hoko mona.

In the English text of the Treaty, Māori leaders and people, collectively and individually, were confirmed and guaranteed "exclusive and undisturbed possession of their lands and estates, forests, fisheries and other properties".

In the Māori text of the Treaty, Māori were guaranteed "te tino rangatiratanga" – the unqualified exercise of their chieftainship over their lands "wenua", villages "kainga", and all their property/treasures "taonga katoa".

BRIDLE PATH, PORT HILLS, CHRISTCHURCH, NEW ZEALAND

The Bridle Path was the walking route taken by many of the first European colonists in the 1850s. The path linked their arrival point (Lyttelton Harbour) with Christchurch, Canterbury and offered the settlers the first view of their new home. The path has over time become a symbol for Christchurch residents of the hardships endured by these early settlers in establishing the city. Their descendants have chosen to commemorate the journey with memorials, and in particular seats.

The hills separating Nga Pakahi Whakatekateka O Waitaha (Canterbury Plains) and Whakaraupo (Lyttelton Harbour) are a visual and spiritual link for Ngati Wheke (a Ngai Tahu hapu) to ancestors, traditions and history. Waitaha, Ngati Mamoe and Ngai Tahu all travelled over trails on the hills to take advantage of alternative resources available from the nearby coast, estuary and swamps or the harbour and to visit relatives. This uniquely South Island tradition is known as mahinga kai. Today the hills as in the past are a vantage point from which to survey all these resources and the significant landscape features.

The volcanic origins of the Port Hills are most evident today on the Bridle Path by the view of Castle Rock and the occasional rocks alongside the path. In the last 1,000 years the hills have seen a dramatic change from forest to mixed shrub land and native tussock grassland. More recently the landscaping is evolving towards woody (forested) again. Farming on the hills introduced the exotic grasses which dominate much of the surrounds of the Bridle Path.

b) Existing local intangible cultural heritage

Performing Arts:

Christchurch Symphony Orchestra – professional orchestra which is involved in a wide range of performance opportunities, often with organisations mentioned below.

Canterbury Opera Company – nationally acclaimed opera company presenting two full scale operas each year.

The Court Theatre – professional theatre company offering a wide range of performance genres.

Southern Ballet Theatre – ballet company and training for professional dancers.

Christchurch City Choir – major city choir involving 150 members.

Showbiz Christchurch – musical theatre company involving over 100 performers.

Waitaha Cultural Council – represents Maori performing arts groups and preserves and promotes Maori performing arts.

Festivals:

The Christchurch Arts Festival – Festival of the arts involving local and international performers.

Heritage Week – Festival celebrating heritage buildings and sites.

Whiri Festival – a celebration of the Maori New Year.

The World Buskers Festival – international event attracting buskers from around the world.

Four Square Fringe Festival – national event for emerging performing artists.

Summertimes – three months of colourful events within Christchurch city celebrating the diversity of the population and the many outdoor venues available.

Kidsfest – Festival for children in school holidays.

Culture Galore – Community Festival involving a wide range of ethnic groups

The Body Festival – a Festival of Dance and Physical Theatre involving local and national dance companies.

The Primary Schools Cultural Festival – Festival for children from five to thirteen celebrating the wide range of cultures in Christchurch.

Secondary Schools Kapa Haka Festival – Local Festival for Maori Performing arts students.

Cultural Sites:

Marae: Is the basis of traditional Māori community life. It is their spiritual home, located in the heart of the Iwi (tribe), hapu (sub tribe) or whanau (family) territory. In the Marae official functions take place: celebrations, weddings, christenings, tribal reunions, funerals.

Rehua Marae - based on Maori Reserve land in the inner city.

Nga Hau E Wha Marae – an urban Marae. Urban Marae were created due to the migration of Maori from their traditional rural areas into the cities to look for work in the 1950's and 1960's. The need for Maori to carry on their traditional practises when so far away from their “home land” gave birth to the Urban Marae. A marae based in the City, which caters for all Maori regardless of Iwi affiliation. Nga Hau E Wha means the 4 winds, and is a Marae for all people, nationalities and cultures.

Rapaki Marae – Hapu based Marae. This Marae belongs to Ngati Wheke, a sub tribe of Ngai Tahu.

Port Hills – the port hills were very important to Maori, they were used as a look-out point to see if groups were approaching from either the sea direction or from the North.

Waterways – all waterways in Christchurch and Canterbury hold cultural significance to Maori. Waterways provided a route for water travel, as well as food (fish, eel, water)

Ihu Tai (estuary)- for the same reasons as above the estuary is an important cultural site.

Cambridge Green (Tautahi's Marriage Site) Tautahi is the Chief that Christchurch derives its

Maori name from –Otautahi the place of Tautahi. Cambridge Green is the site where Tautahi was married.

Travis Wetlands - the wetlands provide shelter for native birds, it is also where important natural resources are planted. These resources are important for the continuation of many cultural practices: mahinga kai (food gathering), weaving, harvesting of natural resources.

Cave Rock – According to Maori legend Cave Rock is the result of a fierce battle. Those who were killed were turned into stone, forming what is now known as Cave Rock.

Moa Caves - Maori rock art has been found in these caves.

Hagley Community College – under the site of the main school building is Te Puna Wai o Waipapa a sacred spring where Maori came for fresh water, and for special ceremonies.

Safeguarding Cultural Heritage:

Ministry of Culture and Heritage: www.mch.govt.nz

The Ministry of Culture and Heritage provides advice to the New Zealand Government on culture and heritage matters, and undertakes a number of activities that support and promote the history and heritage of New Zealand.

Aotearoa Traditional Maori Performing Arts Society: www.atmpas.org.nz

The Aotearoa Traditional Maori Performing Arts Society runs the major biennial kapa haka festival and is responsible for encouraging and promoting the traditional Maori performing arts.

Creative New Zealand: www.creativenz.govt.nz

Creative New Zealand is the main arts development organisation and works through funding, initiatives, advocacy and partnership with other organisations. The Arts Board, Te Waka Toi and the Pacific Arts Committee of Creative New Zealand offer a range of funding programmes, awards and special funds.

New Zealand Film Archive: www.nzfa.org.nz

The New Zealand Film Archive, Nga Kaitiaki O Nga Taonga Whitiwhia is committed to collecting, protecting and projecting New Zealand's film and television history.

New Zealand Historic Places Trust: www.historic.org.nz

The Historic Places Trust Pouhere Taonga is the leading agency for the protection of sites and buildings in New Zealand that are of historic and cultural significance to its peoples.

NZ On Air: www.nzonair.govt.nz

NZ on Air's job is to promote and to foster the development of New Zealand's culture on the airwaves by funding locally-made television programmes, public radio networks and access radio, and to promote New Zealand music by funding music videos and radio shows.

New Zealand Symphony Orchestra: www.nzso.co.nz

This is the country's national orchestra. It performs over 100 concerts each year and also administers the New Zealand Chamber Orchestra, the National Youth Orchestra and the Young Musician of the Year Competition.

Royal New Zealand Ballet: www.nzballet.org.nz

The Royal NZ Ballet is a company of 32 young dynamic dancers. The Company presents grand classical productions, 20th century masterworks and bold contemporary repertoire for touring New Zealand and overseas.

Te Papa: www.tepapa.govt.nz

The Museum of New Zealand Te Papa Tongarewa is the national museum of New Zealand. It is a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment.

Archives New Zealand: www.archives.govt.nz

As 'memory of Government and Keeper of the Public Record', Archives New Zealand ensures access to, and preservation of, those official records which have significantly affected the development of New Zealand, the function of its government, and the lives and liberties of its citizens.

National Library: www.natlib.govt.nz

This library holds rich and varied collections of research material – a storehouse of words, pictures and sounds that tell us about the activities of people in New Zealand and the Pacific.

Existing local tangible cultural heritage

1. City Plan heritage list shows the types of heritage buildings, places and objects that are protected by the City Plan

The Christchurch City Plan is a legal planning document for the city that includes a list of heritage items including buildings, places and objects that are protected by the City heritage planning provisions.

2. Assessment of heritage values for heritage items

Heritage values of heritage items (buildings, places and objects) are assessed using criteria that are listed in the *Christchurch City Plan*. The heritage criteria currently used are:

Historic and social significance - For its historic value or significance in terms of a notable figure, event, phase or activity, and whether it is an important reflection of social patterns of its time.

Cultural and spiritual significance - For its contribution to the distinctive characteristics of a way of life, philosophy, religion or other belief and/or the esteem in which it is held by a particular group or community, including whether it is of special significance to the Tangata Whenua.

Architectural and artistic significance - For its significance in terms of a design of a particular style, period, or designer and whether it has significant artistic value.

Group and setting significance - For its degree of unity in terms of scale, form, materials, texture and colour in relationship to its setting and/or surrounding buildings.

Landmark significance - For its landmark significance in the community consciousness.

Archaeological significance - The heritage item and its relevance in respect of important physical evidence of pre 1900 human activities.

Technological and craftsmanship significance - The heritage items importance for the nature and use of materials, finishes and/or constructional methods which were innovative for the period or noteworthy quality.

3. Remarkable heritage examples

The Arts Centre, Worcester Street, Christchurch

The Arts Centre, Worcester Street in Christchurch is a remarkable example of a notable historic icon within Christchurch City and nationally.

Attached is the New Zealand Historic Places Trust Register listing for this group of buildings.

This listing outlines the original building intent and design as a school, and its subsequent use as the University of Canterbury campus, its threat of demolition and current revitalisation and conservation as the Arts Centre. The Arts Centre is a very popular and successful venture that provides a central city location to house the arts and many artisans in Christchurch.

The Canterbury Provincial Council Buildings, Christchurch

The Canterbury Provincial Council Buildings in Christchurch is a remarkable example of a notable historic icon within Christchurch City, nationally and internationally for its outstanding Gothic Revival architecture.

The three distinct stages of the Canterbury Provincial Council Buildings show the history and growth of the province of Canterbury from its small beginnings in the 1850s through to its

wealth and success of the 1860s and 1870s and they form a distinct and notable part of the townscape. Within the history of historic preservation in New Zealand the Provincial Chambers also occupy a significant place as one of the earliest buildings to be protected.

Attached is the New Zealand Historic Places Trust Register listing for this group of buildings. The buildings are currently managed as a Historic Property and are open to the public. They are also used as Civic facilities, for recreation, retail and commercial uses.

4. Current safeguarding of tangible cultural heritage

Tangible cultural heritage in Christchurch City is safeguarded through regulatory and non-regulatory protection mechanisms.

Regulatory heritage protection mechanisms

The New Zealand *Resource Management Act (as amended) 2003* provides the regulatory framework for the protection of cultural heritage. This legislation requires that each local government authority includes heritage provisions within its planning framework.

Christchurch City Council, as a local government authority is responsible for the preparation and implementation of heritage planning provisions as part of its overall planning framework. In Christchurch this document, known as the *Christchurch City Plan* sets regulatory mechanisms for the identification, assessment and management of heritage within the City. It also contains a heritage list of items that are protected by the City Plan (refer to protected heritage item list above).

The City Plan heritage provisions contain an objective with supporting policies, assessment matters for heritage Planning Consents and the anticipated environmental results that will be achieved by the successful implementation of the heritage provisions for the protection of heritage in Christchurch.

Other regulatory mechanisms include Conservation Covenants which protect the heritage item through the placing of a legally binding covenant on the title of the property; and the creation of historic reserves for the protection of parks and gardens.

Non-regulatory heritage protection mechanisms

In addition, there are a number of non-regulatory mechanisms that are used by Christchurch City Council for the protection and management of heritage items. These include an annual budget allocation of NZ \$1 million for heritage incentive grants for owners to use for conservation works to heritage listed buildings; a team of four heritage planning staff which provide heritage planning advice; a Council heritage policy; and heritage education and advocacy through various means including a Council heritage website www.ccc.govt.nz/heritage and an annual 10 day Heritage Week festival to promote heritage

Arts Centre of Christchurch

Worcester Street/Rolleston Street/Hereford Street/Montreal Street, CHRISTCHURCH



Register	7301
Number:	
Registration	Historic Place - Category I
Type:	
Region:	Canterbury Region
Date	15/2/90
Registered:	
City/District	Christchurch City Council
Council:	
Other Names:	Boys' High Gymnasium (Former), Canterbury College Library, Christchurch Boys' High School (Former), School of Fine Arts, University Library extension, University of Canterbury
Brief History:	<p>te buildings of the University, cloisters and arcades were built to link the various buildings, with the library dividing the two quads. The last stone building to be built was the Engineering Block, now the Court Theatre, in 1923.</p> <p>te buildings of the University, cloisters and arcades were built to link the various buildings, with the library dividing the two quads. The last stone building to be built was the Engineering Block, now the Court Theatre, in 1923.</p> <p>te buildings of the University, cloisters and arcades were built to link the various buildings, with the library dividing the two quads. The last stone building to be built was the Engineering Block, now the Court Theatre, in 1923. By the 1950s it was obvious that the town site was too small for the university and plans were made to move the University out to the suburb of Ilam. The Fine Arts department was the first to move in 1957 with Engineering following from 1959. By 1975 the entire University had migrated and the fate of the town buildings was under debate. Eventually the entire block of buildings were transferred to the Arts Centre of Christchurch Trust Board and are now used for a variety of arts-related activities.</p> <p>te buildings of the University, cloisters and arcades were built to link the</p>

various buildings, with the library dividing the two quads. The last stone building to be built was the Engineering Block, now the Court Theatre, in 1923. By the 1950s it was obvious that the town site was too small for the university and plans were made to move the University out to the suburb of Ilam. The Fine Arts department was the first to move in 1957 with Engineering following from 1959. By 1975 the entire University had migrated and the fate of the town buildings was under debate. Eventually the entire block of buildings were transferred to the Arts Centre of Christchurch Trust Board and are now used for a variety of arts-related activities.

on of the Canterbury settlers to create a colonial equivalent to Oxford and Cambridge. The buildings are also linked to significant developments in the arts and sciences. Ernest Rutherford, for example, was a student at Canterbury College and is now remembered by 'Rutherford's Den' in the Arts Centre. Many well-known New Zealand artists also trained at Canterbury including Evelyn Page, Rita Angus and William Sutton. Apirana Turupa Ngata, Ngati Porou leader and Member of Parliament, studied for his Bachelor of Arts at Canterbury from 1890 - 1893 and was the first Maori to complete a degree at a New Zealand university.

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registered by the New Zealand Historic Places Trust/Pouhere Taonga, as a group in 1990 in order to recognise the historical and architectural importance of not just the individual buildings but the importance of the complex as a whole. It is significant as the site of one of the earliest of New Zealand's university colleges and as a splendid collection of Gothic Revival buildings designed by a variety of Canterbury architects. It now has an important role in Christchurch as a focal point for the city's art and crafts community.

Current Use:	Civic facilities and recreation - Art Centre Retail and Commercial - Restaurant/cafe/tearoom
Former Uses:	Education - School Education - University
Notable Features:	Clock Tower Block, Great Hall, Hight Block, Old Art School, Old Chemistry Block, Collins Block, Centre Gallery, Scott Block, Engineering Block, Old Physics Block, Old Botany Block, Observatory Block, Academy Theatre, Old Boys High School, the Cloisters.
Construction Dates:	Original Construction - First building, the Clock Tower, designed by Mountfort: 1877
Construction Professionals:	Cane, Thomas Walter - Architect Mountfort, Benjamin Woolfield - Architect Seager, Samuel Hurst - Architect
Entry Written By:	Melanie Lovell-Smith
Entry Completed:	20/8/01
Information Sources:	Glyn Strange, The Arts Centre of Christchurch, Then and Now, Christchurch, 1994
Associated Listings:	Arts Centre Dux-de-Lux Cafe (Former Student Union Building) Registry Building (Former)



Canterbury Provincial Council Buildings

280-284 Durham Street, CHRISTCHURCH



Register Number: 45
Registration Type: Historic Place - Category I
Region: Canterbury Region
Date Registered: 7/4/83
City/District Council: Christchurch City Council

Brief History: These stone and timber buildings were constructed between 1858 and 1865 to house the Canterbury Provincial Council. At this time New Zealand was divided into six (later to become ten) self governing provinces with a central government. This system of governance was created by the New Zealand Constitution Act 1852 and lasted until 1876. The first elections for the Canterbury Provincial Government were held in 1853 and it first met on 29 September 1853 in 'a lone and desolate looking tenement all by itself in a potatoe [sic] garden'. Whilst it was recognised that the Council needed purpose-built chambers, construction on these buildings did not start until 1858 and in the intervening years meetings were held in a house on a corner of Oxford Terrace. The Canterbury Provincial Council Buildings were designed by Benjamin Woolfield Mountfort. and built in three stages. Mountfort was one of the foremost architects in Victorian New Zealand and, according to architectural historian Ian Lochhead, 'did most to shape the architectural character of nineteenth-century Christchurch.' In 1854 Mountfort prepared his initial plans for the Provincial Council buildings, which were to consist of a two-storeyed timber complex surrounding an enclosed courtyard. The complex was to be Gothic in style; Mountfort being, as Lochhead argues, a champion of the Gothic style and conscious of Sir Charles Barry and A.W.N. Pugin's Gothic design for the Houses of Parliament, London, formally opened in 1852. This proposed complex never eventuated but remnants of this first proposal, both in style and in plan, can be seen in the Provincial Council buildings of today. Tenders were called for the first part of the Provincial Council buildings in 1857 and the foundation stone was laid in January of the following year. This first section was L-shaped in plan and relatively plain in style. The timber Council Chamber, modelled on fourteenth and fifteenth century English manorial halls, formed the heart of the complex. This section of the building was first used in September 1859. By the time it opened, however, tenders for an extension had already been called for. This extension increased the western frontage along Durham Street and added a north wing that fronted onto Armagh Street. This was more elaborately detailed than the first, featuring foliated windows and a tower in the centre of the north wing. The tower was made from alternate courses of red and grey stone, a distinctive feature of High Victorian architecture known as constructional polychromy, a way of achieving colour through the process of construction by combining different types of building materials. The third part of the Chambers was erected because of the significant growth in Canterbury's population and a corresponding growth in the number of elected representatives. In 1861 the membership of the Provincial Council was increased from 26 to 35. Canterbury's economy was also rapidly on the rise and the Provincial Council had both the money and the incentive to build a further addition to their chambers in stone rather than timber. Again designed by Mountfort,

the stone chamber, built in 1864-1865, was attached to the southern end of the existing building on Durham Street. From the exterior the stone chamber is a massive block of dark grey stone, solidly buttressed. Mountfort dealt with the potentially awkward transition between the stone chamber and the much lower wooden building with a gable, which sits midway between the heights of the buildings on either side. From the outside the staircase in this gable is marked by a group of windows stepped up the side of the building. The entrance to the stone chamber on Durham Street is set within a grand arch. The interior of the stone chamber is one of Mountfort's most impressive achievements. The floor and lower walls are decorated with encaustic tiles arranged in geometric patterns. Above the lower wall panels, light-coloured sandstone walls rise, banded with dark string courses and divided by dark columns. The stained glass windows set in the walls were presumably designed by Mountfort and executed by the London firm of Lavers and Barraud. They have been described as the 'most important set of High Victorian secular stained glass windows' in New Zealand, and their 'jewel-like' light makes a major contribution to Mountfort's richly coloured interior. The ridge-and-furrow ceiling was stencilled by the painter John Calcott St Quentin in 1867. Predominantly gold, red and dark blue, the ceiling is decorated with bands of stars on the furrows and stylised plant forms on the ridges. Again the overwhelming effect is of glowing colour and drama. The refreshment rooms Mountfort designed at the same time as the stone chamber were built onto the eastern end of the earlier timber chamber. (This involved relocating the secretary's room and an octagonal tower to the south-east end of the north wing.) Mountfort provided a dining room on the ground floor and a smoking room on the first floor for the comfort of the Provincial Council members. Here the arrangement of the interior spaces dictated the asymmetrical appearance of the exterior, in a direct reflection of the Gothic revival ideal. After the demise of the provincial councils in 1876 the building came under central government ownership and was used by various government departments. In 1928, under the Canterbury Provincial Vesting Act, the timber Council Chamber and the stone buildings were returned to local control to be maintained as a memorial, the first time that the New Zealand government had passed legislation to protect an historic building. It was not until 1971, however, that the remaining timber buildings were brought under the control of the local board. The Canterbury Provincial Council buildings are a superb example of Mountfort's work and his stone chamber is a particularly fine example of Victorian Gothic Revival architecture. The Canterbury Provincial Council Buildings are the only surviving purpose-built Provincial Council chambers in New Zealand. As Lochhead points out 'Within an international context [the buildings] occupy an honourable place in the nineteenth-century tradition of Gothic legislative buildings deriving from Barry and Pugin's Houses of Parliament' (Lochhead, 1999: 116). The three distinct stages of the building show the history and growth of the province of Canterbury from its small beginnings in the 1850s through to its wealth and success of the 1860s and 1870s and they form a distinct and notable part of the townscape. Within the history of historic preservation in New Zealand the Provincial Chambers also occupy a significant place as one of the earliest buildings to be protected.

Current Use: Civic facilities and recreation - Historic Property Retail and Commercial - Office building/Offices

Former Uses: Government and Administration - Provincial Government Buildings Law Enforcement Courthouse

Construction Dates: Original Construction - First building including the timber chamber: 1857 - 1859 Addition - Second building - addition to western frontage and north wing: 1859 - 1861 Addition - Stone chamber and refreshment rooms: 1864 - 1865 Relocation - Secretary's room and octagonal tower moved to south east end of north wing: 1864 1865

Construction Professionals: [Mountfort, Benjamin Woolfield - Architect](#)

Entry Written By: Melanie Lovell-Smith

Entry Completed: 11/12/01

Information Fiona Ciaran, Stained Glass Windows of Canterbury, New Zealand. A Catalogue

Raisonne, Dunedin, 1998, p.30
Reginald Harper-Hinton, 'Stained Glass Restored', in Historic Places in New Zealand, 14, September 1986, pp.20-23
Ian Lochhead, A Dream of Spires: Benjamin Mountfort and the Gothic Revival, Christchurch, 1999, pp.91-117
Gavin McLean, ' "Where Sheep May Not Safely Graze" A Brief History of New Zealand's Heritage Movement 1890-2000', in Alexander Trapeznik, ed, Common Ground : Heritage and Public Places in New Zealand, Dunedin, 2000, pp.25-44., p.30
Thelma Strongman, 'The Heritage Values of the Canterbury Provincial Council Buildings and their Surrounds : report prepared for the Parks and Properties Unit, Christchurch City Council', Christchurch, 1994
John Wilson, The Canterbury Provincial Council Buildings, Christchurch, 1991

Associated Listings: [Victoria Clock Tower](#)



Cultural heritage management strategy 2004-2014
Christchurch City Council
(abridged)

We value our heritage because...

- Ⓜ HERITAGE helps to define a unique sense of **identity** for individuals and communities and the city of Christchurch.
- Ⓜ HERITAGE helps to create **communities** by connecting individuals to neighbourhoods, social groups and the city as a whole through its physical, cultural, emotional, intellectual and spiritual aspects.
- Ⓜ HERITAGE provides **continuity** in a constantly changing society and environment, affirming where our communities have come from and enabling an understanding of the present in order to plan for the future.
- Ⓜ HERITAGE has value to the whole community and serves beyond individual interests to contribute to the greater public good and community **prosperity**.

The Heritage Values + Vision + Mission statement was adopted by Christchurch City Council in April 2004.

Objectives

- ⌚ As a group of heritage professionals, utilise our collective skills and knowledge to work together to develop an agreed high level plan for CCC cultural heritage management.
- ⌚ Present this information and decisions in a simple and usable plan that will guide the overall direction and strategic management of cultural heritage within the CCC Urban Design & Heritage Team, Planning Strategy Unit.
- ⌚ Use this plan to direct and co-ordinate the short term and longer term group and individual work focus for Urban Design & Heritage Team to achieve identified outcomes.

Outcomes

- ⌚ Provide an agreed well- thought-out plan that sets out the direction for the delivery of best practice management of cultural heritage resources within Christchurch City Council, Urban Design & Heritage Team.
- ⌚ Provide a written document that the Urban Design & Heritage Team can use to underpin and inform CCC Councillors, Council staff and other key stakeholders and the community in best practice cultural heritage management, a heritage vision and heritage outcomes.
- ⌚ Provide a range of strategies and day-to-day management of heritage management with key focus areas, specific strategies, goals and implementation tasks for the efficient and effective achievement and delivery of identified heritage outcomes.

Scope

It establishes a vision and mission for heritage management, key result areas with strategic and operational goals, outcomes and policies set out within a 10 year time frame. It identifies specific programs and tasks to be implemented on a short and longer term focus directed towards the achievement of stated CCC long term heritage vision and outcomes.

It is acknowledged that while this implementation plan contains a vision and mission it is primarily directed towards the Heritage Team focus and actions and there is still a need for a high level Council wide heritage strategy that directs a whole-of –council approach to heritage management.

Limitations

The strategy is not intended to be a detailed document – it is a guiding document only and intended for use as an internal staff planning document for the heritage team. The strategy should be viewed as a work in progress and will need to be regularly reviewed and updated to continue to reflect continuous improvement and developments within the CCC Heritage Team

Heritage Vision + Mission

Our Vision for Heritage

We envision a Christchurch in which an informed and concerned community values its diverse cultural heritage for its unique contribution to the identity, amenity and quality of the city. The community works together to protect its irreplaceable urban environment and is supported by its elected representatives with adequate human and financial resources. We continue to celebrate the city's cultural heritage through innovative and dynamic heritage management with an emphasis on co-ordination, integration and managed change for the experience, enjoyment and education of present and future generations.*

* Cultural heritage is defined as the tangible and intangible heritage values of European, Maori and other cultural groups of New Zealand and includes but is not limited to buildings, places, sites, objects, archaeological remains, cultural landscapes and associated people, stories, events and memories, and wahi tapu and wahi tapu areas.

The Vision Expanded

City and Community Identity

We envision a city where cultural heritage is valued, respected and celebrated as a major contributor to a unique city and community identity, character and sense of place, and is consequently recognised as an essential component for community well-being.

Social Relevance

We envision a city where cultural heritage is seen as socially relevant because it attaches individuals to their past personally and collectively through its physical, cultural, emotional, intellectual and spiritual aspects. The stories and events, people and aspirations communities associate with heritage give meaning to its past, present and future relevance.

Continuity and Managed Change

We envision a city whose cultural heritage is appreciated as an integral part of the environment because it provides important links to the past within a dynamic and ever changing built environment, and remains as a reference point for future planning and development. Past buildings, places, objects and cultural landscapes are appreciated for the opportunities they provide for present and future communities, and are managed in a way that accommodates contemporary aspects of our current lifestyle whilst also maintaining the traditional and historical aspects of it.

Best Practice Management

We envision a city committed to best-practice cultural heritage management and planning that advocates continuing use and compatible new uses that generate sustainable management and development outcomes.

Public and Individual Benefits

We envision a city that has a strong and focused vision for heritage with strategic long-term planning and management outcomes, providing for the short and longer term management and decision making by council, the community and individuals that support both the individual and public good.

Decision Making

We envision a city that establishes and implements policies and regulations (etc) and carries out decision making in a holistic environment, providing for a balanced resolution of competing interests whilst regarding heritage resources as key community assets that contribute to an attractive and dynamic city.

Economic Opportunities

We envision a city that ensures the conservation of its cultural heritage resources with incentives and support and realises the economic benefits for owners and the community. The city recognises heritage as a valuable educational and interpretation resource, which contributes to the foundation of a world class tourism industry, and creates employment opportunities in tourism, building and other industries.

Leadership and Advocacy

We envision a city committed to providing leadership and advocacy for the implementation of best-practice heritage conservation and contributing to the strategic management of cultural

heritage across the nation.

Research and Education

We envision a city where increasing our knowledge of and interest in cultural heritage management and heritage conservation skills required to meet the needs of both city and nation, are fostered through its continual research, reassessment, re-evaluation, promotion, and education.

Our Mission for Heritage

We work with key stakeholders (CCC, heritage agencies and community) for the delivery of this vision using international best practice concepts and methods to foster and promote sustainable management of cultural heritage buildings, places, objects and landscapes for the wellbeing and prosperity of the whole community.

International best practice cultural heritage management

Conventions and Charters

There are a wide range of international charters and conventions for cultural heritage management that have been established and ratified by many nations. These set out an agreed international agenda and approach to cultural heritage management and include (and are not limited to) the following:

UNESCO

- ① 1972 Convention for the Protection of World Cultural and Natural Heritage – for the safeguarding of world heritage and applicable to all cultural heritage

ICOMOS

- ① World heritage nominations and policies underlying management for heritage
- ① International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)
- ① Historic Gardens and landscapes (The Florence Charter)
- ① Charter on the Conservation of Historic Towns and Urban Areas
- ① Charter for the Protection and Management of Archaeological Heritage
- ① Charter for the Protection and Management of Underwater Heritage

- ⌚ International Charter on Cultural Tourism
- ⌚ Principles for the Preservation of Historic Timber Structures
- ⌚ Charter on the Built Vernacular Heritage
- ⌚ The Nara Document on Authenticity
- ⌚ Principles of Recording of monuments, groups of buildings and sites
- ⌚ NZ ICOMOS Charter

These conventions and charters set out a range of accepted heritage management principles and methods that underpin international best practice. While the agendas and principles are timeless, the methods, concerns and best practice are iterative with continuous improvement and development.

Heritage Management Principles

Following in the spirit of the Venice Charter 1966, New Zealand ICOMOS established its own national charter, *the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*, (adopted in 1993) to guide the conservation of places of cultural heritage value in New Zealand. It sets out principles, practices, and processes. The Charter includes indigenous cultural heritage and is written in both Maori and English.

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general such places:

1. *Have lasting values and can be appreciated in their own right;*
2. *Teach us about the past and the culture of those who came before us*
3. *Provide the context for community identity whereby people relate to the land and to those who have gone before;*
4. *Provide a variety and contrast in the modern world and a measure against which we can compare the achievements of today; and*
5. *Provide visible evidence of the continuity between past, present and future.*

Many of the principles and processes set out in the ICOMOS NZ Charter have been instrumental in the concepts adopted at central, regional and local government, and incorporated into regulatory and non-regulatory approaches and decision making about cultural heritage management.

Heritage + sustainable management principles

Sustainable development – an international perspective

Sustainable development defined as development which meets the needs of the present without compromising the ability of future generations to meet their own needs. (1987 Brundtland)

- ⌚ Sustainability is defined as using, conserving and enhancing the community's resources so that ecological processes, on which life depends, are maintained, and the total quality of life, now and in the future, can be increased.
- ⌚ Sustainability concerns people and change – it is primarily a social and cultural process that is critical to decision making by individuals, groups and elected representatives in how they understand and respond to the environment.
- ⌚ Sustainability refers to three pillars of politics/power, participation and partnerships – important paradigm shift from symptoms - linear and social thinking to problems that are bound by personal and cultural values both past and present, and thinking about non-linear processes, which blur the cause and effect boundaries.
- ⌚ Economic, social and environmental effects that are sustainable as related to community well-being and community good.
- ⌚ To achieve equity and quality of life, sustainable development requires participation and reflection in decision-making processes by the individuals and organisations that are most affected. Participation has the potential to build individual's capacity for the re-distribution of inequitable power structures. (1987 Brundtland)

Heritage + sustainability – an international perspective

- ⌚ Heritage is a key environmental concern and key to sustainability (NSW HO 2004)
- ⌚ As with natural heritage ... cultural heritage is not renewable: although valuable new works can be added to it, it cannot be reconstituted once it has been destroyed for it would no longer be the same heritage. (HScot 2001)
- ⌚ Heritage and sustainability are strongly interrelated and interdependent. – heritage can serve as a tool for achieving sustainability and sustainability can serve as a tool for achieving heritage outcomes (NSW HO 2004)
- ⌚ A sustainable society should seek to value and protect diversity and local distinctiveness and strengthen local community and cultural identity. The historic environment is a key component in achieving this aim. (DETR 1998).
- ⌚ We are merely the custodians of the cultural heritage and must hand it on for future generations.(HScot 2001)

Heritage + sustainability - approaches and applications

- ① Sustainable development by increasing our understanding of the past and proposing ongoing uses of our heritage – leads to increased accountability for management of heritage resources.
- ① Capacity building and education are essential components of heritage management and sustainable development amongst heritage specialists, stakeholders and the wider community to generate awareness and changes in perception and behaviour.
- ① Adaptive reuse of heritage assets - Heritage recycling of buildings is environmentally sound – as the impact of construction waste and energy consumption resulting from reconstruction has been identified as a major issue – opportunity to contribute to environmentally sustainable development. The reuse of heritage assets lessens the need for the resources and energy required to build new structures. Environmental innovations in engineering and architecture add enhancements to these buildings giving them greater flexibility for other uses.
- ① Building life cycles - use and costings – long term retention of the building structural system, cladding fabric and character features, short term replaceable and regular upgrades to services and service areas and technology.
- ① Quality of buildings, spaces and construction technologies, materials and methods – is not repeatable – provides a social and cultural record and has ongoing relevance for use and enjoyment.
- ① Creative reuse more than just conversion or rehabilitation - is a process that harnesses the energy, quality and appeal of the original building for a new use. (Latham 2000)
- ① Utilising existing redundant and vacant buildings, occupied buildings are maintained and have a longer life, promotes ongoing or compatible new uses.
- ① Sustainable development of heritage buildings – high initial capital costs for maintenance and conservation works and new adaptive works provide greatest return if retained rather than on-sold.
- ① Minimal intervention, repair rather than restore or replace – minimum rather than maximum works
- ① Cultural heritage tourism – ensuring low/no impacts are managed and acceptable effects for sustainable management of the heritage resource. Virtual cultural tourism

New Zealand government agencies + statutory and regulatory frameworks

Central government

The Ministry for Environment (MfE) is responsible for administering the *Resource Management Act* 1991 and amendments (RMA 2003) and focuses on the sustainable management of the environment, including natural and cultural heritage and biodiversity. The responsibilities of the MfE are defined by the Environment Act 1986

The Department of Conservation (DOC) has a mission beyond the management of crown lands to policies for the protection of cultural heritage across New Zealand through the statement of General Policy (Conservation and National Parks). The Department administers statutes including the Reserves Act 1977, Conservation Act, 1987, National Parks Act 1980

The Ministry for Culture and Heritage (MCH) administers *the Historic Places Act* 1993 (HPA) and oversees the NZ Historic Places Trust (HPT). HPT is a nation-wide agency that promotes the protection of cultural heritage places, and has regulatory control of the protection of archaeological remains. The NZHPT must be advised under the RMA of all notified RC heritage applications and may have affected party status through the RMA for certain Resource Consent applications. There is a Southern Region office of the HPT located in Christchurch. Other legislation administered by MCH focuses on the protection of antiquities and museum items etc.

Regional government

Environment Canterbury (eCan), is the regional authority of which the Christchurch City Council is one district. Under the RMA, a regional policy statement is required and has been developed to co-ordinate historic heritage management across the region through this intermediary level of government. An LTCCP has been prepared, however there is limited guidance on heritage management currently within the draft document as circulated in mid 2004.

Local government

Christchurch City Council (CCC) is the local government or Territorial Local Authority (TLA) that has responsibility for the sustainable management of physical and natural resources which includes cultural heritage, through regulatory and non-regulatory processes. Under the RMA, CCC has the devolved responsibility as the prime regulator, manager and planning consent processes of cultural heritage places, objects and remains within the City limits. The CCC City Plan provides the regulatory framework for the identification and management of cultural heritage.

The *Local Government Act 2002*, (LGA) provides statutory requirements for local authorities including Long Term Community Plans (LTCCP). CCC through the inclusion of heritage matters in the LTCCP will be critical to the effective management of cultural heritage from a community perspective.

The following Acts also are relevant to local government management of cultural heritage places, buildings and objects: *Conservation Act*, 1987; *Antiquities Act*, 1975; *Reserves Act* 1977; *Building Act*, 1991; *Ngai Tahu Claims Settlement Act*, 1998.

Sustainable heritage resource management and the RMA

The purpose of the Resource Management Act (RMA) *is to promote the sustainable management of natural and physical resources* (S5) which includes by definition historic heritage buildings, places, objects and archaeological resources listed as heritage items within the City Plan. The 2003 amendment to the RMA section 6 has elevation historic heritage to a matter of national importance.

The RMA requires decision makers to adopt an integrated perspective for managing natural and physical resources – and to take into account the ecological, economic and social and cultural values to ensure the consideration of the development in its environmental context.

Christchurch City Council governance framework

CCC Corporate Plan 2003-4 and Long Term Council and Community Plan Interim 2004 provide leadership for cultural heritage management.

A vision for Christchurch as we want it to be...

Unique character – including heritage buildings and natural features – are preserved.

Community Outcomes for Christchurch

These describe the kind of society, community, environment and economy, the people of Christchurch want to live in. They are the things which the community think are important for its well-being.

Sustainable Christchurch

⌚ a learning city, a prosperous city, a well governed city. *and a city*

⌚ with inclusive and diverse communities, that have a strong sense of place and identity,

with healthy and active people, which is safe, which is cultural and fun, which is liveable, with an excellent built and sustainable natural environment..

How will the City Council contribute to the outcomes?

Inclusive and Diverse Communities

- ⌚ Our people participate in community life, have a sense of belonging and identity and have opportunities to contribute to the City's well being.
- ⌚ Our City encourages a diversity of lifestyles, and a sense of social connection, place and identity.
- ⌚ We recognise our bicultural heritage in our multicultural society.

Challenges and Opportunities

- ⌚ Maintain and build a sense of identity and place.

Sense of Identity and Place

What we'll keep doing

- ⌚ Valuing and promoting the cultural heritage of all people.
- ⌚ Ensuring the City retains its heritage buildings, objects, sites and other taonga as key components in maintaining our sense of place and belonging.
- ⌚ Protecting significant natural features of the physical environment including open spaces and landscape elements, native habitat and ecosystems (including restoring biodiversity in some areas while retaining distinctive exotic plantings in others).
- ⌚ Celebrating and promoting the strong sense of identity and community of Christchurch residents.

What we'll do differently

- ⌚ Ensure the development and implementation of a City-wide planting strategy.
- ⌚ Identify and promote community focal points such as facilities, icon building, objects and sites.
- ⌚ Expand community revitalisation initiatives to stimulate increased private sector investment in urban regeneration, facade and streetscape improvements, neighbourhood beautification and biodiversity restoration projects.
- ⌚ Improve the accessibility of the City's special natural and built places for the enjoyment of citizens.

Measuring progress-

- ⌚ number of heritage buildings, sites and objects.
- ⌚ Satisfaction with the look and feel of the City, including the built environment and heritage protection.(Our Community Plan O-Tautahi 2004-14)

Christchurch City Council roles in cultural heritage management

Councillors

- ⌚ As the people's elected representatives, CCC Councillors are collectively accountable for CCC governance and the delivery of best practice management of cultural heritage resources in both public and private ownership.
- ⌚ Represents and are accountable to individuals and the community through their electorate as elected member of local government.
- ⌚ Have a quasi-judicial regulatory functions and role under the RMA through Review Panels.
- ⌚ Recognise, support and adopt CCC professional heritage advice and recommendations for the achievement of best practice cultural heritage outcomes.
- ⌚ Participate in Councillor forums and Art, Culture and Heritage Committee and Community Boards.

Councillors + cultural heritage management

- ⌚ Adopt and promotes sustainable management principles and practice for the management of cultural heritage as CCC's core business.
- ⌚ Advocate a long term vision for prosperity that promotes richness and wealth in social, cultural, environmental and economic terms through city planning that supports the retention and quality development of heritage places, buildings, archaeology and landscapes.
- ⌚ Recognise the value of heritage beyond current market value and short term constraints. Promotes viable and economically sustainable heritage projects that provide longer term social, environmental and economic benefits to individuals and broader community for the promotion of local identity, amenity and as a desirable place to live.
- ⌚ Provide leadership and advocacy for an integrated CCC heritage vision, policy, planning and management that recognises cultural heritage as a key resource and opportunity for the City.

Council

- ⌚ Are accountable to the Executive Team and the CEO (who reports to CCC Councillors, key stakeholders and general community) for the establishment and implementation of management frameworks and processes that ensure that outcomes and outputs identified by CCC are delivered in accordance with CCC Corporate plans, adopted policies and regulatory requirements.
- ⌚ Provide expert advice to the CCC Committee structure and panels
- ⌚ Allocate CCC resources to support identified heritage management and conservation outcomes.
- ⌚ Ensures integrated management of CCC functions so that all planning and associated units provide consistent and co-ordinated heritage management practice and advice for the delivery of regulatory responsibilities and processes
- ⌚ Undertakes consultation and develops partnerships with community, engages with community through council activities, programs and specific projects and promotes community ownership for the achievement of heritage outcomes
- ⌚ Ensures management and performance in accordance with codes of professional conduct and Charters, regulatory and probity requirements

The cultural heritage management implementation plan

Strategy Outcomes

Proactive, strategic focused long-term cultural heritage management that is directed towards best practice cultural heritage management set out under key focus areas with clearly identified priorities that are proactive and responsive to the needs, trends and current and likely gaps within Christchurch City Council cultural heritage management.

The heritage management strategy is set out within the following key result areas as follows:

- ⌚ Identification and assessment
- ⌚ Policy & Planning
- ⌚ Implementation
- ⌚ Information Management
- ⌚ Education and Advocacy

Each five Key Result Area considers the following aspects in order to assess the issues, gaps and develop focus areas and priorities:

- ⌚ Current situation

- ⌚ Issues arising
- ⌚ Objectives
- ⌚ Outcomes
- ⌚ Strategies and Tasks – timeframe priority, project manager, funding, key performance indicators

Where definite time frames have been discussed and agreed to by the heritage team, they are included in this document. Otherwise, short (1-2 years), medium (2 to 5 years) and long term (5 to 10 years+) time frames have been indicated as a guide to the current priority. Timing will by necessity need to be elastic given external factors including budget, changing CCC priorities and other emerging urgent and important actions. This plan should be updated regularly to reflect these changes and plan for current priorities.

Identification and assessment

The gathering of knowledge and the development and application of methods for undertaking heritage identification and assessment..

Objectives

- ⌚ To identify potential items of heritage value and undertake research to inform significance assessment.
- ⌚ To assess these against agreed criteria for heritage listing.
- ⌚ Add item that meet the significance assessment criteria to the heritage list.

Outcomes

A comprehensive, up-to-date and flexibly managed list of heritage items of particular significance to Christchurch City.

Current Situation

There are some 598 heritage listed places, buildings, objects currently listed in the Proposed City Plan. Property details (address, heritage description, CP) are identified in CCC Webmap GIS currently spatially. Present GIS identifies heritage item extent of protection of buildings, settings and individual landscape and does not always cover the whole property.

A review and reassessment of the significant built elements, landscape elements and setting (curtilage) that are included or excluded from heritage listings is currently being undertaken in relation to its current (or original) section boundary. Funding to undertake a research program to gather additional information for existing heritage listings has been approved in January 2004.

Issues Arising

1. Concerns have been expressed within CCC and by property owners about the comprehensiveness and adequacy of available information and significance assessments in order to legally defend the heritage value identified in some existing heritage listings.
2. There is also an expectation that CCC should provide comprehensive listing and assessment information for all heritage listings. This attitude needs to be redressed so that owners/developers are responsible for further research and assessment that is needed to inform proposed conservation and development works.
3. Heritage assessment criteria need to be reviewed and agreed upon by CCC. Also need for review of ranked heritage groupings and designation for listings (e.g. nominated awaiting listing and listed) as there is a growing perception and acceptance that groups 3 and 4 particularly are expendable even though heritage listed and this is seen as weakening the value of listing in these groups.
4. The focus of existing listings has been on individual buildings and individual heritage trees with about half concentrated within the Central City 4 avenues and half of the listings in greater Christchurch city. There has been a large although not exclusive emphasis on built heritage and their historic, social, aesthetic and architectural values. There is an emphasis on civic, religious and commercial buildings listed and, to a lesser extent, retail precincts with residential buildings.
5. There is no historical thematic overview of Christchurch with a cursory understanding of the context of heritage values of places or how they relate to their immediate or city wide context. There have been only ad-hoc surveys or listing of objects, historical archaeological remains or cultural landscapes, or the cultural heritage of the diverse cultural groups identified or listed and a need for a comprehensive research and survey. There are a few Maori cultural sites listed through no comprehensive research of values or on-ground survey has been undertaken. There could be a focus on specific areas e.g. a regional approach to identify listings.
6. Need to review and determine what comprises a 'comprehensive list' - what heritage values need to be included - is including representative, typical, rare, popular and elite range of types of heritage values represented that records the historical, social, technological and aesthetic values of Christchurch, New Zealand based on a historical thematic approach and if there is a qualifying age for inclusion, with a rolling timeframe.
At present the HPA only identifies pre-1900 archaeology for protection - this also needs to be reviewed for City Plan and the possibility of a 50 year rolling time frame for archaeological items.
7. Current heritage listings have been prepared from a heritage professional viewpoint in a

mostly ad-hoc manner, with some limited historical and social context. Community consultation has been a draft exhibition stage without ongoing input into the heritage identification and listing process. There is a need for early and ongoing participatory consultation with communities to identify a broad range of heritage values, this will also assist in education, advocacy and greater commitment, care and ownership of heritage. Items currently identified are largely tangible and there is a need for greater acknowledgement and inclusion of intangible heritage values or associations. The social values that will be identified – there is a need for discussion/processes on how to manage heritage items that have been listed for largely intangible social values.

8. There is a need broaden heritage listing beyond individual items to contextual listing of areas, streetscapes and groups and precincts. There is a growing concern and threat through redevelopment particularly within L3 and L4 designated zones, that loss of heritage values of some buildings will disqualify listing of groups or areas.
9. There is concern that the work required to identify and assess significance of the whole of Christchurch is a very large task that may best be undertaken by professionals with community input and consultation within a relatively short time frame and that CCC Heritage Team does not have the resources to do this in-house. CCC will need to engage consultant teams with appropriate range of heritage skills to undertake heritage identification and assessment within these time frames. Resources to fund this will be required above and beyond current allocated budgets. There is concern that there is limited expertise available in the private sector consultants. Consultants may have to be brought in from outside Christchurch or New Zealand and there will be a need for these teams to include local skills and knowledge to undertake this work.
10. There is concern that to make the current City Plan operable has taken 10 years and that the time frame for City Plan changes the updating of heritage item listing is likely to be protracted and not be able to respond proactively flexibly to needed changes. This creates a situation where CCC is reactively responding to rather than proactively managing heritage items. A method and agreement with CCC for the ability to regularly update/amend the heritage list included in the City Plan is seen as essential to the best practice management of listed heritage items.

11.

Policy and planning

The preparation of guidance through policies, planning frameworks and processes to direct the making of judgements about what to protect and how best to do this.

Objectives

- ⌚ Integrated best practice cultural heritage management approach, processes and outcomes across CCC
- ⌚ Review and update City Plan objectives, policies and rules and assessment matters relating to heritage
- ⌚ Review and update CCC heritage management policies and strategic planning

Outcomes

Comprehensive effective and efficient international and national best practice heritage management policies and planning processes are in place and being successfully used by CCC

Current Situation

There is a baseline of policies, planning provisions included in the City Plan and procedures in place, some are documented, others require documentation and circulation.

CCC has adopted and released a CCC Heritage Conservation Policy in 1999. The heritage sections in the Proposed City Plan contain objectives, policies, rules and heritage listings. The Heritage Guidelines are a series of brochures which provide introduction information on a range of heritage issues including listing, grants, conservation principles etc. Additional brochures are planned and in preparation to add to this series. The Heritage Team provides expert advice to ESU on Resource Consent applications for heritage-listed buildings and is currently negotiating a Service Level Agreement with ESU and an agreement HPT.

Issues Arising

1. The CCC Heritage Conservation Policy needs to be reviewed, evaluation and updated as part of continuous improvement in heritage management. Updated policies need to incorporate contemporary and emerging concepts of sustainable management and risk management, international best practice cultural heritage management and international Charters and NZ regulatory frameworks and monitoring and evaluation requirements.
2. The Proposed City Plan provisions need to be review, evaluation and updated with respect of point 1 above, within a short time frame to be ready in time to be operational. City Plan staff availability to assist in this process needs to be investigated.
3. Need for national and regional heritage policies and best practices for heritage management. Due in part to geographic isolation and for continuous improvement, CCC needs to benchmark itself against (Auckland, North Shore, and also Palmerston North, Napier, Wellington, Dunedin, Invercargill City Councils) for heritage

management policy, planning processes and implementation as well as international cities (Adelaide, Sydney, cities in the UK, Charleston, New Orleans, Savannah, Santa Fe USA, Victoria Canada). Need to select Councils/Cities that are comparable in demographics and heritage register size to compare heritage management processes.

4. Need to consider regional approach to heritage management and implications for future potential Council amalgamations with Banks Peninsula.
5. There is a need for integrated approach to management across CCC for RMA and heritage to meet agreed outcomes for identified heritage items and non-listed heritage and character places, landscapes, archaeological remains and objects.
6. There is a need for greater leadership and support to be provided through CCC management and regulatory enforcement.
7. There is need for greater clarify about CCC governance and Councillor quasi-judicial roles and decision making for better heritage outcomes that align with the heritage vision and mission.
8. Need to review SAMs and associated issues and consider regulatory heritage overlays that identifies and protects heritage precincts/areas whilst allowing higher density developments as regulatory process for inclusion in City Plan. Need for recognition/action on threats on heritage retention and loss of character houses, particularly in the L3 and L4 zones (need to amend guidelines intended to maintain heritage character, where is a direct conflict at present.
9. Need for greater recognition and integration of heritage management principles and sustainable management outcomes and the development of closer working linkages between heritage team and CCC and community.
10. Need for establishment of objectives and outcomes for urban conservation areas and precincts for inclusion in the City Plan and area identification and assessment and including the need for design and development, infill control guidelines for heritage precincts for residential, commercial and industrial etc assets.
11. Need for policy and planning (as well as understanding education and advocacy) for practical application of heritage principles for heritage conservation outcomes eg good heritage practice for building conservation and developments including adaptive reuse, continuous use, and exploration of alternatives. Need to contextualise the use of facadism and replication of building facades as limited acceptable heritage practices dependent on townscape, scale and infill and conservation charters.
12. Need for working across CCC for achievement of strategic heritage policy and planning outcomes as part of CCC's core business e.g. Central City Revitalisation for

City, and Community Boards for retail and suburban areas, Urban Development Strategy; Area Planning;

13. Need for inclusion of heritage community outcomes and heritage provisions in Community Board plans and LTCCP to fulfil LGA requirements.
14. Need for policies and planning for the management of a representative range of heritage values including diverse cultural heritage, Maori heritage, archaeology, cultural landscapes, places and other tangible and non-tangible values.

Implementation

The implementation of policies, planning frameworks and processes to direct and guide the management of cultural heritage values across the city to achieve the stated vision, objectives and outcomes. Implementation incorporates both regulatory and non-regulatory means.

Objectives

- ⌚ Application of heritage policies, planning through regulatory and non-regulatory processes
- ⌚ Provision of motivators for best practice heritage protection and management through proactive and responsive incentives to achieve the heritage vision and outcomes and disincentives for activities likely to have significant adverse effects
- ⌚ Effective processes that facilitate heritage outcomes for RMA/City Plan heritage Resource Consent applications and approvals

Outcomes

Proactive and responsive simple, effective processes and programs that encourage and support best practice heritage conservation practices and socio-economically sustainable cultural heritage management.

Current Situation

There are a number of regulatory and non-regulatory grants, covenants and agreements, \$ reductions for heritage properties and owners in place, that with limited funds are having a positive affect on heritage conservation and cultural heritage management. Limited availability of \$ is becoming a critical issue given the nature of demand on such funds and an important factor in how well CCC is able to meet its heritage vision, objectives and outcomes.

Issues Arising

1. Need for review, evaluation and ongoing monitoring of current incentive programs to review of effectiveness of funding against stated outcomes and achievements recognised is

required. Updating is required to facilitate more proactive and responsive positions on these matters than currently exists (e.g. grants funding, loans, leasing purchase/ CCC ownership – need for review of policies as well as implementation).

2. Need for review of incentives programs and effectiveness – with case studies, examples, documented statistics and projected/committed expenditures over next 3-5 years for particular costs associated with heritage e.g. seismic upgrading, veranda reinstatement, colour schemes, insulation, missing parapet elements and decorative features, conversion and reuse of upper stories/floors of commercial buildings. Need specific-targeted programs with budget allocations. Incentives should include costs and other liabilities associated with heritage; seismic risks associated with masonry buildings, lack of insulation in weatherboard residences.
3. Need to investigate other possible incentives currently used in NZ TLAs and overseas that could be used by CCC is required e.g. international economic and community revitalisation models e.g. Main Street Program in retail precincts, usually nationally funded programs. Investigate and review objectives and heritage outcomes for High St, New Regent Street programs as models for ongoing commitment from CCC and identification of potential new projects.
4. There is a need for disincentives for proposed activities that are incompatible with the heritage vision, objectives and outcomes. Need to ensure that penalties associated with heritage are sufficient to deter developers and reconsideration of conservation/development options. Need to enforce existing regulations e.g. stop work orders. Need to give effect to the requirement for bonds associated with any activity that could adversely affect heritage values.
5. Limited funds for heritage regulatory and non-regulatory programs are currently available –. Greater funding and/or redistribution of funding against current priorities is required. Existing regulatory Incentives – building code, planning provisions, financial provisions – reg relaxation for heritage buildings; Consent fees paid. Possible new regulatory/non-regulatory incentives – need to consider and explore.
6. Review of current practices and establishing CCC wide approach to City Plan implementation and processing of heritage Resource Consents applications and approvals. Setting standards and providing guidelines to support heritage RC approaches and processing. Communicating CCC expectations and providing supporting information to facilitate heritage RC applications.
7. Review and upgrade heritage guidelines, technical advice, and provision of model briefs, model technical reports and other model documents to set standards for heritage Resource Consent applications for internal and external heritage RC applications. Provision of

more information, model documents and accessibility to information (e.g. information and guidelines and references for RMA, LGA, BA, Reserves Act and other statutory requirements/processes for heritage items e.g. seismic, fire and disabled access and building upgrades, adaptive reuse.

8. Issue of feasibility studies as part/background to heritage RC application process – purpose/outcome for doing this?
9. Gaps have been identified in CCC's liaison with heritage owners and developers, HPT especially in commercial and central city developments – need for early planning and discussions and intervention.
10. Need for greater use of risk assessment models and management to be applied to heritage management. Need consider NZ ICOMOS Heritage Risk register and management outcomes. National significance and world endangered heritage recognition and cross government approaches, UNESCO, SAMs and earthquakes, EMO for earthquake risk procedures for heritage buildings and brochures. Consideration as part of the CCC Risk Management processes.
11. Need for review of CCC and owner heritage ownership/management (financial and other) responsibilities. Review of policies and guidelines and improved implementation is needed.
12. Leadership and strategic input into CCC heritage asset management – management accountability – more proactive engagement between heritage Team and Facilities Management need to be established with strategies/ processes to guide this required.
13. Heritage assessment and asset management reports and processes – strategic and project focused (e.g. Asset management Plans, Heritage Assessments, Conservation Plans, Condition Assessments and Reports etc) are required. Guidelines as to what to use and when.
14. Consultation with Community Boards, as required by LGA and Long Term Council Community Plan re heritage inclusions/provisions. Liaison with CCC Community Development Unit/Officers and Area Planning, stakeholders and the general public. Consultation in a workshop format needs to happen sooner rather than later.
15. Maori heritage liaison – need for establishment of protocols and regular consultation processes.
16. Monitoring - review, evaluate and update performance indicators for heritage outcomes align with the heritage management strategy.

Information management

The establishment and management of heritage information, knowledge systems and administration processes for best practice cultural heritage management, access, availability and communication.

Objectives

- ⌚ Ensure heritage information and knowledge is integrated into and appropriately linked with main stream CCC IT and information and knowledge management systems.
- ⌚ Ensure information and knowledge is appropriately accessible to staff and the public through intranet and internet, paper based and other media.
- ⌚ Heritage team's core role is heritage management, communicating and making information available through intranet/internet and other media - not the care/control of the systems.
- ⌚ Review and redesign established systems and set up new systems that will meet the needs and demands of future users and future information, system maintenance and expansion.

Outcome

The Heritage Team proactively manage and integrate heritage information and knowledge systems into main stream (CCC IT and other) systems to provide appropriate and ready access CCC staff and public to paper-based and intranet and internet information and knowledge.

Current Situation

Have in place paper-based and electronic (digital) documented processes and administration for a range of heritage processes including excel spreadsheets (e.g. grants, covenants, agreements), heritage listing filing, standard letters, tracking processes). Have in place systems for tracking RC documents with ESU and other units of CCC. Need to investigate TRIM document management systems. Need for greater access and use of intranet and CCC internet document access and management systems. Have a range of historical architectural plans, objects and movable heritage items that needs to be scanned, catalogued and archived. Need to ensure that information is readily accessible and available for use by Heritage Team and others as appropriate – presently limited availability and access to outside Heritage Team.

Issues Arising

1. The core business of the heritage team with respect to information management, is to be

- able to easily access and utilise the information to inform decision making for heritage places, not be the repository and keeper of an expanding information source. Need to ensure that all information systems are standardised and integrated into main stream cataloguing and storage systems, not set up as independent systems as hard to manage and
2. Inaccessibility and lack of information sharing opportunities of current paper-based filing system with wider audience is a major management and communication issue. Issue of converting paper-based management systems and files to electronic format – storage and accessibility to wider audience. Need to ensure filing, records, publications and brochures etc are made available through main stream systems and electronic media – intranet and internet.
 3. Several paper based and stand alone non-integrated filing system with excel spreadsheet tracking systems for various programs (e.g. covenants, grants, heritage agreements etc) have been established by the heritage team and are now maintained by the administrative assistant. Written procedural guidelines document the process. Need to upgrade to TRIM documents for day-to-day document tracking and administration, paper files, etc, e.g. Resource consents application filing as part of main stream ESU filing system.
 4. Management of AHC committee paperwork and other committees.
 5. Retroactive management of information needs to be made proactive management, ie keep information maintained and up-to-date and able to cope with expansion of information.
 6. Limited and finite readily accessible storage space in the work area – while some information needs to be readily accessed – need to consider long term management and storage and access to information in the work area and other storage areas utilising existing record keeping agencies and storage areas e.g. libraries, archives, museum.
 7. Issues of control and care of historical information – where heritage team considers itself ‘the keeper and caretaker of information because no-one else knows or cares’ that is undervalued and ignored by others and CCC. Need to integrate with main stream filing systems and storage provisions.
 8. CCC legal requirement for archiving - need for cataloguing, archiving and storage of historical architectural drawings in institutions where its core business, etc with Macmillan Brown Library at University of Canterbury and National Archives.
 9. Types of historical information currently collected and stored – need for repatriation of some historical resources and building materials to other museum collections, disposal or return to owners. Heritage team need to develop a position, policy and program to keep, repatriate and dispose of appropriately.
 10. Information distribution sources include paper-based and readily available/accessible web-based publications and guidelines. Need continuing production and distribution processes ongoing requirement or can this be replaced with. Need to also have publications and

guidelines modified for web-based intranet and internet sites – will require review/revision of format and content.

11. Storage and cataloguing of original documents and making available for use through web – scanning files, plans and photos etc.
12. Reviewing the design of work processes to separate out specialist heritage input requirements and administrative requirements data entry/ GIS etc. who does what - for heritage listings and webmap. GIS webmap information for heritage listings and regulatory reviews.

Education and advocacy

The education, encouragement and support of CCC and the community for stewardship of cultural heritage across the landscape, and the sharing of appreciation of this heritage. The education and retention of committed and skilled staff, and the development and implementation of policies, systems and procedures to ensure that CCC is an effective organisation focused on the achievement of heritage outcomes for the city.

Objectives

- ① Improved understanding of heritage, appreciation and increased knowledge
- ① Proactive and promotional opportunities to foster a proactive environment of education and advocacy
- ① Increased capacity for CCC staff, managers and Councillors to understand and implement heritage processes to achieve heritage outcomes.

Outcomes

Working with, building partnerships and consulting with key internal and external stakeholders (CCC staff, Councillors, heritage agencies and heritage owners and developers and the general community) to increase knowledge, skills and ownership of cultural heritage management outcomes.

Increased access to and availability of heritage information through various media to educate and support better heritage management outcomes.

Current Situation

A range of heritage activities, publications, education kits and one-off talks and seminars have been prepared and presented by CCC generally on an ad-hoc basis to general and special interest groups, the public and heritage owners/developers. Heritage Week has become a successful annual event and the major ‘feel good’ vehicle for education and advocacy with

the general community. The heritage team responds to public enquiries, liaises on a one-to-one basis and provides heritage advice on heritage projects and proposals. Within CCC, the heritage team provides advice on request, attends a range of meetings and the ACH Committee – this has generally been ad-hoc and on a reactive rather than proactive or responsive. There has been little/no general/specialist training on heritage management processes within CCC. Heritage specialist staff attend external national and international conferences/programs and initiate own ongoing learning and development.

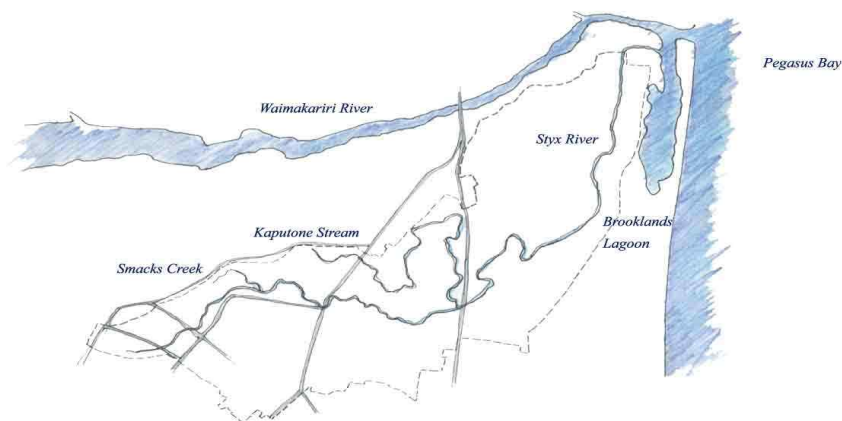
Issues Arising

1. There is an emerging need for inter-disciplinary or training opportunities for CCC planning staff, asset management staff etc in heritage management and RC processes.
2. Public perceptions are mixed about heritage. There is general feeling that heritage is good and should be kept by the general community. There are equally or perhaps stronger perceptions that heritage is too hard, complex, expensive and other ‘reality’ factors detract from heritage retention or promotion such Building Act requirements for seismic, fire and access upgrading, lack of insulation and damp and economic costs of retaining and managing heritage places that must be borne by individual heritage owners and developers.
3. Heritage concepts are esoteric and need to be simplified and then communicated to the general public – especially technical information and requirements. There is a need to target audiences and present information appropriately to these groups. There is presently an information vacuum in this regard.
4. There is a need for clarity around CCC expectations and processes for heritage management. Need for access to timely information to inform decision making and for establishing standards and communicating these appropriately.
5. There is a need for the development of trust and relationships and the recognition that advocacy occurs through personal contact – within the wider strategic management framework is essential to gaining community and individual ownership of heritage outcomes.
6. There is a need for marketing heritage internally and externally.
7. Need to identify and work with key stakeholders both internally and externally.
8. Need for proactive education and advocacy rather than reactive – very important in perceptions of heritage e.g. available advice, consultation processes and generally the way we do things needs to be positively focused.
9. Need for working with secondary and tertiary educational institutions, on one-off talks and seminars and also developing ongoing relationships, and opportunities.

1. **Styx Vision 2000 – 2040**<http://www.thestyx.org.nz>

The project known as the ‘Styx Vision 2000 – 2040’ evolved from community aspirations and concerns, together with legislative requirements associated with the Local Government Act and the Resource Management Act. The City’s values based approach to waterway and wetland management played an important role in determining the approach that the project took. The city’s waterways are investigated and managed in accordance with the following six values: ecology, drainage, landscape, heritage, recreation and culture.

The Styx, a spring-fed river ecosystem, is located on the northern edge of Christchurch City, an area that once included extensive network of waterways, wetlands and sand dunes. Today, the Styx River originates as a dry swale that is intermittently filled with storm flow. Downstream, with the emergence of water from springs, it meanders northwards through reserves, rural pastures, horticultural areas and residential developments on its way to the sea via Brooklands Lagoon and the Waimakariri River, a large braided river system.



Although the Styx River ecosystem has been extensively modified through farming and drainage practices and in some areas by residential development, natural values are still apparent. Native sedges and ferns are regenerating under the taller exotic tree canopy along the river margins and the salt marsh at the mouth of the Styx River provides an excellent example of what once occurred along much of the Canterbury coastline.



2. Objectives

The following objectives were developed in partnership with the community:

- ⌚ To achieve a **'viable spring-fed river ecosystem'** to complement the other representative protected ecosystems of Christchurch such as the Port Hills, Travis Wetlands and the coastline.
- ⌚ To create a **'source to sea experience'** through the development of an urban national reserve.
- ⌚ To develop a **'Living Laboratory'** that focuses on both learning and research as envisioned by Dr Leonard Cockayne, a celebrated botanist.
- ⌚ To establish the **'Styx as a Place to Be'** through maintaining and enhancing the cultural and special character and identity of the area.
- ⌚ To foster **'Partnerships'** through raising the quality of relationships as we move forward together.

3. Period

The project covers a 40 year timeframe with the objectives providing the projects general direction and implementation being an evolving process utilising an adaptive management approach.

4. Implementing Body

Although the Christchurch City Council is the main driver for the project, the involvement of other government and non government organisations, local residents and

the wider community, learning institutions and developers has been crucial to its success. The ‘Guardians of the Styx’, a local community group has formed to advocate on behalf of the Styx. The Styx Living Laboratory is also being overseen by a formalised group known as the Styx Living Laboratory Trust. This group consists of representatives from the different government organisations, research institutions, universities and the community. A Memorandum of Understanding has been signed between these different organisations and the Styx Living Laboratory Trust.

5. **The Role of Culture in the Styx**

People’s relationship to and understanding of the Styx River ecosystem has been an important consideration in its ongoing development and management.

The natural environment associated with the Styx River ecosystem provides the starting point. Protecting, exposing, highlighting and enhancing the natural character and processes associated with this river system adds to people’s awareness and understanding of nature and assists in restoring biodiversity within a city environment.

This is being achieved through encouraging appropriate enjoyable experiences and enhancing the significance of the ritual of welcome, encounter and farewell. Design and artworks evolving out of the local context are also assisting in this process through adding to sense of place, local identity and landscape appreciation.

Some examples of how culture is being featured into the project are listed below.

(i) **‘Sticks’**

The word ‘Styx’ originated from the word ‘sticks’ which were used to guide both Maori and early European settlers across the swampy areas associated with the Styx River in the vicinity of Main North Road. Today, the concept of ‘sticks’ is being used as a design element in new structures to guide people along the Styx River corridor.



Artwork and bridge design incorporating the theme 'sticks' (Designer Perry Royal)

(ii) **Pa Harakeke**

A Pa Harakeke consisting of an area of flax and toe toe plants has been established at Janet Stewart Reserve. These plants provide materials for traditional weaving and are used by Maori and others within the community for this purpose.



(iii) **Janet Stewart Reserve**

Janet Stewart Reserve came about through land being bequeathed to the Council by John Stewart on the understanding that it would become a reserve named after his mother, Janet Stewart. Prior to development the reserve consisted of a flat grass paddock with a boxed drain running diagonally across it. Development of the reserve included construction of lakes, re-creation of natural landforms, jetty and car park. Careful consideration has been given to how people experience the reserve. Water, plants and wildlife are the dominant features while built structures have been kept to a minimum and sit snugly within the landscape. Carving on the bollards and the shape of the jetty reflect the shape of the fern. These visual design elements add to and complement the natural qualities of this part of the Styx River.



(iv) **Logo**

The Kotuku (white heron) has been selected as the logo for the Styx project. It is a bird that is found in the lower reaches of the Styx River and is also the bird in Maori mythology that takes the spirit from this world into the next. This understanding also relates to the origins of the word 'Styx' which refers to the name of the river in Greek mythology that people had to cross when going from this world into the next. The logo is currently used on the Styx newsletter, the Styx website and other documentation.



6. **Funding the Project**

The Styx project is being implemented through a variety of mechanisms including the following ones:

- ⌚ Budget provision in the Christchurch City Council's asset management plans and Community Board's special funding allocations
- ⌚ Budget provision from the Canterbury Regional Council
- ⌚ Community volunteer monitoring programmes (eg water quality, stream health), active participation in restoration projects and advocacy on behalf of the Styx River ecosystem.
- ⌚ Sponsorship
- ⌚ Input from experts on a voluntary basis
- ⌚ Student research and design projects
- ⌚ Joint projects with developers

7. **Impacts and Implications**

The Styx catchment is located on the northern edge of Christchurch City, an area that is coming under increasing pressure from urbanisation. As the large rural blocks are no longer economic, the landscape is slowly changing to one incorporating large lifestyle blocks, residential developments, large retail outlets, and commercial and tourism developments.

The Styx project has raised the awareness of and resulted in a clear community vision for the future management of waterways and wetlands in this area, consequently it has been able to influence some of the land use changes that have been occurring.

This greater awareness and the work undertaken to date, has also meant that this part of Christchurch is now seen as a desirable place to live. Land prices in this area have sky rocketed due to increasing demand making it difficult for the Council to acquire the large land buffers alongside the Styx River to form the urban national park and to ensure a viable spring-fed river ecosystem in the long term as stated in the Styx Vision 2000 - 2040.

He wāhi nōku

It is my place

4. Hanoi City Report

Mr. Vu Phuong
Vice Director of Hanoi Cultural Fund
(Vietnam)

Introduction of Thang Long/ Hanoi and its intangible cultural heritage

Hanoi, capital of Socialist Republic of Vietnam, is the center of politics, economy, and culture in this country's long and unique history.

1. It leads a list of Vietnam's cities in the number of museums, libraries, cultural houses, cinemas, and theatres as well as in relics of political history, architecture and culture. Now Hanoi numbers 521 out of 2000 relics recognized by Vietnam's Ministry of Culture and Information thus representing one-fourth of recognized relics in the whole country.

2. Administratively Hanoi has 14 districts and suburban districts. By the 2003 census, Hanoi's population numbers 3,055,300 inhabitants, its average population density being 2881 inhabitants per sq. km.

Situated on the Red River's banks, Hanoi's area of 920.97 km² stretches from 20°53' to 21°33' at northern latitude and from 105°44' to 106°02' at eastern longitude. Climatically it belongs to a monsoon tropical area with four distinct seasons (spring, summer, autumn, and winter).

3. Hanoi's main fields of economy are:

- services
- industry
- agriculture
- services include : information, tourism, business, finances, banking, technology conversion, human resource training, insurance, airlines, postal service, telecommunication and others.
- industry includes: industry of high technology and economic results with its embedded features of competitiveness, lesser pollution, manufacture of export and import spare articles.
- agriculture: advanced city agriculture, ecotourism agriculture, unpolluted agriculture, traditional "joss" and trade villages; particular importance is attached to technology of conservation and after-crop processing.

4. Goals in Hanoi's construction and development:

- to transform in into the capital of wealth and beauty, exemplary civilization, elegance and modernity which will serve as a model for the whole country.
- to create the city in which high technology is synchronized/harmonized with the existing structural systems
- to ensure political, economical and social security, as well the requirements of national defense, order and responsible citizenship.
- to foster the city's economy in such a way that it rapidly grows and consolidates and its high-standard infrastructure meets the requirements of domestic economic development and international integration.

- to safeguard and promote its thousand-year cultural heritage (tangible and intangible ones) using it for the formation of the advanced Vietnamese culture imprinted with unique national and cultural identities.
- to transform Hanoians into modern, intellectual and elegant citizens brought up on Vietnamese values and traditions; to form the national high echelon of specialists in such fields as research, application of science, technology, culture, education, health, physical training and sports.
- to concentrate all efforts on cleaning the city's social and cultural environment, and to apply the best defenses against existing negative trends/processes and evils.

Intangible cultural heritage in Hanoi

From 995 to 2005 Thang Long/Hanoi has been the focus and melting-pot of various cultural values of four ancient cultural regions. They are: the northern one (Bac Ninh, Bac Giang); the eastern one (Hung Yen, Hai Duong); the western one (Son Tay); and the southern one (upper Son Nam: Thai Binh, Nam Dinh; Lower Son Nam: Ninh Binh, Thanh Hoa) As a result of its one-thousand-year history, Hanoi has preserved typical medieval features and become the city of unique tangible and intangible cultural heritage imprinted with distinct Vietnamese traditions. Thanks to all this Thang Long/Hanoi is well known in all corners of Vietnam and worldwide.

Hanoi's intangible cultural heritage is extremely rich. It is manifested in different forms of voice, handwriting, performances, festivals, lifestyles, traditional fine arts and handicraft villages.

Thang Long/Hanoi's intangible cultural heritage includes:

+ Oral language

Hanoians' accent is precisely standard despite the adjustment of some syllables in 6 main tones and 2 additional tones. The beauty of this accent lies not only in its standard character, but also in its fluent, elegant and tactful usage by Hanoians.

Folk songs, proverbs and folk literature are also very diversified.

+ Festivals, Custom and Religion:

As a rule, a festival is the most important expression of traditional culture of Vietnamese villages. Each village hosts its own festival and it is through a festival that all beauty of local intangible heritage is revealed. The festival not only demonstrates the inherent cultural and moral values, but reasserts close ties in a community as well.

Hanoi's festivals are basically festivals of cultural civilization and agricultural beliefs. Quite often they represent local identities (as, for instance, village festivals). They take place in the period between summer and spring, and during the rainy season. Their purposes are to pray for rain, bountiful harvest or, in other words, to apply the ideology of fertility and appreciative copulation.

There are hundreds of festivals of various forms held in Hanoi each year which attract many local and foreign experts. And many scientific papers are devoted to the study of Vietnamese customs and beliefs as well as to Hanoi's traditional festivals.

Our biggest festivals include:

- Dong Da Festival: It is held early in the morning of 5 January of the Lunar New Year. This festival celebrates the victory of Quang Trung over invaders. Besides purely celebrating events, it has many carnivals and games, the most important performance of which is dragon dancing.
- Soc Temple Festival: Soc Temple is the place where Saint Dong returned to the heaven. It is held from 6 January of the Lunar New Year with such activities as: bathing a statue, procession of elephants, and beheading of generals. Dong Festival is the biggest festival in the North of Vietnam.
- Co Loa Festival: it is held from 6 January of the Lunar New Year with imperial ceremonies which are performed as the King's sightseeing tour.
- Rice Cooking Competition: on 8 January of the Lunar New Year comprising 3 stages: taking of water, lighting a fire, and cooking.
- Trieu Khuc Festival: re-establishment of field manoeuvres of Phung Hung from 10 January of the Lunar New year with accustomed activities: palanquin procession, dragon and lion dancing, "con di danh bong" dancing, particularly especially Flag dancing the unique activity taking place during this Festival.
- Dong Nhan Festival: commemoration of Hai Ba Trung. It includes 2 stages: water procession and lantern dancing.
- Lang Festival: reproduction of fighting between 2 saints. It is a festival of villages situated around the Lich River with its central point in Lang pagoda.
- Le Mat Festival: commemoration of merits of Hero Hoang who transformed wastelands into cultivated areas, and thus created fertile agricultural grounds near Thang Long. It is held annually from 23 March of the Lunar New Year.

In our everyday life, a custom is like an unwritten law, which rightful behavior to be followed and wrong-doing to be avoided. Some such customs are listed hereunder: a birthday mass (lÔ th«i n«i), masses for those who reach an old age (tôc l'n l'o), congratulatory masses to someone's longevity (lÔ mông thă), masses which worship the ancestors (thê công gia t^an) , a mass which worships the God of soil (công thă @Pa), a mass which worships Lars (công «ng t,o), setting up of Tet pole (in a courtyard of each house around the country) (dùng c©y n^au), worship of the full-moon's day in January of the lunar year (công n»m th,ng ri^ang), a festival devoted to visits of graves (tÔt thanh minh)...

+ Traditional Arts of Thang Long-Hanoi:

There are several types of traditional arts in Hanoi: Ca Tru - an original art performance of academic nature Cheo (traditional operetta) -an original synthesis of folk songs, dances and narration H,t sÊm - songs performed by a blind strolling musician T'c t-îng - sculptural statues ; dragon and lion dancing ; water puppetry.

- Folk and traditional games:

Almost all traditional public games linked with ancient magic rites, have disappeared. Certain traditional games still exist as part of traditional festivals, e.g.: boat racing, wrestling, "blind-man's-buff", cock fighting, rice cooking competition, shuttle kicking competition, flying bird competition.

- Elegant lifestyle practiced by Hanoians:

The charm of Hanoians is expressed in their elegant lifestyle with high appreciation/preference of moral standards over material benefits. It is also seen in the manner of communication, behavior, clothes and traditional culinary culture.

- The existing tradition of culinary culture:

Hanoians are well-known for their refined tastes in clothing and eating. The charm culinary culture is seen not only in the chosen food, but in enjoying it, which has become traditional culture of our city. Hanoians became familiar with dishes from other areas and by using these ones create "their best specialty". Apart from the proposed main meals, itinerant snack counters render distinctive nuances to the city with their following courses: Phở (noodle soup), Chả c, L· Văng La Vong fried fish (cooked with noodles and scallions in a charcoal brazier), Bón chả (vermicelli and grilled-chopped meat, noodles and grilled meat); Bón thang (vermicelli and chicken soup, noodles put in chicken broth); Bún cuốn (steamed/rolled rice pancake, ravioli/dumplings, steamed rolls made of rice flour), Cốm (green rice flakes), Bún cốm (green rice flaked cake).

- Traditional Handicraft:

Thang Long/Hanoi is a place of the best representatives - virtual quintessence- from Vietnam's provinces and cities. And traditional handicraft plays an important role in the city's life.

Talented and tasteful craftsmen in traditional villages are holders of the intangible cultural heritage handed on from generation to generation. However, their number is now diminishing particularly among the old persons aged of over 70 years. The National and Hanoi Associations of Vietnamese Folklorists are going to study and safeguard priceless cultural values and handicraft skills, among which are:

- Textile industry: silk weaving as Hanoi's long-standing form of crafts. In this respect Nghi Tam and Trich Sai villages are famous producers of embroidered silk and satin articles.

- Dying skills: Si Óu dying practiced in the Hang Dao street, black dying in the Bich Luu village, and blue dying in the Hang Bong street's area.

- Embroidery: professional and meticulous craftsmen in this field belong to the families which live in the Yen Thai street's area.

- Copper manufacturing: skillful craftsmen live mainly in the Lo Duc street and particularly in the Ngu Xa village. Especially Ngu Xa village.

- Silver and gold jewellery: the Hang Bac street is famous in this field.

- Papermaking: this industry occupies a prominent place in Hanoi. As ancient documents testify, it originated IV/V centuries and rapidly developed in XV century. The Yen Thai area was the most famous paper making place (as recorded in Du Dia Chi "Geography book").

- Manufacture of pottery and porcelain: Hanoi's Bat Trang pottery and porcelain articles were well-known since XVI century. There were sold in some regions of South East Asia.

- Lathe and wood engraving for paper printing: Lathe is a handmade tool and its articles are

used for temples and in a family life. Such articles are mainly manufactured in the To Tich and Hang Hanh streets. Wood engraving workshops for paper printing are scattered in the Hang Gai Street.

Vietnamese cultural policies and Hanoi's safeguarding work on intangible cultural heritage

- "Draft of Law on the Vietnamese Cultural Heritage" was adopted in 1943.
- Vietnam was an active partner in various programs of the "World Decade of Cultural Development" (1988-1997) launched and implemented by UNESCO.
- On 16 July 1988 Vietnam adopted a Resolution on "Establishment and development of the Vietnamese advanced culture with its national peculiarities".
- On 1 January 2002 a "Law on the Vietnamese cultural heritage" was put into effect. Particular attention was devoted to the safeguarding and promotion of national intangible cultural heritage and elaboration of efficient methods toward these ends was launched.

The Vietnamese cultural policies aim to create favorable conditions for various organizations and individuals in their research work, archiving and safeguarding of national and local intangible cultural heritages. These policies recognize and reward custodians/transmitters of these heritages (craftsmen, artists, performers etc.).

- on 3 February 2001: Hanoi Government started to implement its decree (ordinance) on local cultural heritage. Its goals are to create favorable conditions for the Municipal Department of Culture and Information and the city's Union of Associations of Arts and Literature, launching a survey on local artistic groups as well as developing traditional handicraft "villages", promotion of local cultural life. This survey enabled to assess the situation with Hanoi's culture/its cultural heritage and led to the elaboration of necessary measures for its improvement.

- National/local programs on the safeguarding and promotion of traditional cultures. The Vietnamese Ministry of Culture and Information and Hanoi Cultural Department conduct work on collection, selection and documentation of various forms/expressions/vestiges of local intangible heritage. However, any systematic and interdisciplinary research in this field is still lacking.

+ In 2004, the Vietnamese Government "gave green light" to implementing the first national goal (code-KX.09.10): systematic and comprehensive research on the preservation and promotion of Hanoi intangible cultural heritage. The covered period is from December 2004 to December 2007. It is expected that not only the situation with this heritage will be fully assessed, but efficient safeguarding solutions will be found in order to meet the current and future needs/challenges in Vietnam.

Hanoi's management and research organizations in the field of the intangible cultural heritage

+ Authority: Hanoi Department of Culture and Information

+ Implicated organizations/associations

Office of Steering Board for commemorating Hanoi's millennium (Hanoi)

Hanoi's Association of folklorists:

The effects of globalization on the safeguarding and promotion of the intangible cultural heritage values in Vietnam and Hanoi

Globalization is an overpowering contemporary trend and one of biggest challenges for humanity. The unprecedented boom in communication caused by new advanced information technologies engenders vast opportunities for worldwide intercultural exchanges. At the same time globalization undermines national and cultural identities of various countries and peoples. Such threats "lie in wait" for Vietnam. That is why we need to learn from the experiences on the safeguarding of intangible cultural heritages in the world and to formulate our own cultural and developmental policies. The Vietnamese long-term strategy seeks to draw from international cooperation and exchanges and to strengthen the safeguarding of its intangible cultural heritage and ensuring its sustainable development.

There are 54 ethnic groups in Vietnam. Each of them tries to preserve its own traditions and particular features. Taken together these ethnic cultures make up the treasury of Vietnam and its thousand-year history.

Like other countries, our Republic also has been affected by globalized mass media and the encroachment of various cultures/lifestyles/behaviors/habits/tastes in the world. We exert all our efforts to counteract negative effects of globalization and to safeguard the Vietnamese national and local traditional cultures in the context of prioritized sustainable development.

Ongoing difficulties in safeguarding Hanoi intangible cultural heritage:

+ As a result of two protracted wars, the most part of the Vietnamese cultural heritage has been destroyed and many of its custodians have perished.

+ As it is known, the quantitative and qualitative aspects of traditional festivals deteriorate in the wartime. It was the main reason why our intangible cultural heritage began to disappear. On the other hand, many villages have not their traditional premises (temples and communal houses) where inhabitants could hold festivals and worship village Saints as the primary purpose of such festivals. The older custodians of traditional culture pass away and with them rituals disappear. The village younger generations, lacking the necessary ritual knowledge, simply imitate other festivals.

+ Some villagers consider their rituals sacred, secret and a communal property, and are unwilling to make them known beyond their villages and families.

+ Folk and traditional games which distinguish each festival are replaced gradually by new entertainments to satisfy the tastes and preferences of younger generations.

+ Some villages fall into new administrative units for developmental purposes and therefore are culturally fragmented.

+ Vietnam has not the necessary cultural institutional infrastructure. And its policies of safeguarding the intangible cultural heritage are far from being effective. An inventory of various forms and expressions of this heritage, its classification and research, creation of specialized institutions are on the agenda of pressing priorities.

Hanoi Government's tasks in the field of its intangible cultural heritage:

+ It should have its policies on safeguarding its local heritage and a special financial institution to implement them.

+ It is necessary to categorize this heritage and to identify relevant (correlative) institutions.

+ Traditional craftsmen of old age should be financially backed and encouraged them to pass on their skills/know-how to younger generations.

+ Experimental projects on placing this heritage into its inherent environment should be elaborated in coordination with tourism industry

+ Raising awareness campaigns on the importance of this heritage and urgency of its safeguarding should be organized by mass media and via books and other publishing materials. Their aim is to encourage interest of Vietnamese citizens in their traditional culture.

Case study

Vietnamese puppets and theatre of puppets in Hanoi

Puppetry (puppetry, water puppetry is a traditional unique form of art created by the peasants living along the Red River delta. It resulted from struggle against severe natural disasters: floods, fires, even robbery and theft.

Since the reign of Ly Thai To King (1010) the art of puppet-presentation has become very popular in Thang-Long/Hanoi, being then the capital. At those times puppet shows were organized in royal courts as welcoming occasions for foreign envoys. Puppet art occupied also an important role in everyday life of ordinary people.

The plots/stories originate from a Vietnamese traditional theatre (cheo or tuong) in the countryside or from national history. They express wishes of farmers to have a fine weather, bumper harvest, and peaceful life.

Vietnamese water puppet performances are now based on viable philosophy fitting into the wishes and needs of the Red River delta's farmers for whom wet-rice cultivation is the primary livelihood. They should really work hard with and confront frequent floods. In the same venue of diligence, love for nature and closeness of rice fields with earth/water, the water puppets reproduce/praise the same qualities - labor, perseverance, and life optimism.

At the same time, double meaning and satirical remarks are used in criticizing erroneous traits. And the script of a water puppet performance, on the one hand, glorifies perseverance, village and family values. They symbolize happiness. On the other hand, it castigates the lack of such characteristics and any types of wrongdoing. They symbolize evil.

As a typical rural entertainment and despite all ups and downs in national history, water puppetry has preserved its authenticity and uniqueness, without being influenced from inside and outside. Of course, a stage for water puppet performances could be now an artificial lake or swimming pool, and modern facilities (lighting, sound systems, special effects) are extensively used. But these performances are as always imbued with rural charm, honesty and optimism of local farmers. There is the only change in attracting huge audiences of varying ages, both at home and abroad. It is safely to say that globally the Vietnamese water puppetry flies around the world as an integral part of its world culture, but locally it retains its "unsurpassed" Vietnamese national and cultural identities.

In Hanoi, puppetry is staged for children and adults. There are two professional theatres: "Central Puppetry Theatre" and "Thang Long Puppetry Theatre". Among non-professional theatres are "Dao Thuc Dong Anh Traditional Water Puppetry Company", "Hope Puppetry Troupe", "Hanoi Traditional Puppetry Club", groups of traditional puppetry and retired puppetry artists.

Since 1984 Vietnamese puppetry has become part of worldwide puppetry art via UNIMA. Special training courses, seminars, workshops, exhibitions, festivals and performances (at the national and international levels) have been organized in Hanoi.

Hanoi is particularly proud of its famous puppets' theatre. It started 30 years ago with a company of only 9 performers and quite poor facilities. Situated now in the city centre, it has two performing groups of 22 artists (including 4 merited and 3 excellent ones), 15 musicians and 5 technicians. A special workshop manufactures puppets for performances and as souvenirs for tourists.

Backed by Hanoi Cultural Fund (since 1993), this theatre has over-fulfilled its annual plan with 500 shows drawing more than 150,000 spectators. Sometimes it is nicknamed as "the theatre with 365 nights of performances".

Not only Vietnamese audience and tourists enjoy Hanoi's water puppetry shows. This theatre toured abroad and participated in international artistic/folklore festivals in over 20 various countries. For its mastery this theatre has been awarded numerous prizes, gold/silver medals and certificates by Vietnamese national and international festivals of puppetry.

5. Valencian Community Report

Mr. Luis Pablo Martinez Sanmartin
Inspector of Cultural Heritage
Valencia
(Spain)

1. Presentation

- **country/region** : Kingdom of Spain
- **city/town/territory** : Comunitat Valenciana (Valencian Community)

2. Essential information on the represented territorial unit

- **geographical location**

Western Mediterranean, Eastern coast of Spain. Between 40°47'N and 37°51'N and 0°30'E and 1°33'W.

- **territory (in sq. km) and relief**

The Valencian Community is one of seventeen autonomous communities that compose the political map of the Spanish State. Located in the Mediterranean coast of the Iberian Peninsula, its territory comprises an area of 23.255 sq.km., distributed alongside a long narrow north-to-south strip of land. Three provinces compose the Valencian Community: Castellon in the north, Valencia in the middle and Alicante in the south. Two mountain chains fit into relief of the Valencian Community: Iberian mountains which mark the borderline with Aragon and Castile-La Mancha in the west, and Baetic mountains, which create a strong southwest-to-northeast divide between the provinces of Valencia and Alicante. The region is characterized by a sharp contrast between the coastal plains and mountainous hinterlands.

- **population (numbers, composition)**

The latest surveys show that the Valencian Community's population is estimated at 4.543.304.

- **historical data**

Between the 6th and 2nd centuries BC Valencia witnessed the development of rich Iberian culture, strongly influenced by the Greeks and the Phoenicians. During the Punic Wars (3rd century BC) the region was an object of dispute between Carthaginians and Romans. The city of Valencia was founded by Rome in 138 B.C. The region remained under the Roman rule until arrival of the Visigoths in the 5th century A.C. The society that flourished in Roman times went through a period of deep social and economic crisis. Urban life collapsed as the agricultural infrastructures left by the Romans were abandoned. The population moved from

lowland cities and villages to hilltop settlements, reproducing pre-Roman settlement patterns. The arrival of Muslim armies to the Iberian Peninsula (711) did not change the situation. Cordoba, capital city of al-Andalus (Muslim Spain), was too far away and constant disputes among Arab and Berber tribal lineages prevented Valencia to emerge from the dark ages. The foundation of the Caliphate of Cordoba (929-1031) meant a reinforcement of the Muslim State which ushered a new era. Cities came to life again in parallel with development of large irrigation systems. Valencia took great advantage from the so-called Arab agricultural revolution, as crops and farming skills passed through the Muslim Empire into the Iberian peninsula from places as far as China and India. AlAndalus disintegrated into small kingdoms and later on became a part of the Almoravid and Almohad empires (11th to 13th centuries), but Valencia did not suffer from economic regression.

The Christian King James I of Aragon, who seized Valencia from Muslims in 1238, conquered an already rich and well developed land. He gave the region the status of Kingdom, and it became part of the Crown of Aragon together with the Kingdoms of Aragon and Majorca and the Principality of Catalonia. Nevertheless, the south of the present province of Alicante that had been an object of dispute between the Crowns of Aragon and Castile, didn't join the Kingdom of Valencia until the beginning of the 14th century. The 15th century witnessed a great flourishing of Valencian economy and culture as a result of extension of the irrigation network and the development of textile and silk industry.

Magnificent monuments were built in that golden age. One of them was the Lonja of Valencia (public silk market exchange), inscribed on the World Heritage List. The Kingdom supported the great Mediterranean expansion of the Crown of Aragon, and the Valencian Borgia family gave two popes to Christendom, Calixt III and Alexander VI. Italian Renaissance penetrated the Iberian Peninsula through Valencia, and Valencian literature, written in Valencian language, was regarded as one of the most refined in those times.

The termination in 1410 of the ruling dynasty, the house of Barcelona, was followed by the instauration of a Castilian one, the house of Trastamara. Castilian affairs gradually impregnated Valencian politics. The dynastic union of the Crowns of Castile and Aragon in the person of King Ferdinand II of Aragon and Queen Elisabeth of Castile, married in 1469, sanctioned the submission of Valencia to Castilian interests. With the ascending of Charles I of Habsburg to the throne in 1516, Valencia definitively lost its Medieval relevant position, becoming a province in the margins of the expanding Hispanic Empire. Social unrest, aggravated by Berberic and Turkish piracy, gave way to civil war between 1520 and 1523 (War of the Germanias). The subsequent repression extinguished the Valencian vindicative spirit until the beginning of the 18th century.

In 1700, the cessation of the Spanish House of Austria caused a dispute of European magnitude for the Spanish crown. Philip of Bourbon, nephew of Louis XIV of France, was proclaimed King Philip V, but the territories of the former Crown of Aragon followed the Habsburg candidate, Archduke Charles of Austria.

The military Conquest of Valencia by the armies of Philip V was followed by the termination of Laws and Institutions of the Kingdom. Castilian rule was fully imposed as well as the Castilian language.

The liberal revolutions of the 19th century fostered the process of dissolution of Valencian identities. Valencian economy, however, prospered in the transit from the 19th to 20th century, by virtue of reinforced development of agriculture and industry, as it was the case with expansion of orange production thanks to the development of the railway network.

The Spanish II Republic (1931-1939) saw the first serious attempts to restore Valencian institutions and culture. The republican defeat in the Spanish Civil War (1936-1939) imposed a dramatic interlude of forty years in the recovery of Valencian freedoms. Democracy gradually came back after the death of the dictator, General Franco (1975). The Spanish Constitution of 1978 gave way to a quasi-federal organization of Spain in which the newly created seventeen Autonomous Communities gained a large share of powers previously exercised by the central government in Madrid. In 1982, the Statute of the Valencian Community was passed. The Statute attributed almost full competencies to the Autonomous Community in many fields of its public policy. No doubt, the most important symbol of restoration of Valencian identities was the recognition of the Valencian language as the official language of the Valencian Community, along with the Castilian. Nowadays the Valencian Community is a region proud of its history, which counts among the most developed Spanish territories, thanks to tourism, construction, industry and agriculture.

- **environmental profile**

Mediterranean climate prevails over the Region. Precipitation in Valencia is low and irregular, with an annual average rain ranging from 400 to 500 mm. The lack of rain in the region increases from the north to the south. Violent downpours occur during spring and autumn, in contrast with severe droughts in summer. In the coastal plains, agricultural wealth is thus based on artificial irrigation. Most of the mountain grassland was removed long before industrialization. Urban sprawl affects the conservation of ancient irrigation landscapes in the lowlands as well as the coastline landscape. These days, water accessibility and its use is a major concern on the agenda Spain and the Valencian Community.

The Generalitat Valenciana (Valencian Regional Government) is carrying out a very active environmental protection policy, so far there are 94 protected areas, 19 of which have been declared Natural Parks. The regional budget for Natural Parks has been increased from 6.5 million euros in 2003, to 17.6 million euros in the present financial year 2005.

- **main economic spheres (industry, agriculture, tourism etc.)**

The figures for 2004 show that the Valencian Community's active population consists of 2.234.000 people, 2.008.900 of which are employed and 225.100 unemployed. In comparison to 2003 figures the active population has increased in 5,32 % , the number of employed people has raised by 6,9 %, unemployment has fallen to 1.1 %. Valencian export trade has raised by 15.803,6 million euros, while imports total 15.301,5 million euros. Valencian gross domestic product, with tourism, construction, industry and agriculture as leading sectors, increased by 2,80 % in 2004, above the Spanish average (2,60%) and that of the euro zone countries (2%).

In the European Commission's *Study Programme on European Spatial Planning Economic Strength* (2002), the Valencian Community appears in the list of regions with a growing potential qualified as "medium", together with Catalonia and the Basque Country, Provence

and Normandy in France, Piamonte in Italy, most of Sweden and Finland and the whole of Denmark among others.

Agriculture led economic development in the region until 1960, with oranges and rice being main crops. Intensive irrigation, combined with apt soils and moderate temperatures ,made Valencia one of the richest farming regions of the Mediterranean basin Particular farms produced an average of two to four cash crops a year. Large-scale cultivation of oranges began at the end of the 19th century, at the time when railways opened the European market to Valencia's products. However ,later on countries like Israel, Algeria and South Africa have undermined the Valencia share in orange world market. Rice paddies are widespread, and their high yields frequently result in an overproduction. Dry farming is the source of such traditional Mediterranean crops as grapes, olives and olive oil.

The structure of industry is quite similar to that of agriculture, Production is usually in hands of small entrepreneurs who manufacture a wide range of such consumer goods as furniture, textiles, candies, shoes and toys. In this context, it is easy to understand that the region has no less than 300.000 registered manufacturing companies. There is an unusual trend of marketing cooperation both in agriculture and industry, so quite a few cooperatives are found in the region. Factories are scattered along the region, although a concentration of factories can be found around the cities of Valencia, Alcoy, Elche, Elda and Sagunto. In recent years a strong ceramics industry has developed in the cities of Villarreal and Nules in the province of Castellon.

The sector of services within the region is well developed, accounting for a large share of gross domestic product as it employs a substantial fraction of its work force. Tourism industry has grown significantly. Sun and beaches are the principal assets. The province of Alicante is leading the industry within the region. Nevertheless, the hinterland's rich cultural and environmental resources are making the steady growth of cultural tourism and ecotourism. On the other hand, Valencia, capital city of the region, is finding its place in the urban tourism circuit. The building industry is growing fast due to residential tourism and town planning encouraged by a big demand from locals and foreign residents. As a matter of fact the building industry has become the foremost one in terms of gross added value.

- **state and private sector**

The Generalitat Valenciana (Valencian Regional Government) is putting in practice a Plan on Strategic Infrastructures which foresees public investment of 14.896,3 million euros in 2004-2010. It will imply an average annual investment of 3% from the Valencian gross domestic product throughout the period. The Plan's objectives are:

- to strengthen advantages derived from the strategic position of the Valencian Community, as a point of convergence of maritime world trade lines with the European and Spanish transport network.
- to promote economic growth, guaranteeing adequate communication infrastructures for industrial areas, water and energy supply, and the development of inter-modality and advanced telecommunication services.
- to boost social welfare through a better system of urban, metropolitan and suburban

public transport system, and creation of employment, training and leisure opportunities.

Ensure sustainable development and sensible use of resources, by means of promoting clean energies, integrated urban policies, public transportation and systematic treatment of sewage waters.

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Please give the year it started

2002

Please also give the name and composition of the responsible body/bodies:

Regional Government of the Valencian Community (Consell de la Generalitat Valenciana), through its Delegate Commission for Sustainable Development (Comision Delegada del Gobierno para el Desarrollo Sostenible).

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

The adoption of advanced European directives made the spirit of sustainability impregnate the actions of the Valencian Regional Government long before the approval of the Valencian Strategy for Sustainable Development (2002). Since the end of 1980s, several laws were approved by the Valencian Parliament in accordance with the new worldwide ethics. That is the case of the Law 2/1989 (3 March), on Environmental Impact, Law 6/1989 (7 July), on Territorial Planning, or Law 11/1994 (27 December), on Protected Natural Sites of the Valencian Community.

In 1995, Valencia hosted the Environmental Conference of Regional Ministers and Political Leaders in the European Union, which culminated in the Charter of European Regions on Environment, also known as the Valencia Charter (VC). The Valencian Regional Government signed the Charter, along with other 91 European regions and city councils.

The signatories acknowledged that the incorporation of environmental considerations in all fields of policy-making was fundamental in achieving the target of sustainable development (VC, 1.1 and 4.1); a solution that implied the establishment of "a coordinated hierarchy of actions at all levels" (VC, 1.2).

According to the Charter's recommendations, the Valencian Regional Government approved a Strategy for Sustainable Development (2002), the Valencian NSDS. The Strategy was devised as an integral instrument aimed to ensure the development and welfare of the Valencian people on sustainable terms. For its implementation, a Delegate Commission for Sustainable Development (DCSD) was created in 2004. The DCSD will ensure the implementation of sustainable policies through the coordinated action of different departments of the Regional Administration. To that effect, an Interdepartmental Commission, supported by a Technical Commission, will be set up. The Strategy and its development will be open to public participation. Three main areas focus DCSD's commitment: environmental, economic and social policies.

Valencian local governments are also implementing sustainable policies according to their competencies inspired by the principles of the 1994 Aalborg Charter (the Charter of European Cities & Towns Towards Sustainability), most of them by setting up a Local Agenda 21.

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Monitored on a regular basis

Not monitored on a regular basis

Has been evaluated

Has not yet been evaluated

The Strategy attributes the Technical Commission with the task of monitoring its implementation, with an aid of external auditorships based on DPSIR methodology (Driving forces, Pressure, State, Impact, Responses). Nevertheless, it has not been an object for evaluation.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

○ **historical information on the existing local cultural heritage (tangible and intangible ones)**

As a European region with long history, the Valencian Community has a rich and varied cultural heritage, tangible and intangible. Impressive archaeological sites from ancient times coexist with Medieval castles and Baroque churches. Cities preserve interesting and fairly well conserved historic areas, whilst the hinterland exhibits a great variety of cultural landscapes with picturesque old villages, architecture and natural monuments as landmarks. Large numbers of valuable movable properties enrich the collections of the extensive network of Valencian museums. Intangible heritage covers a wide range of manifestations. Some of them are expressed at the regional level affirming regional identities that is the case of the Valencian

language. Others are expressed at the regional or quasi-regional level, such as rice-based gastronomy, traditional irrigation culture or traditional sports, like ball court. A great deal of them, nevertheless, represent features of local identities as it is the case of local festivities, rituals and dances.

- **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work)**

The Law 4/1998 (11 June) of the Generalitat Valenciana, on Valencian Cultural Heritage, revised in 2004, created the General Inventory of Valencian Cultural Heritage (GIVCH) as a normative instrument for the protection of tangible and intangible heritage in Valencian region. After the 2004 revision, the GIVCH has six sections. Section one integrates the most remarkable treasures of Valencian cultural heritage, tangible (movable and immovable properties) and intangible: the so-called Properties of Cultural Interest (PCI), of regional relevance. These properties are object of the most advanced safeguarding and promotional policies. PCI immovable properties fall into seven categories: monuments, historical areas, historical gardens, historical sites, archaeological sites, paleontological sites, and cultural parks. Section two corresponds to the so-called Properties of Local Relevance, that is, immovable properties important for local history and culture. Section three embraces movable properties-non-declared of cultural interest. Section four includes documentary, bibliographic and audiovisual heritage. Section five deals with intangible heritage-non-declared of cultural interest. Finally, section six, introduced in 2004, incorporates the "intangible properties of technological nature that constitute relevant manifestations or landmarks in technological evolution of the Valencian Community".

The Valencian Community has three inscriptions of tangible properties on the World Heritage List: The "Lonja de la Seda" (silk public exchange market) of Valencia (1996), an outstanding example of late gothic civil architecture, the Rock-Art of the Mediterranean basin of the Iberian Peninsula (1998), and the "Palmeral" of Elche (2000), a landscape of groves of date palms formally laid out, with an elaborate irrigation system, at the time when the Muslim city of Elche was built.

- **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

- **oral expressions**

Local intangible cultural heritage in this domain mostly consists of local dialects and particularities (vocabulary, etc.) of the Valencian language, alongside of popular aphorisms, tales and songs.

- **performing arts**

Traditional songs, instruments, singing stiles and dances closely related to agrarian culture are among the most valuable Valencian performing arts. Traditional bands performing folklore and classical music are much favoured by the Valencian people, as well as popular theatre in Valencian language.

- **social practices, rituals, festive events (festivals)**

No doubt, rituals and festive events constitute the most prominent and visible part of Valencian intangible heritage. Most festivities coincide with landmarks of the local Catholic calendar. Some of them are pure examples of religious rituals, such as the Holy Week celebrations. Nevertheless, in many of them the recreational component clearly surpasses the religious one, as it is the case of the Carnivals. Fire and gunpowder characterize the widespread festivities that mark the transition from winter to summertime, such as the "Fallas" of the city of Valencia (March) and the "Hogueras" of the city of Alicante (June), both meaning "bonfires"; festivities that, in fact, constitute a living heritage of religious beliefs of the pre-Christian Mediterranean agrarian societies. Musket salvos dominate the colourful festivities of "Moros y Cristianos" (Moorish and Christians), celebrated in many southern Valencian villages: festivities that reproduce, in a fairly anachronistic and cheerful style, the thirteenth-century contest between the cross and the crescent for the land of Valencia. Many cities and villages officially commemorate their foundation or conquest by the Christian armies with civic and religious parades. Traditional sports must also be included among the most relevant social practices, in cultural terms.

The Mystery Play of Elche, a sacred musical drama of the death, assumption and crowning of the Virgin Mary performed without interruption since the mid-fifteenth century at Elche's main church, was proclaimed "a masterpiece of the oral and Intangible heritage of humanity" (2001).

- **knowledge and practices about nature**

Knowledge and practices about nature are to be found in the body of traditional knowledge kept alive by peasant society. In contrast with its unquestionable cultural value and close-related to sustainable use of natural resources, peasant culture has not been an object of systematic study and tutelage. Social and economic development is causing an acute decay of traditional agriculture, aggravated by the introduction of such new agrarian technologies as dripping irrigation. Traditional peasant culture, thus, must become an object of urgent safeguarding measures.

- **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**
- **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**

city/local government
public organization/s
private organization/s

The so-called General Administration of the State (that is, the central administration of Spain), holds just a few competencies with regard to this domain. On the other hand, the Valencian Regional Government (Generalitat Valenciana) exercises almost exclusive jurisdiction

over its heritage. Regional heritage policies are implemented through the General Directorate of Valencian Cultural Heritage of Valencia Ministry of Culture, Education and Sports (Conselleria de Cultura, Educació i Ciència). Local governments cooperate with the regional administration in the implementation of heritage policies through their departments of culture and city planning.

- **existing national and local legal coverage/laws, decrees, regulations**
 - **enumerate them**

Law 16/1985 (June 25), on Spanish Historical Heritage.

Law 4/1998 (11 June) of the Generalitat Valenciana, on Valencian Cultural Heritage.

Law 7/2004 (19 October) of the Generalitat, modifying Law 4/1998 (11 June), on Valencian Cultural Heritage.

LEY 7/2004, de 19 de octubre, de la Generalitat, de Modificación de la Ley 4/1998, de 11 de junio, del Patrimonio Cultural Valenciano

- **Are they sufficient to meet the current/future heritage challenges**
- **do they sufficiently include a component of local intangible heritage into local sustainable development?**
 - in other words, do they ensure local culturally-oriented development ?**

They are sufficient to meet current, future challenges and problems affecting tangible heritage (movable and immovable properties); but insufficient with regard to intangible heritage. Intangible heritage, in strict sense of its expression, is not explicitly considered in national, regional and local development policies and strategies.

- **effects of globalization (positive and negative):**
 - **how positive effects are used for safeguarding and development purposes ?**
 - **how negative effects are countered ?**

Economic and social development is having a devastating impact on the preservation of the intangible heritage, based on modes of life inherited from pre-industrial times. Belief-based intangible heritage (civic and religious festivities) doesn't risk extinction, although it is exposed to the risk of distortion.

- **how is safeguarding work carried out ? (its organizational level, describe)**

The General Directorate of Valencian Cultural Heritage disposes of a body of inspectors nowadays coordinated by an architect, archaeologist and historian of art for each of three Valencia Region provinces (Castellón, Valencia, Alicante). Because of its size and rhythm of development, the city of Valencia has its own inspectors of architecture and archaeology. The central services of the General Directorate are structured in an Architectural and

Environmental Heritage Service, and an Archaeological, Ethnological and Historical Heritage Service, coordinated by the Head of Valencian Cultural Heritage Area.

- **which concrete aspects of safeguarding work are carried out ? (practical level, describe):**

safeguarding

legal protection (copyright etc.)

transmission (generation-to-generation passing on)

promotion (getting cultural heritage known to local population)

revitalization (revival of endangered cultural heritage)

The safeguarding policies carried out by the General Direction of Valencian Cultural Heritage are reflection of the prescriptions contained in the Law 4/1998 (11 June) of the Generalitat Valenciana, on Valencian Cultural Heritage. The General Directorate takes care of the Valencian tangible and intangible heritage through a wide variety of policies. They include, among others, the preventive inscription in the General Inventory of Valencian Cultural Heritage, the development of active restoration policies, the monitoring of conservation and restoration interventions in movable and immovable properties-declared of cultural interest, and providing grants to local administrations and particulars. The General Directorate's budget for the current 2005 financial year amounts to 11'2 million euros.

It must be noted, however, that most of the public financial resources devoted to cultural heritage are not invested by the administration that holds the jurisdiction. Other departments of the Regional Government, different departments of the General Administration of the State, and local administrations make bigger investments in absolute and relative terms. As a piece of evidence, the Spanish Ministry of Public Works invested 248'9 million euros in restoration works between 1996 and 2003, through the application of the cultural 1% principle, sanctioned by the Law 16/1985 (June 25), on Spanish Historical Heritage (each public work exceeding 600.000 euros must apply a 1% of the budget to cultural purposes).

Public, private foundations and savings banks participate in the aggregate safeguarding efforts.

- **which spheres of life are used for safeguarding work ? (describe, if possible, using statistics)**

education (various levels)

culture/recreation

tourism

international cooperation (forums, international folklore festivals, nominations, publications etc.)

communication (via mass media: television., radio, press)

Heritage has been incorporated in primary and secondary education curricula as a resource for educators, with the purpose of bringing younger generations closer to their past. Valencian universities train heritage managers and curators (historians of art, archaeologists and

architects), mostly through specific postgraduate programs.

The development of cultural tourism, considered a strategic need in order to keep the Valencian tourism industry competitive, is playing a much relevant role in heritage policies.

Local, regional and central administrations actively pursue the inscription of properties on UNESCO's World Heritage List and nominations to the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" as well as partnerships in European-funded heritage projects. Publications multiply with regard to the development of social consciousness in this field. Heritage is increasingly becoming an object of enhanced attention by mass media.

- **local government's cultural policies/strategies**

- their essence**

- short-term and long-term objectives**

- interconnection with developmental policies/strategies**

- and with ensuring local sustainable development**

The main objectives of the General Directorate of Valencian Cultural Heritage as defined for 2005 are:

- 1.1. to strengthen its legal protection; to coordinate the restoration work; to restore, investigate, document, inventory, protect, maintain, disseminate and make cultural heritage more accession to the wider public.
- 2.1. to prevent deterioration of cultural heritage and to contribute to its revitalization.
- 3.1. to coordinate all efforts with other institutions, economic and social agents involved in heritage research, conservation, inventory and dissemination.
- 4.1. to provide necessary infrastructures and means in order to achieve the aforesaid goals.

- **Please, share your experience on the following issues:**

- **which problems/difficulties exist in harmonious integration of local intangible heritage into local development ?**

The lack of effective administrative coordination, both between local, regional and central administrations, and between various departments of those administrations.

The lack of proper funding, personnel and technical infrastructure needed for implementing all legal prescriptions.

The interference of political and economic interests.

- **which ways/means are used in your city to solve/face them ?**

Courts of justice and the media become alternative means in resolving heritage conflicts when the administrative channels collapse. Civic platforms develop around particular projects which could cause harm to cultural heritage.

6. Sivas Province Report

Mr. Ali Ipek
District governor, Sivas
(Turkey)

1. Presentation

- **country/region**

The Republic of Turkey:

Turkey is located just at a point where three continents - Asia, Africa and Europe come very close to each other and where Europe and Asia meet. The greater part of the country - Anatolia or Asia Minor- belongs to Asia, while the other part - Thrace belongs to Europe. The Bosphorus, Sea of Marmora, and Dardanelles divide the European and Asian territories. Turkey has two European and six Asian countries as neighbours along its land borders and coasts of the Mediterranean as well as several other neighbouring countries along the Black Sea area. Thanks to its geographical location, Anatolia has always been a multicultural melting-pot during its long history and "cradle" many prominent civilizations.

These were: Troy (3000-1800 B.C.), Hattis (2500-1600 B.C.),Hittite Empire (1660-1190 B.C.), Urartu Kingdom (860-580 B.C.), Phrygians (750-300 B.C.), Lydians, Carians and Lycians (575-545 B.C.), Ionian civilization (1050-1030 B.C.), Roman empire (30 B.C. - 595 A.D.), Byzantine empire - the first christian state in the world (330-1453 A.D.),Seljuks (1040-1308 A.D.), Beyliks - period of principalities (1308-1453 A.D.),Ottomans (1299-1923 A.D.) and others.

The world's first(neolithic) town - Catalhoyuk was built here in 6,500 B.C. Since then the above-mentioned civilizations greatly contributed to the formation of contemporary world and Turkish civilizations. And Turkey has become a unique paradise of cultural diversity and wealth.

Not only past, but recent Turkish history is really fascinating. After decline of the Ottoman Empire, Mustafa Kemal, a younger soldier during foreign occupation and a great visionary, miraculously turned the defeat of his fatherland (in World War I) into splendid victory. He liberated the country from foreign invaders and founded the Republic of Turkey (on 29 October 1923).

Asia Minor has also been an important commercial area along the historical Silk and Kings' Roads due to its land connections with three continents and various seas which surrounded it.

Since the discovery of written language (9.000/10.000 years ago), certain regions, including Anatolia, maintained close contacts with other cultures and religions. An important centre Ancient Christianity and refuge for Jews driven by policies of persecution from their homelands in mediaeval times, Anatolia has many Christian churches, synagogues,mosques and other monuments of Islamic art.

The Central Anatolian Region:

Turkey is divided into seven regions: the Black Sea region, the Marmara region, the Aegean, the Mediterranean, Central Anatolia, the Eastern and Southeast Anatolia regions. The Central Anatolian region "cradle of human civilization!" - is situated just in the middle of Turkey. Here various civilizations have left their sizable imprints. During its turbulent history, Central Anatolia has been an object of foreign invasions, as for example, led by Alexander the Great and Tamerlane.

- **city/town/territory**

The Province of Sivas:

The province of Sivas is located in the eastern part of the Central Anatolian Region. According to written historical sources, the area of Sivas province was inhabited at times of the Hattis civilization (beginning of BC 2000). Later it was ruled by various successive rulers. Sivas represented an important commercial area along caravan routes to Persia and Baghdad and historical Silk and Kings' Roads. From 1142 till 1171 it was the capital of Danismend Emirs and a significant urban centre under Seljuks. Architectural witnesses of those times are the Ulu (Great) Mosque, Izzeddin Keykavus Sifahanesi (a hospital and medical school), the Gok Medrese, twinned minarets of the Cifte Minaret Medrese (University) and the Buruciye Medrese. Ulu Mosque and Medrese of 1229, distinguished with its exuberant animal/flower carvings on the portals, has been declared by UNESCO as an outstanding cultural heritage site of the world.

Sivas is famous of its handmade carpets, fine weaving, playing a traditional stringed instrument - "saz", and valuable breeds of sheep-guarding kangal dogs. The Asik Veysel museum (in Sivas's Sivrilian village) commemorates the Turkish famous folk poet.

The foundations of the Turkish Republic were laid in the Sivas Congress which was held on 4 September 1919 under the presidency of the Great Leader Mustafa Kemal Ataturk and therefore the province of Sivas has become a landmark in contemporary Turkish history.

2. Essential information on the represented territorial unit

- **geographical location:**
in Turkey's Central Anatolian Region
- **territory (in sq. km) and relief:**
28,488 sq. km.
- **population (numbers, composition):**
707,645 (353,562 male, 354,083 female)

- **environmental profile:**

The main part of the province is located in the Kizilirmak river's basin, while its other part is in the basin of the Yesilirmak river. Sivas starts from high plateaus and rises the east, its mountainous steep area lies in the north, east and south-east. Average altitude is 1000 metres above the sea level. The Sivas territory comprises plateaus (47.6 %), mountains (% 46.2) and plains (% 6.2). Climate is predominantly hot and dry in summers cold with shows in winters. Only a small part of Sivas province finds itself in the climatic zone influenced by the Black Sea.

- **main economic spheres (industry, agriculture, tourism etc.):**

Industries: iron-steel plants, mining (iron, chromium, lead, zinc, coal, marble, strontium, manganese, limestone, meerschaum, fluoride, salt); textile factories, integrated stockbreeding industries.

Agriculture: 92% of arable fields are covered with grain, and 5.3% with vegetables..

Tourism: The province has promising prospects for heritage/health/ecological tourism (unique thermal sources -"Kangal spring water with fish"for medical cure of eczema, winter entertainments, mountaineering, and tracking).

- **state and private sector:**

many state-owned enterprises in Sivas have been privatised. Still the public sector plays its important role in local economy.

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Please give the year it started

2004

Please also give the name and composition of the responsible body/bodies:

Governorship of Sivas

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose :

Firstly, selection of partners for provincial sectors. Secondly, in-depth discussion of the problems involved. Thirdly, constitution of working committees made up of representatives of non-governmental organizations (NGOs), the central and local governments, and scientific experts (from the provincial university). Fourthly, holding of public-open meetings by relevant committees. Fifthly, formulation of proposals by the sectors. Sixthly, examination of those proposals by Provincial Councils and Governments.

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Monitored on a regular basis

Not monitored on a regular basis

Has been evaluated

It has not yet been evaluated * the implementation process has not yet started in view of preparatory work.

(d) If your country does not have national sustainable development strategy and your city/local government a corresponding local sustainable development strategy, do you have any of the following components that could contribute to a sustainable development (please check all that apply):

Poverty Reduction Strategy (PRS) *

Local Development Plan *

Local Environmental Action Plan *

(f) Please give some details on city/local sustainable developmental strategy:

◦ its essence :

a developmental strategy takes into account our preoccupations on cultural heritage and environmental issues.

◦ short-term and long-term objectives:

as a short-term objective to raise GNP per capita above the national average and to prepare an inventory of local cultural heritage and environmental assets. As a long-term objective, to reach the European Union's GNP per capita level and to create an infrastructure for the safeguarding of cultural heritage and environment.

- **interconnection with cultural policies/strategies:**

to extensively use local and traditional assets in sustainable development processes.

- **and with the safeguarding of the intangible cultural heritage:**

to enhance attention of public to local intangible cultural heritage through seminars, festivals, and educational activities. Also, to promote local craftsmanship in conjunction with tourism.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones)**

As the capital city of various states during its long history, Sivas has preserved its distinct and accumulated rich historical and cultural heritage. They have survived up to contemporary times and are admired.

- **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work)**

Ulu Mosque, Izzettin Keykavus Sifaiye Medrese, Divrigi Ulu Mosque and Darussifa, Gokmedrese, Buruciye Medrese, Cifte Minareli Medrese, Seyh Coban Tomb, The Tomb of Sultan Kadı Burhaneddin Ahmed, Abdulvahab Gazi Tomb, Seyh Hasan Bey Tomb, Ahi Emir Ahmet Tomb, Yıldız Bridge, Kesik Bridge, Kursunlu Bath, Behram Pasa Caravanserai, Tashan Bazaar, Alacahan Caravansera

- **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

- **oral expressions:**

folk songs, riddles, idioms

- **performing arts:**

carpet weaving, manufacture of raw hide sandals, silver smithing, making of mouthpieces and of knives/pocket knives, wood and stone carving, local architecture.

- **social practices, rituals, festive events (festivals) :**

Traditional ways of solidarity (Ahilik, Imece, Foundations), Bard Veysel and Week of Bards, Kangal Dog Festivity, Koyulhisar Highland Festivity, Ahmet Ayik Traditional Karakucak Wrestling, 4 September Celebrations.

- **knowledge and practices about nature :**

Hidirellez (Spring) Celebrations, Passage to Highlands in summers.

- **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

Traditional carpet weaving courses and marketing of manufactured articles, wood and stone carving courses including components of work on safeguarding cultural heritage, silver smithing course.

- **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**
 - **city/local government:** Governorship of Sivas.
 - **public organization/s:** Directorate of Culture and Tourism, Cumhuriyet University
 - **private organization/s:** Sivas Chamber of Commerce, Sivas Hizmet Foundation, Sivas ili kültür, sanat ve araştırma vakfı and other specialized NGO
- **existing national and local legal coverage/laws, decrees, regulations enumerate the**
 - **are they sufficient to meet the current/future heritage challenges/problems ?**
They **need to be revised.**
 - **do they sufficiently include a component of local intangible heritage into local sustainable development ? in other words, do they ensure local culturally-oriented development ?**
It should be publicly discussed.
- **effects of globalization (positive and negative):**
- **how positive effects are used for safeguarding and development purposes ?**
Based on world-wide consciousness, **national and international tourism industries contribute to the safeguarding of local cultural heritage.**
- **how is safeguarding work carried out ? (its organizational level, describe)**

The Sivas Government **coordinates its safeguarding work with such partners and institutions as the provincial University, Directorate of Culture and Tourism, and Chamber of Commerce.**

which concrete aspects of safeguarding work are carried out ? (practical level, describe):

- **safeguarding :** **promotion of local arts and craftsmanship, restoration of historical building**
- **legal protection (copyright etc.)**
legal protection of historical sites, breeding of Kangal dogs and Sivas carpet ornaments.
- **transmission (generation-to-generation passing on)**
annually celebrated festives and honoured commemorations, courses on traditional art

- promotion (getting cultural heritage known to local population)
- seminars, panels, television programmes
- revitalization (revival of endangered cultural heritage) wood and stone carving
- which spheres of life are used for safeguarding work ?
(describe, if possible, using statistics)
 - education (various levels) : educational courses for adults, conferences held at school
 - culture/recreation : competitions and performances of art
 - tourism : sightseeing tours
 - international cooperation (forums, international folklore festivals, nominations, publications etc.)
Restoration of Divrigi Sifahane in close cooperation with UNESCO
 - communication (via mass media: television., radio, press) :
TV and radio programmes and press materials
- local government's cultural policies/strategies
To determine and to pursue local policies in accordance with sustainable developmental strategy

5. Case study on the represented city/town/territory

if you find it appropriate, a case study may be presented as part of "City Report".
Please, select one of the following topics:

case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other

case of successful local governance in which ensuring local sustainable development, through international cooperation between local governments, ensures viable safeguarding of local intangible heritage

In both cases provide the following information:

- project's title: Inventory of the Cultural Heritage
- period: 2004-2006
- implementing body: the Governorship of Sivas
- project's contents and objectives:
Language, anonymous poems and folk songs, idioms, legends and myths, traditional ways of solidarity, festivals, local beliefs, traditional ways for commemorations and celebrations of important life events, local entertainments, traditional arts, craftsmanship, games and sports, folk dancing, local clothes, costumes and ornaments, traditional architecture and cuisine. The project's main aim is to prepare an inventory of provincial cultural heritage

- **Budget:** 200,000 \$
- **successful results (either for safeguarding local intangible heritage or ensuring local development):**
Even in its initial implementation phase, this project already shows many aspects which were previously unknown/ignored.
- **encountered challenges/problems:** Technical and budgetary difficulties
- **proposed/tested solutions:** To find international and national partners.

6. Creation of inter-city cooperation network in the safeguarding of the intangible cultural heritage

besides replying to "Questionnaire" on this topic, share your experience on cultural heritage networks in your city/town/territory;

Creation of inter-city cooperation network will enhance world-wide awareness on the safeguarding of the intangible cultural heritage. Coordination of collective efforts and sharing of practical experiences will yield better results. It will help understand that local cultural heritages are of global importance.

7. Comments/suggestions on the preparation and holding of the 2005 Workshop

Focusing on concrete issues may help to increase effectiveness. Each participant should provide detailed description of local practices. It is desirable to set up working groups on concrete topics.

7. Kihnu Report

Ms. Mare Mätas
Mangement board chairperson of Foundation of Kihnu Cultural Space
Kihnu Island Pärnu County
(Estonia)

1. Presentation

- **country/region** : ESTONIA
- **city/town/territory** : KIHNU ISLAND

2. Essential information on the represented territorial unit

- **geographical location**

Kihnu is a little island situated near the eastern coast of the Baltic Sea and western coast of mainland Estonia. The closest point on Estonian mainland is 10,2 km from Kihnu

- **territory (in sq. km) and relief**

Kihnu island occupies 16,9 km²; it is 7 km long and 3.3 km wide.

- **population (numbers, composition)**

Kihnu's population numbers 530 inhabitants who live in four villages.

- **historical data**

Kihnu was first mentioned in historical documents in 1386. Archeological excavations show short-term seasonal settlements dating back to considerably earlier times, reaching even to 3000 years.

- **environmental profile**

Kihnu is a fairly low-lying and level island, its maximum height reaches 8,5 m above sea level. Its climate is milder and more marine than the average in Estonia, though still harsh with its annual median 5,5°C (seasonal average temperature in summer is over 17°C and permanent snow covers land in winter).

- **main economic spheres (industry, agriculture, tourism etc.)**

The people of Kihnu used to live in small farms. The Kihnu family primarily made its living from fishing, seal hunting and seafaring. The women were mainly responsible for the

household, cattle breeding and land-tillage in Kihnu. Nowadays tourism has become new important economic sphere. Many people work in state or local government institutions.

◦ **state and private sector**

Kihnu is a municipality

◦ **other pertinent information**

The cultural expression of the Kihnu community is a remarkable amalgam of past and present. Due to the island's long history of isolation from mainland, its traditional culture and mode of life have been well preserved over centuries. Traditional costumes and handicrafts exist in their authentic forms and functions (women wear traditional Kihnu striped skirts and colorful aprons in their everyday life). People speak the island's own dialect Kihnu language.

3. Local sustainable development/its ensuring

Survey

(a) ~ (e)

Aspects of the island's environmental protection are included in the Action Plan of the candidature file on Kihnu Cultural Space submitted to UNESCO.

(f) Please give some details on city/local sustainable developmental strategy:

- **its essence**
- **short-term and long-term objectives**
- **interconnection with cultural policies/strategies**
- **and with the safeguarding of the intangible cultural heritage**

Kihnu has its Local Development Plan some of its aspects are reflected in the above-mentioned.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones)**

Historical documents on Kihnu date back to 1386. It belonged to various rulers and shared the same turbulent destiny as the mainland Estonia. Till 1710 it was ruled of the Swedish Kingdom. As a result of the Northern War (1700-1721), Kihnu was integrated into the Russian Empire. Only 400 inhabitants lived then on the island. Later plague almost devastated the island's population bringing it down to 50-60 inhabitants.

The foreign rulers/landlords could not change traditional island world view, despite the fact that in 1846-1847 many islanders adopted Orthodoxy hoping to receive arable lands from

Russian tsarism (that hope has never materialised).

Since Kihnu natural resources were scarce, islanders bartered fish for grain. Firewood and building material were brought from the coastal mainland. Salt, iron and grind stones were supplied by the island Gotland (Sweden).

The second half of the 19 century saw a considerable rise in ship navigation and sea trade. As a rule Kihnu's islanders traded in rocks and stones for construction purposes. As a result, the boat-building skills transformed. Prior to World War I there were 60 ships there. The Kihnu community's population grew and reached over 1100 inhabitants by the 1920s.

Since local farming could not ensure such overpopulation, some families moved to another island - Manija (7 km from Kihnu) in 1933.

World War II brought great losses to the island: its fleet was destroyed, one third of its population fled from the advancing Soviet armies to the west, some families moved to other island - Ruhnu. Only 600 inhabitants lived then here.

After the Second World War, fishing became the island's main activity a collective farm was set up. Many families lived quite prosperously. Local culture managed to safeguard its relative isolation and communal identities, while material growth contributed to the preservation of old-age traditions and customs with their archaic traces and aesthetic richness..

After collapse of the Soviet Union, gaining of independence by Estonia, Kihnu has become an independent local government unit. However, previous decades have left a grave destructive impact on the previously persistent communal lifestyle and survival skills of the islanders of Kihnu. That is why that community needs a considerable assistance in restoring its communal character and in reaffirming local identities. All this is needed for ensuring economic development and successful safeguarding of local intangible cultural heritage. Particularly in view of globalization, standardization and commercialisation. The safeguarding of the unique Kihnu cultural space is the first and foremost priority.

- **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work)**

Original rites, customs and repertoire preserved in the most archaic/authentic environment, the ritual cycle of the Kihnu wedding celebration.; traditional singing, instrumental music, dancing, games, handicraft, traditional costumes, naive art and traditional foods.

- **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

- **oral expressions** - songs
- **performing arts**
- **social practices, rituals, festive events (festivals)** : wedding rites of the annual cycle
- **knowledge and practices about nature**
farming, sailing, handicraft

- **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

Teaching the Kihnu dialect, handicraft and history is included in educational process (in basic schools)

- **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**
 - **city/local government**
Kihnu Municipality
 - **public organization/s**
Estonian National Committee for UNESCO, Kihnu Cultural Space
 - **private organization/s**
- **existing national and local legal coverage/laws, decrees, regulations - enumerate them**
 - **are they sufficient to meet the current/future heritage challenges/problems ?**
 - **do they sufficiently include a component of local intangible heritage into local sustainable development ? in other words, do they ensure local culturally-oriented development ?**

No, but it is hoped that the Estonian Government will prepare soon a State Programm for the Kihnu island. It will help us to implement our Action Plan for the safeguarding and promotion of the Kihnu intangible cultural heritage Kihnu cultural space

- **effects of globalization (positive and negative):**
 - **how positive effects are used for safeguarding and development purposes ?**
 - **how negative effects are countered ?**
- **how is safeguarding work carried out ? (its organizational level, describe) It is difficult and we need much more support from State and Local Government.**
- **which concrete aspects of safeguarding work are carried out ? (practical level, describe):**
 - **safeguarding**
 - **legal protection (copyright etc.)**
 - **transmission (from generation-to-generation)**
 - **promotion (making our cultural heritage better known to the island's population)**
 - **revitalization (revival of endangered cultural heritage)**

- **which spheres of life are used for safeguarding work ?
(describe, if possible, using statistics)**
 - **education (at the various levels)**
 - **culture/recreation**
 - **tourism**
 - **international cooperation (participation in forums, international folklore festivals, nominations, publications)**
 - **communication (via mass media: television., radio, press)**
- **local government's cultural policies/strategies**

There is no any document in this particular field.

- **local government's safeguarding intangible heritage programs and projects
(past, current, future) - describe them, particularly "success stories" as follow**
 - **which problems/difficulties exist in harmonious integration of local intangible heritage into local development ?**

Young islanders are not always interested in their own cultural heritage. Many economical and social problems exist. Because of lack of jobs our young people must move to the/Estonia.

- **which ways/means are used in your city to solve/face them ?**

Our efforts are aimed at promoting the Kihnu culture, its unique cultural space. And an enhanced interest of our local population in it is the only guarantee of success in our safeguarding work.

7. Comments/suggestions on the preparation and holding of the 2005 Workshop

Kihnu Cultural Space was proclaimed as ' masterpiece of the oral and intangible heritage of humanity" (2003). We started our work one year ago and all this is quite new for us. Our Local Government's Cultural Unit is rather small and it is up to Estonia to assist us. Support from the Estonian Ministry of Culture is available. Presently, all our efforts are directed at the elaboration of strategies/ plans on maintaining the Kihnu unique cultural space. It is extremely difficult task and our opinions on this issue differ.

As a result of my participation in the forthcoming workshop of local government administrators workshop, I hope to get some additional experience and later to share withmy people. I hope to make new contacts.

Information on Kihnu Cultural Space is available on:

www.unesco.ee/kihnu.pdf and www.kihnu.ee/eng

8. Vlčnov Report

Ms. Zdenka Brandysova
Director of the Sports and Culture Club in Vlčnov,
Vlčnov
(Czech Republic)

1. Presentation

- **country/region** : Czech Republic, Zlín Region
- **city/town/territory** : Vlčnov (village)

2. Essential information on the represented territorial unit

- **geographical location** : Central Europe, Carpathian Arch
- **territory (in sq. km) and relief** : 21,3 sq.km, it is a hilly country
- **population (numbers, composition)**

3 021 inhabitants, of which 522 are children,, 1199 are men, 15, 1300 are women; in terms of education: illiterate 1 man, primary education- 229 men and 550 women, secondary education- 664 men and 404 women, vocational education- 213 men and 266 women, university education - 61 men and 42 women.

- **historical data**

The first written record about the village goes back to 1264; archaeological findings give proof of older settlements dating back as far as the Bronze Age. The first written record about the Church of Saint Jacob Senior dates back to 1373,, however, the preserved gothic portal under the tower gives witness of an older age.

- **environmental profile**

Agricultural-type village; traditional monolithic houses along the road; mostly one-two-floor houses; primary school; church; community and sports centre football, volleyball, handball and tennis facilities; swimming pool

- **main economic spheres (industry, agriculture, tourism etc.)**
agriculture, small-scale industry, services (restaurants, shops)

- **state and private sector** : private ownership
- **other pertinent information** : most inhabitant commute to work in surrounding towns

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Please give the year it started

1994

Please also give the name and composition of the responsible body/bodies:

elected Mayor and Deputy Mayor, who are responsible to the village council as the supreme local government body.

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

construction of utility networks, classification of land for private construction purposes, lease of municipal property to village citizens, foundation of contributory organizations, environmental protection, preservation of traditional village development, utilization of traditional artifacts and woody plants for the purpose of creating a village environment.

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Monitored on a regular basis

Not monitored on a regular basis

Has been evaluated

Has not yet been evaluated

Local Development Plan

Village zoning plan with its short-term and long-term targets in the field of development and infrastructure, determines the principles applicable to safeguarding actual heritage sites (viculture structures)

Local Environmental Action Plan

More Elaborate Action Plan regulates environmental protection on short-term and long-term basis, and defines procedures for maintaining two natural sites, namely, "Kovářůvžleb" and "Hajek" - Village Revival Program, primarily serves to manage local design, building companies and to use original artifacts of the village environment

(f) Please give some detail on local sustainable developmental strategy:

All three documents rest on statutes adopted by the Czech Parliament. Local regulations approved by Vlcov Council are in conformity with them.

1. Education centre, primary and nursery school, improved education of children, employment of parents and personnel, allotted budget- 85 million Czech Crowns, implementation in 1980-1990s

2. Construction of a charity centre, accommodation and service for the aged and sick citizens, implemented in 2004; Village Authority draws from its own budget - its cost equals to 13 million Czech Crowns, the employment rate went up by additional 9 jobs, a state supported Catholic Charity runs the charity centre.

3. Repairs to the roof of the Church of Saint Jacob Senior, protection of historical monuments, period of implementation 1 year (2004), construction work was managed by the parish committee, budget amounted to 1,3 million Czech Crowns, of which 0,4 million came from the Municipality budget.

4. Erection of a waste water plant, sanitation of the local stream, environmental protection, expected period of implementation is 2 years, the Municipality runs the project from state subsidies, preliminarily 60% state, 40% Municipality, overall cost amounts to 25 million Czech Crowns, result- improved environment, project is under preparation, lands already purchased.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones):**

no professional historical research has been conducted. The first written records concerning traditional intangible culture date back to the middle of the 19th century, when the revivalist movement of the Czech nation was at its peak.

- **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work):**

the historically valuable part of the church (early gothic period) is protected by the state as a cultural monument. The network of viticulture structures, called "búdy", is the greatest

monumental reservation of viniculture structures in the Czech Republic. Vlčnov is in the process of purchasing folk architecture (farm houses) from private owners; the state protects these houses as folk housing monuments. The state subsidizes their maintenance and repair and the Ministry of Culture publishes grant proceedings.

○ **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

- **oral expressions** : myths, songs, rhymes, children's games, dialect
- **social practices, rituals, festive events (festivals):**
carnival rounds ("fašank"), Easter whipping, erection of the Maypole, "The Ride of Kings", brass music, dulcimer bands, balls, marriage ceremonies, peer get-togethers, church festivities, local wine quality competitions. Village traditional costumes are worn by its inhabitants. In some cases only members of folklore groups wear them.

○ **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description):**

the beginnings of viniculture and wine-growing traditions go back to the 13th century, that is why the village cares so much for its wine-cellars ("búdy"). The village happened to purchase one from a private owner this year. It will be reconstructed into its original shape and will be presented to tourists as a refreshment stall. It will also be used for representative purposes. This structure forms part of the monumental reservation.

○ **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts:**

● **city/local government**

Local Authority, Jan Pijáček - Mayor, www.vlcnov.cz

● **public organization/s**

Vlčnov Community and Sports Club, contributory organization founded by the village in order to secure, develop, and support cultural, sports, and other publicly beneficial events, and mainly includes "The Ride of Kings", educational programs for citizens and organizations, training activities, intermediation of cultural, sportives, and similar events. The Director is Mrs. Zdenka Brandysová, www.ksk.vlcnov.cz.

External employees: leaders of individual ensembles. Ms. Marta Kondrová is leader of the folk ensemble "Vlčnovjan", Mr Rostislav Stloukal leader of the men's choir and dulcimer band "Durancia", Ms Helena Plachá and Ms Danuše Mikulcová leaders of the children's folk ensemble "Cerešbičky", Ms Barbora Chviličková and Ms Petra Brandysová leaders of the children's folk ensemble "Vlčnovjánek", Ms Alžběta Chviličková teacher of songs. "The Ride of Kings" organization is a voluntary organization whose aim is to maintain, develop and develop uninterruptedly ancient folk customs, namely the Vlčnovs "Ride of Kings". The Chairman of this organization is Mr. Antonin Pavelčík, www.jizdakralu.cz.

- **private organization/s:**

sponsorship by companies which by their advertisements on printed material financially supports "The Ride of Kings", occasional events and sometimes finances particular programs.

- **existing national and local legal coverage/laws, decrees, regulations - enumerate them:**

"Copyright Act", "Library Act", "Act Governing National Heritage Care", "Building Act", "Act Governing National Galleries, Museums, and Tangible Cultural Heritage", and "The concept of more effective care about traditional folk culture".

- **are they sufficient to meet the current/future heritage challenges/problems?**
- **do they sufficiently include a component of local intangible heritage into local sustainable development? in other words, do they ensure local culturally oriented development?**

In most cases "yes".

- **effects of globalization (positive and negative):**

- **how positive effects are used for safeguarding and development purposes?**

The increased interest of tourists and journalists from foreign countries emphasizes the rarity of local traditions. More easy access to tangible and intangible cultural heritage is therefore ensured.

- **how negative effects are countered?**

Owing to the wide range of foreign cultures offered (films, music) young people become less and less interested to actively participate in local cultural events. As to local tangible cultural heritage, quite often its historical facilities are bought and then damaged owing to an unsuitable way of utilization.

- **how is safeguarding work carried out? (its organizational level, describe):**

the Central Government via its Ministry of Culture of the Czech Republic creates specialized institutions (museums, institutions), whose aim is to register and research customs and traditions as well as to assess their situation. This work has not been yet systematic or sufficient.

- **which concrete aspects of safeguarding work are carried out? (practical level, describe):**

- legal protection (copyright etc.)
- transmission (generation-to-generation passing on)
- promotion (getting cultural heritage known to local population)

- **which spheres of life are used for safeguarding work? (describe, if possible, using statistics)**
 - **education (various levels) :** secondary and higher education
 - **culture/recreation :** festivals and regional shows
 - **tourism :** cycling, wine tracks
 - **international cooperation (forums, international folklore festivals, nominations, publications etc.)**
 - **communication (via mass media : television., radio, press):**
regional and local press, radio, television
- **local government's cultural policies/strategies:**
 - **their essence :** "Foundation Deed"
 - **short-term and long-term objectives**
 - **interconnection with developmental policies/strategies**
 - **and with ensuring local sustainable development**

Vlčnov established the contributory organization- "Vlčnov Community and Sports Club" and then KSK transferred liability to it . This organization is supported by annual subsidies. Its rules and guidelines are stipulated by the "Foundation Deed".

- **local government's safeguarding intangible heritage programs and projects (past, current, future) - describe them, particularly "success stories" as follows:**
 - project's title
 - objectives
 - period
 - implementing body
 - contents
 - budget (total and by years, invested, financing source/s)
 - project's impacts/implications (positive, negative ones)
 - encountered problems
 - alternative project/plan (to solve problems and to lessen negative impacts)
 - other pertinent information

1. Annual hosting of "The Ride of Kings", which has been preserved in its original form only in Vlčnov. In the framework of Local Governmental policies, its principal organizer is KSK together with bearers of the ceremony, who are 18-year-old boys and girls. The KSK's budget amounts to 0.6 million CZK, any other unforeseen costs are born by parents of participants. The festival is attended by tourists; entrance fees are collected. Additional subsidies are needed because of a great deal of organizational work. "The Ride of Kings" is indispensable for the village as it enhances the self-confidence of local inhabitants and their feelings of communal belonging and uniqueness.

2. A documentary film about "The Ride of Kings" -"Legrútská historie", co-produced with the Czech Television, was made in 2004. The film's aim is to record the current state of customs, to safeguard them for future generations and to promote this festivity nationwide by TV. The Ministry of Culture awarded a grant of 0,08 million Czech Crowns conditioned on the results of this project.

3. Digitalization (16 mm film) of historical documentary films made in the 1970s and 1980s by an amateur film group, under KSK sponsorship. There is an interest in these materials on the part of Czech citizens, local inhabitants, and experts. Financial costs amount to 0,05 million Czech Crowns covering 4 years.

4. Publication of a book "Vlčnovské vyprávěnky" (Vlčnov Stories).In its second enlarged edition (covering 20 years), the book contains 17 myths, stories,and fairytales collected and edited by Mr Jiří Jilík, a former teacher at Vlcnov's primary school. The project is underway and will be completed in May 2005. Its budget amounts to 0,12 million Czech Crowns. KSK was awarded a grant of 0,06 million Czech Crowns from the Ministry of Culture. The book will include a CD with several myths recorded by a professional actor.

○ **Please, share your experience on the following issues:**

- **which problems/difficulties exist in harmonious integration of local intangible heritage into local development?**

Less people are interested to actively participate in the safeguarding and promotion of their intangible cultural heritage, in our particular case many young people who are unwilling to participate in dance and choir ensembles, and bands. Available funds are insufficient to hire high-quality teachers and leaders and to purchase equipment. The available information on local traditional culture is insufficient for conducting research work.

- **which ways/means are used in your city to solve/face them?**

We try to get financing from the state(via grants), and to have own financial reserves (via entrepreneurship) which are used for supporting ensembles; to obtain certain funds from foundations (in our country still limited) Also we try to draw volunteers.

5. Case study on the represented city/town/territory

○ **if you find it appropriate, a case study may be presented as part of "City Report". Please, select one of the following topics:**

- case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other

- **case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked:**

Ensuring continuation of ancient local customs as an essential element of securing local sustainable development case of "The Ride of Kings" (Vlcnov)

Pursuance of ancient customs/traditions, safeguarding and transmission of local intangible cultural heritage has become a lot of population in Zlín Region (Central Europe, Czech Republic by the frontier with Slovakia). In many villages/towns of this region, the awareness of ethnographic uniqueness of this region in the Czech Republic, together with strong feelings/empathy and relationship between local inhabitants and outsiders (most of us live in Zlín Region the whole life)) lead to close connection between local sustainable development and safeguarding local intangible heritage.

Due to its beauty, symbolic message and authenticity Vlcnov's Ride of Kings belongs to the best-known folk customs. During last decades, the pursuance of this custom (confirming young 18-year-old boys as adult members of the local community). Two additional dimensions have appeared: 1. the weekend's holding of "The Ride of King"s has become a great festival of local/regional traditions, customs and costumes, 2." The Ride of Kings"has become the principal festive day in the life of this community.

The Community and Sports Club in cooperation with Local Authority, Zlín Region Authority and Ministry of Culture provides only financial and administrative support to holding this festival. The real bearers of "The Ride of Kings" are Vlcnov's inhabitants themselves. Each family of 18-year-old boys/girls is involved in preparing and holding it. They have to buy a horse, prepare horse's traditional attire, costumes and refreshments.

Meta data for case study

- **project's title** : "The Ride of Kings" festival
- **period** : 1 year
- **implementing body** : Community and Sports Club Vlcnov (KSK) and Local Government
- **project's contents and objectives** : As described above
- **budget** : 0.6 mil CZK
- **successful results**

A. Social aspects of sustainable development:

- continuation of the custom "The Ride of Kings",
- safeguarding this unique tradition for future generations
- ensuring the awareness of local and regional identities
- encouraging the local community cohesion and self-confidence

B. Social/Environmental aspects of sustainable development:

- providing examples of possible sustainable patterns on spending free time
- additional offers of cultural programmes and possibilities for the community and neighbouring region

C. Economical aspects of sustainable development:

- creating new vacancies/jobs
- strengthening local/regional economies

D. Social/Economical aspects of sustainable development:

- advertisement of the village and region
- contributing to the development of sustainable tourism

E. Environmental aspects of sustainable development:

- increased sustainable consumption by creating a supply and induced demand for use of renewable sources (use of natural materials and products with low energy costs which are based on local/regional industry/agriculture/crafts sources)

● **encountered challenges/problems**

1. Low birth rate in Vlnov reduces the possible number of principal bearers of future "Rides of Kings"
2. Owing to a wide range of foreign cultures offered (films, music) young people become less interested to actively participate in local cultural events.
3. Eventual growth in numbers of visitors at the " Ride of Kings" festival (its space and number of organizers are limited)
4. Possible economical decline will mean: a. decrease in financial subsidies from public/private sources; b. lesser willingness of parents of 18-year-old boys and girls to spend money/bear costs for participation of their sons/daughter in "The Ride of Kings".

● **proposed/tested solutions**

1. putting together grown-up boys and girls within a period of two years
2. systematic work with young people, improved education
3. raising entrance fees/limiting a number of programs.
4. reducing costs for preparing "The Ride of Kings"for families of bearers/organizers.

9. Ifugao Province Report

Mr. Glenn Doclosen Prudenciano
Provincial Vice Governor
Ifugao
(Philippines)

1. Presentation

- **Country/Region** : Philippines
- **City/Town/Territory** : Province of Ifugao

2. Essential information on the represented territorial unit

- **Geographical Location**

The province of Ifugao is located in the Northern Philippines (southeastern part of the Cordillera mountain ranges). It is a land-locked province bounded in the north by the Mt. Province, south - by the Nueva Viscaya, east - by Isabela and west - by Benguet Province.

- **Territory (In Sq. Km) And Relief**

The Province's total land area is 251,778 hectares spread over eleven (11) municipalities. Its topography is characterized by rugged and mountainous terrain, it being a part of the Cordillera Mountain Range. More than half of the entire area is classified as having very steep slopes, while only 8% range from level to undulating slopes. The rest is described as moderately sloping/steep. The mountains slope gradually towards Nueva Vizcaya's flatlands in the south and Isabela in the east. Ifugao is dry from November to April and wet during the rest of the year. The climate is mild and comfortable around the year.

- **Population (Numbers, Composition)**

The 2000 year's census on population showed that the Province had population of 161,623 inhabitants. The average family income here is P 87,687.00. The total number of families is 32,578 and most families, which is 36% or 9,772 families, fall under income classification of P 30,000.00 to P 49,979.00, while 9.7% or 2,956 families have income below P 20,000.00. The poverty incidence (in 1997) is 61% thus ranking the Province as the second highest poverty incidence in the Cordillera Administrative Region.

- **Historical Data**

Ifugao is the name of the predominant ethnic group, after whom the Ifugao Province was named. The term "ifugao" derived from "ipugo" (stressed in the last syllable), an alteration of "ipugaw", which in its turn came from "pugaw". According to traditional concept, the universe is made up of six realms: Kabunyan (Skyworld), Dalom (Underworld), Lagud (Eastern World),

Daya (Western World), Kadungayan (habitation of spirits of people after they die) and Pugaw (Earth World). The first three realms are dwelling places of deities, while Pugaw is the habitation of human beings. "Ipugaw" therefore means "human beings, mortals or persons of the earth".

"Ipugo" also connotes the common white rice variety which, according to the old-aged rice myth, was first planted on the first rice terraces located on "pugu" (hill) near Kiyangan, the first human settlement on "Pugaw".

According to the same myth, the Ifugao are descendants of a couple, Wigan and Bugan, from Kabunyan. They descended to Daya where they settled down. Later they moved to Pugaw and lived in a place near the western bank of the Ibulaw River or opposite the contemporary town - Lagawe. They called their settlement - Kiyangan.

Several modern theories exist on origins and movements of the Ifugao. They belong to foreign scientists - H. Otley Beyer, Roy F. Barton. The theory advanced by Keesing from Ifugao asserts that the Ifugao's ancestors came the Southeast Asian continent and settled in the western coast of Northern Luzon. Many years later their descendants moved to the Central Cordillera. And afterwards descendants of those from Western Mt. Province crossed the Mount Dana range and reached the western Ifugao. From here their descendants moved in all directions.

During the Spanish period, Dominican friars tried to convert Ifugaos to Christianity. This enterprise failed and the Ifugao remained largely outside the pale of Spanish domination. They continually harassed the Christian settlements in Nueva Vizcaya and Isabel. Spanish military established their presence in Ifugao in the 1830s. Later a permanent outpost was set up in Ifugao with the inauguration of Kiangang's comandancia politico-militar, which governed Ifugao separately from Nueva Vizcaya.

It was under the American regime that colonial rule was eventually established in Ifugao. Roads, schools and hospitals were built and tribal conflicts ceased. During the Japanese occupation, their station was set up in Kiangang and Banaue. The Japanese forces, headed by General Tomoyuki Yamashita, retreated to Wangwang where they held out against assaults of combined American and Filipino guerilla forces (in 1945). Finally, on September 2, 1945, General Yamashita came down from his mountain hideout and surrendered to US Army in Kiangang. He was airlifted to Baguio where he signed a formal surrender of all Japanese forces in the Philippines.

The Spaniards administered the comandancia of Kiangang, which covered the whole of Ifugao. The Americans included Ifugao into the Mountain Province (in 1906). On 18 June 1966, the Province of Ifugao was formed from the Mountain Province by virtue of Republic Act No 4695.

o **Environmental Profile**

Ifugao is generously endowed with natural conditions conducive for agriculture. It has fertile agricultural lands, large portions of which are undeveloped/underdeveloped. The Province is

blessed with temperate climate permitting the production of basic staple crops, various vegetables, fruits, and such high-values crops as cut flowers and coffee beans.

To date, the Province still has relatively well-preserved forest resources and diverse ecosystems. These forests serve as watershed areas. They provide for the headwaters of the Magat dam (the second largest hydroelectric station in South East Asia) and for vegetation needed to maintain environmental quality and balanced ecosystems.

The Province has abundant water resources which can be tapped/harnessed to produce energy, irrigate agricultural lands and supply water for domestic and commercial users. Numerous streams, rivers, springs and brooks flow ceaselessly the year round.

○ **Main Economic Spheres (Industry, Agriculture, Tourism Etc.)**

Ifugao is a tourist destination thanks to its famous Rice terraces. To date, it is an international tourist destination with Banaue as tourism center. Aside from the Ifugao Rice Terraces heritage sites, the Province can boast of other such attractions as caves, historical sites, rich and unique culture. Its recognition by UNESCO as a World Heritage Site of outstanding value, and by the World Trade and Tourism Council as a pilot Green Globe destination, boosted its prospects for world-class tourism and promising tourism industry.

Ifugao has also won the distinction of being the Organic Capital of the North because of the pesticide-free traditional rice varieties, vegetables and fruits gathered from rice terraces.

Ifugao is well known for its woodcarving and weaving industry. The Ifugaos, inborn artists, use their talents for livelihood.

Mountainous Ifugao is the fourth producer of tilapia in the Philippines. The tilapia are propagated in Magat Dam, from where 1.5 - 2 tons of them are shipped daily to different destinations within the Northern Luzon.

It is one of the biggest producer of coffee beans in the country. Other investment areas are: textile and fiber processing, water system, ceramics, cattle raising and recreations.

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Year started :

1999

Name of the responsible body :

- Provincial Committee on Sustainable Development (PCSD)
- Composition (as reorganized on 9 February 2004)
- Chairman: Provincial Governor
- Vice Chairman: PPDC (PPDO)
- Members:
 - Chair of Municipal Environmental Councils (MECs)
 - Provincial Agriculture, Environment and Natural Resources Office (PAENRO)
 - Provincial Veterinary Office (PVO)
 - Provincial General Services Office (PGSO)
 - Population and Sustainable Development Division (PSDD)
 - Department of Trade and Industry (DTI)
 - Integrated Public Health Office (IPHO)
 - Philippine Information Agency (PIA)
 - Department of Interior and Local Government (DILG)
 - Provincial Environment and Natural Resources Office (PENRO)
 - Community Environment and Natural Resources Offices (CENROs)
 - Department of Education (DepEd)
 - Department of Agrarian Reform (DAR)
 - Sangguniang Panlalawigan (SP)
 - Central Cordillera Agricultural Programme (CECAP)
 - Department of Science and Technology (DOST)
 - Information Section-PGO
 - National Commission on Indigenous People (NCIP)
 - Provincial Legal Office (PLO)
 - Department of Public Works and Highways (DPWH)
 - Ifugao State College of Agriculture and Forestry (ISCAF)
 - Ifugao Rice Terraces Cultural Heritage Office (IRTCHO)
 - Provincial Engineering Office (PEO)
 - Social Action and Development Center (SADC)
 - Save the Ifugao Terraces Movement Office (SITMO)

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

To ensure the implementation of provincial environment laws and programs, the Committee performs tasks of planning, coordination, policy formulation, monitoring and evaluation in pursuit of sustainable development. The Committee meets regularly to discuss activities related to sustainable development.

To ensure all components of sustainable development, Sub-committees were formed:

IEC/Advocacy, Training and Capability Building, Environmental Sanitation, Air, Water and Mineral Resources, Research, Policy and Support Services, Land Resource Management, Biodiversity, Population Management and Environmental Disaster Management.

Action plans are elaborated by them and monitored/assessed regularly.
Activities are coordinated with other offices.

An Environment Congress took place where a joint declaration, committing all partners in sustainable development, was adopted. The congress paved the way for drafting the Provincial Environment Framework which serves now as the springboard for initiatives on provincial environment at present and for future.

The Committee is therefore "a driving force" for concerted actions on holistic preservation and rehabilitation of Ifugao's environment.

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

It is monitored regularly through meetings/reports. Evaluation will be effected later.

(d) If your country does not have national sustainable development strategy and your city/local government a corresponding local sustainable development strategy, do you have any of the following components that could contribute to a sustainable development (please check all that apply):

- **Poverty Reduction Strategy** (Yes, via programs)
- **Local Development Plan** (Yes)
- **Local Environment Action Plan** (Yes, only framework exists)
- **Others**
 - **Provincial Physical Framework Plan (PPFP)**
 - **Comprehensive Land Use Plans (CLUPs) of municipalities**

**(e) If your city has developed only PRS
Does your city/locality's PRS incorporate and integrate environmental, economic, social, cultural and other aspects of development?**

Yes

(f) Please give some details on city/local sustainable developmental strategy:

The vision is as follows:

"A province with an enhanced and productive environment that sustains the lives of peaceful, responsive, healthy and empowered Ifugaos, enjoying a progressive and dynamic economy attuned to technological advancements, while enriching its cultural heritage"

Cognizant of aspirations of every Ifugao to enjoy good-quality of life within a prosperous community and fully-functional environment which allows full development of every individual by ensuring them benefits from management of provincial rich/natural resources and relying on the accomplishments in environmental management and sustainable development, there strategies foresee:

1) Use of appropriate waste management technologies

- Advocacy and assistance to community projects on waste management through the practice of 4R's (Reduce, Recover, Re-use, and Recycle)
- Training and workshops on solid waste management, intensification of public information / education on appropriate waste management
- Monitoring of hazard waste generators
- Assessment of proposed sanitary landfill sites and encouragement of municipalities to have acceptable refuse disposal areas
- Provision of incentives to successful, innovative solid waste management practices

2) Promote and practice environmentally and culturally friendly agri-forestry practices

- While there is an increasing pressure to produce enough food for growing population, there is also a demand for healthy food. Hence, organic/biological farming in localities of intensive use of chemicals (Lagawe, Lamut, Kiangan,Lista) is promoted. The same applies to the sustenance and enhancement of organic farming practices in upland communities.
- Integrated farming systems will also be promoted in rice terraces to increase their productivity.
- Appropriate soil and water conservation measures will be implemented. They comprise: tree planting along riverbanks, reforestation of open and denuded areas, construction of Small Water Impounding Projects (SWIP) and Small Farm Reservoirs (SFR).
- Promotion of time tested and traditional practices of Soil and Water Conservation (SWC).
- Reinforcement of existing policies on management of grassland areas.
- Periodic monitoring and analysis of water and air quality in order to determine sources of pollution and degrees of deterioration.
- Regulation of provincial large and small-scale industries in terms of existing environmental policies.
- Promotion of Sloping Agricultural Land Technology (SALT) and other upland agricultural technologies appropriate to ifugao conditions

3) Prepare and implement provincial development Plans, Community Land Use Plans and Barangay Development Plans

- Barangay development plans including environment plans and/or specific efforts/activities on enhancing environmental quality
- "Pdp"/"clups"/"bdps" as basis in the prioritization of investment programs, projects and/or activities
- Barangays will be assisted in preparation of their land-use plans.

- Regulation of quarrying operations and strict monitoring of extracted gravel, sand and similar resources
- Sending Barangay officials to prevent forest poaching and illegal occupation.
- Strict implementation of zoning ordinances.
- Incorporation of "pef" in "pdp" of ifugao and "clups" of different municipalities.
- Adoption of a unified environment program in which all "lgu" levels, sectoral multi-sectoral groups participate.

4. Strengthen local governance, community organizations and other stakeholders for sustained participation and involvement

- Environment and natural resources have been neglected and rank low priorities among political leaders. Local executives and legislators at the provincial, municipal and Barangay levels should include "enr" in their development agendas.
- Local main executives should initiate consultations with and participation of all stakeholders ("academe", "ngas", "pos", "ngos", private sector) in the formulation and implementation of plans.
- Technical and financial assistance from "denr", "cecap" and other support institutions for capacity-building activities (training, seminars, educational tours) in environment management will be solicited/ensured.
- Reinforcement of advocacy and "iec" efforts on the environment directed towards the citizenry, in-school population and other influential groups.

5. Establish and maintain a comprehensive info/database system

- A comprehensive database will be established and maintained. It will contain inventory of Ifugao existing ecosystems. Mapping of wetlands, critical to maintenance of biodiversity, flora and fauna, shall be included.
- Training for technical persons concerning the creation and processing data will be organized.
- Linkaging with "namria", "philvocs" and other agencies, involved in "enrm", shall be implemented.

6. Conduct documentation/researches on environmentally nurturing cultural practices

- Collate and publish existing studies and documentation on environmental practices.
- New studies shall be spearheaded by the "academe"
- Codification and adoption of indigenous practices through ordinances will be made
- All researchers should inform "plgu/sp" of their research intentions and provide a copy of results from their studies.

7. Imbibe and instill environment-friendly values

- Practice of environment-friendly values should be a way of life for all Ifugao through massive and comprehensive programs of information/dissemination.
- Mobilization of sectoral groups and volunteers to conduct such environment activities as tree planting, "adopt" a river/creek, allocation and development of recreational areas/parks and others could be an effective strategy for information/ dissemination. To ensure that these values are internalized/applied, there is a need to institutionalize environmental programs via ordinances, and include them in annual budgets of all "lgu" levels.

8. Adopt legal framework appropriate to the Ifugao situation

- Given the variety of laws on natural resource management and the resulting policy conflicts, it is better to harmonize different laws in the legal framework which represents interests of the ifugao people and is the most appropriate in the Ifugao environment. A congress should be held for this purpose.

9. Resources generation, mobilization and complementation

- With the provincial limited financial capacities to finance its environmental programs/projects, pooling of resources is very crucial. Convergence should be ensured on the basis of provincial existing resources: local government units, national government agencies, non-government organizations, people's organizations private sector, individuals, institutions, culture, knowledge and environment as a whole and accessed from the outside. This synergy shall work as a strong force in mobilization and institutionalization of all provincial environment programs/projects.

10. Integrate environmental indigenous cultures in both formal and non-formal learning systems

- With an easy access to mass media and new technologies, as well as the introduction of new priorities of the people, the Ifugao culture is slowly deteriorating and being diluted with modern technologies. These practices should be revisited, integrated and institutionalized in the "academe"and extension programs.
- Ifugao state college of agriculture and forestry ("iscaf") should take the lead in the crafting of curriculum, modules on indigenous environment management practices.

g. Please describe your local sustainable development programs and projects (past, present, future)

The concern for the environment and management of natural resources has become an increasingly primordial development agenda in the past decade. This is so because a continuous disregard for the environment and unsustainable management of natural resources will eventually bring about pollution, depletion of resources and disintegration of ecological functions. In its turn all this will result in poverty, poor health and sometimes irreversible damage to land and water resources. As an effective preventive measure against such

happenings, relevant/immediate/concerted actions should be applied by all people, not only by those in governments, but by society as a whole.

The current efforts on natural resources and environmental management in the province are carried out, to a larger extent, by governments both at the national and local levels. Presently, the efforts of private and non-government organizations are still wanting and need to be reinforced.

At the national level, the Department of Environment and Natural Resources (DENR) is the agency mandated to address concerns on environment and natural resources. It has its provincial office (PENRO) and two Community Environment and Natural Resources Offices (CENRO). The provincial office and one CENRO are located in Lamut and the other CENRO is based in Alfonso Lista. At the local levels, the Provincial Government, eleven (11) municipal "Iigus" and 175 Barangay "Iigus" respond to the challenges posed by the environment. It has been noted, however, that the level of concern for environment and natural resources management (ENRM) varies greatly from "LGU" to "LGU".

The implementation of special government programs in the province also boosted the "ENRM" effort. For more than a decade, the implementation of the EU-assisted Central Cordillera Agricultural Programme (CECAP) enhanced the resources and strengthened efforts for environment and natural resources management.

Non-government Organizations such as the Social Action Development Center, Global Forest Society and the Ifugao Global Forest Organization, are complementing the government efforts.

Funding of these activities are lodged on budgets of respective offices.

Programs and services include:

A. Air Quality Management

The major activity under this concern is the conduct of a periodic inventory and assessment of emission sources which is being done by the Provincial "DENR" Office as per R.A. 8749 or the Clean Air Act. This has been done annually since CY 2000 in the urban municipalities of Lamut, Lagawe, Kiangan, Lista and Mayoyao. However, no data was presented as to results of the inventory and assessment. Another activity being done is the vehicle emission testing by the Land Transportation Office, based in Lamut, Ifugao. The office conducts testing at least twice a week according to an Officer of the LTO. As to results of the testing, no information was presented.

Considering the current air quality of the Province in general, there seems to be no urgent need for more interventions on air quality management within the short term. There are, however, some areas which need to be closely monitored, like the quality of ambient air within town centers and the immediate vicinity of rice mills, woodworks shops, piggeries, poultry houses and the like.

B. Water Resources Management

Water resources management efforts include the monitoring of three water bodies namely the Alimit, Ibulao and Lamut rivers. Water samples are taken quarterly by the "DENR" provincial office and submitted to "DENR-CAR" for laboratory analysis to determine the suspended residues. To date, however, the results of the water quality monitoring have not been disseminated to concerned "Iigus" in the province for information and appropriate actions.

Other activities are the monitoring of water quality as to the biological pollutants and other contaminants of springs and other domestic water supply sources by the Rural Sanitary Inspectors of "Iigus". A provincial water laboratory is now in operation to support the water quality monitoring of domestic water supply sources in the province. The provincial water laboratory is being operated and managed by the Provincial Government through its Integrated Provincial Health Office (IPHO).

The Provincial Office of the National Irrigation administration also monitors the quantity of water for irrigation requirements. Hence, the "NIA" provincial office monitors the quantity of water which passes thru the main diversion canals of national irrigation systems.

C. Land Resources Management

C.1 Forest and Watershed Management

Forest and watershed management comprise the bulk of the environment and "NRM" effort in the province. The "DENR", "Iigus" and special projects are undertaking activities geared towards enhancing forest cover and the watershed in general. Major interventions and services are as follows:

a. Reforestation and Woodlot Enrichment

- Re-greening of open and denuded lands province wide
- Maintenance of established tree plantations
- Scattered planting of additional trees that can be used for local woodcarving, lumber and rattan production
- Timber species are planted in a plantation style as a means of reducing the kaing in areas and a tool for slope stabilization, soil and water conservation
- Operation of forest and fruit tree seedling nurseries

b. Forest/Watershed Protection

- Strengthening of Multi-Sectoral Forest Protection Committees (mfpcs) through the conduct of meetings and consultations. Solutions are discussed to combat such issues on illegal activities
- Creation / Operationalization of Task Force on illegal logging
- Information Education Campaign on forest protection
- Intensification of legal proceedings
- Introduction/ piloting of agriculture
- Regulation of forest products utilization

c. Implementation of Special Projects

- PRO-REFOREST Program- forest and watershed protection activities along provincial roads
- Sub-watershed Projects at Lamut and Mayoyao ("JICA", "FSPI")

d. Support Activities

- IEC in the form of Environmental Awareness Campaign and publications
- Trainings on fire prevention, nursery techniques and plantation management for key farmer leaders and Iigus
- Legislation on prohibition of bush, grass and forest fires within NPC specified Right-of-Way

C.2 Protected Areas and Wildlife Management

Activities under this include the Creation/operationalization/ strengthening of Protected Area Management Board ("PAMBS"). PAMB members are involved in the decision making, planning and in the over-all supervision and management of the protected areas. The province is a member of the Mt. Pulag Protected Area Management Board hence it shares responsibility in the protection of the Mt. Pulag National Park. The Park covers two barangays namely Eheb and Impugong both in the municipality of Tinoc.

C.3 Biodiversity Conservation Program

Delineation of protected areas ("pas") under NIPAS Act and assessment of identified wetlands critical to biodiversity conservation is being done at Banaue, Hungduan, Aginaldo and Kiangnan.

C.4 Land Management

a. Land Management Services include:

- Land records and management information system where public land records are being maintained/updated
- Land Disposition wherein patents of alienable and disposable lands are processed and transmitted to the Regional office for review and approval are being done at Aginaldo, A. Lista, Lamut and Asipulo
- Survey and inventory of reservations and cultural property at the above-named municipalities
- Environmental Impact Assessment through the identification and giving of assistance to proponents covered by the Environmental Impact System

C.5 Mineral Resources Management

- Establishment of Provincial Mining Regulatory Board
- Processing of applications for quarrying

D. Urban Environment Management

Urbanization is defined as the physical spread of the human settlement or it is the phenomenon of social and economic transformation with large physical manifestations. It is usually characterized by a dense or clustered settlement pattern and vibrant economic activities such as trading, manufacturing and services. While urbanization may bring about higher incomes and more comfortable lifestyles, it can also adversely impact on the environment in terms of pollution, congestion and pressure on the land resources, hence this separate category. For purposes of this Workshop, the urban environment here refers to the town centers and other areas in the province where the indications of urbanization are being manifested.

In Ifugao, the "mlgus" are at the forefront of urban environment management. Major activities along this concern include monitoring of environmental sanitation, solid waste management, advocacy and "IEC". Specifically, environmental sanitation activities focus on the improvement of access to sanitary toilets and the disposal of household waste. The Municipal Government, through its Municipal Health Offices, distributes plastic toilet bowls to households which commit to construct water sealed toilets. Then the rural sanitary inspectors monitor the installation of the bowls and the completion of the toilet. For solid waste disposal, Lista, Banaue, Kiangan and Lamut have scheduled pick-up of waste with Lagawe and Lamut having controlled dumpsites. Advocacy and IEC are conducted through the conduct of contests such as Search for the Cleanest and Most Sanitary Snack/ Drinking Bars, Greenest and Most Sanitary Secondary School and Cleanest and Greenest Barangay, distribution of flyers and conduct of info dissemination activities. Other notable efforts are the preparation of Solid Waste Management Plans and the implementation of distinct environmental programs for the town centers i.e. "Basura ko, Alay ko", Tapat ko, Linis ko" (Lagawe) and " Kayam 24:7"(Kiangan). To date, three municipalities namely Banaue, Lagawe and Lamut have completed their Municipal Solid Waste Management Plans while Lista and Asipulo are in the process of completing their own plans. Other activities in the town centers are the ambient air quality monitoring by the DENR and the vehicle emission testing by the LTO pursuant to the implementation of the Clean Air Act.

E. Management of the Ifugao Rice Terraces

Like the town centers, the rice terraces as a whole are treated as a separate category because of its unique environmental values, as a tourist attraction, as a world heritage site and as an agricultural production area. As a world heritage site, it has been inscribed by UNESCO as "a living cultural landscape". This means that the rice terraces bear a unique testimony to a living cultural tradition, in this case, the Ifugao culture. As a production area, the rice terraces

are an example of sustainable land use and agriculture.

Since the creation of the Ifugao Rice Terraces Commission in 1994, specific interventions have been done in an effort to preserve and protect the rice terraces especially in the four heritage sites namely Julongan and Nagacadan of Kiangan, Batad and Bangaan of Banaue, Nine (9) central Barangays of Mayoyao and the whole municipality of Hungduan. These interventions included: infrastructure support, agriculture and watershed management, livelihood activities and socio-cultural enhancement. Infrastructure projects comprise the rehabilitation of communal irrigation systems, repair of damaged terraces, construction of flood control, road improvement and construction of water systems. On agriculture and watershed management, projects implemented were gintong-ani program, promotion of tinawon rice, earthworm research project, integrated pest management, establishment and strengthening of municipal and satellite nurseries including school based nurseries to support the "Muyong", reforestation projects and rattan propagation. As to socio-cultural enhancement, the implemented projects were: the documentation of Ifugao rituals, development of indigenized learning guides of Social Studies for Grade II and VI, support to cultural activities of LGU's. Livelihood projects include wine processing, Swine fattening and woodcraft. Capability building and advocacy for LGU's, exposure trip of Ifugao farmers, land-use planning in terrace areas and mapping of the rice terraces were also done.

In 2002, the Provincial Government took over the responsibility for the protection and conservation of the rice terraces with the abolition of the Banaue Rice Terraces Task Force. Since then, the Provincial Government was able to receive a Php50 million grant from the National Commission for Culture and Arts (NCCA). This enabled the Provincial Government to fund specific projects activities and services based on the approved three-year master plan. The projects were classified under nine components as follows:

E.1 WaterManagement and Irrigation

Projects under this component were the rehabilitation and construction of 73 communal irrigation systems and one micro-hydro in seven (7) municipalities (Banaue, Hingyon, Mayoyao, Hungduan, Kiangan, Asipulo, Aguinaldo).

E.2 Agricultural Management

A project implemented under this component is the conduct of organic farming training. An action plan was prepared for its implementation.

E.3 Watershed Management

Under this component, the projects implemented are nursery operations and maintenance of eleven (11) existing community nurseries as future sources of planting materials. As an output, 128,930 assorted seedlings were produced. Of this, 23,000 were distributed to clients. On forest enrichment, 54.8 hectares were planted with 54,682 seedlings. On roadside planting, 26.3 km. were planted with 21,300 seedlings. Thirty-three (33) manpower were hired for the implementation and management of these projects. To ensure and support the nurseries, two water systems were constructed for the two central nurseries in Lamut and Lagawe. Environmental campaigns and capability building activities were also conducted in Mayoyao and Hungduan.

E.4 Hazard Management

Efforts under this component was concentrated in the implementation of four (4) terrace/road stabilization projects in the municipalities of Lamut, Hungduan and Aguineldo. Projects for the non-heritage sites are still being programmed.

E.5 Transport Management

Efforts under this component were focused on the implementation of fourteen (14) road improvement and road opening projects in five (5) municipalities (Lamut, Tinoc, Lagawe, Hingyon, Banaue).

E.6 Spatial Restructuring and Tourism

The projects being undertaken in this component are mainly on tourism site development. Seven projects were identified to be implemented in four (4) municipalities (Kiangan, Alfonsolista, Lamut, Mayoyao).

E.7 Socio-Cultural Enhancement

The Upla Indigenous Farming System Modelfarm was conducted in Julongan, Kiangan. The rice rituals that go along with the rice production were documented. The report is now being finalized. The Municipal Agriculture Office of Kiangan is undertaking a case study.

E.8 Institutional Development

Efforts focused on social preparation of identified organizations as partners in the future.

E.9 Livelihood Development

Tour Guiding Trainings were conducted in Kiangan and Hungduan.

E.10 Updating of the Master Plan

The three-year Master Plan, prepared in 1996, is now updated. Apart from the NCCA grant, the Provincial Government was also able to receive \$75,000 ("Php" 4,125,000.00)- Emergency Technical Cooperation Assistance for the Conservation and Management of the Ifugao Rice Terraces of the Philippine Cordilleras from UNESCO. This project aims to review the existing management plans and carry out studies necessary to ensure the conservation and management of the heritage sites. It is planned and undertaken in a comprehensive and sustainable manner. Two major activities under this project have been already done. These are the first stakeholders Review and Workshop, and the Land-use Zoning and Planning. Problems were centered mostly on the lack of funds for all these activities. The pooling of resources through convergence is being done to somehow address the problem.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

o historical information on the existing local cultural heritage (tangible and intangible Ones)

The Province of Ifugao is not only the home of the Ifugao Rice Terraces, but a treasury of abounding culture that many scholars and anthropologists have studied. No wonder it is the most studied tribe in the Philippines. The most prominent existing local tangible and intangible culture in the province are the following:

1) Tangible Heritage

a. The Ifugao Rice Terraces

Ifugao Rice Terraces declared as Living Cultural Heritage by the UNESCO. The Ifugao Rice Terraces was inscribed in 1995 by the World Heritage Committee on the World Heritage List as a living cultural landscape of great beauty that exemplifies the perfect interweaving of natural and cultural values in a sustainable manner.

b. The Ifugao House

Architects throughout the world are fascinated with the Ifugao house, a one room "all in one" house (complete with kitchen, dining room, bedroom and living room) with an average of 2x2 square meters floor area. The house is simple but with every detail is functional. The Ifugao house is probably the world's first and only pre fabricated housing unit without the use of a nail or metal fastener. And to boot, most Ifugao houses are still standing tall for decades or even for a century despite the typhoons and heavy downpours, Banaue and other hinterlands are known for.

c. Wood and rattan crafts

The Ifugao are known also for their woodcarving skills. The wood pieces they have in the days of old are usually for domestic and religious use like bulul, stools, spoons and pestle. Along with the woodcrafts are rattan crafts made generally for domestic use. Today, Ifugao woodcarving and the rattan craft industry thrives for commercial purposes.

d. Woven Materials

The Ifugao have their back strap loom weaving tradition passed from one generation to the next. The Ifugao have their own unique art and designs for their woven materials. Likewise, some Ifugao areas practice "ikat" weaving, a traditional dying which are said to be endowed only to the women blessed by the gods.

2) Intangible Heritage

<Oral Expressions>

a. Hudhud

UNESCO proclaimed it as one of the masterpieces of the oral and intangible heritage of humanity.

b. Alim

A ritual ballad dealing with the supposed achievements of a culture hero and other precious items just before he is entombed. The native priests chant the alim in the course of the rituals in a prestige feast and also during the burial rite for a wealthy elder as they remove the body adornments, the pang-o(gold bead necklace), the kango (headgear).

c. Liwliwa

A jovial parody done by a group of males and a group of females chanting alternately. This usually happens during prestige feasts when people get drunk.

d. A-apo

Myths, legends, folk tales, and fables for entertainment and also for teaching the children some cultural values. Ditties are composed by little children on any subject.

e. Baltung

A chant only done by men

<Performing Arts>

Dances

Instrument playing

Chanting

Singing

<Social Practices>

like engagement and marriage customs, burial rites, amicable settlements on boundary disputes among others

<Knowledge and Practices about nature>

a. Muyong System , a traditional system of agro-forestry which is currently recognized by the national government as sustainable and forest enhancing.

b. Pingkol/Pinagiw organic farming using round mounds of decayed rice stalks

◦ existing local tangible heritage (types, remarkable examples, its situation, current Safeguarding heritage work)

a. Ifugao Rice Terraces declared as Living Cultural Heritage by the UNESCO

The Ifugao Rice Terraces were inscribed in 1995 by the World Heritage Committee on the World Heritage List as a living cultural landscape of great beauty that exemplifies the perfect interweaving of natural and cultural values in a sustainable manner.

There are four municipalities and 18 barangays covered under the World Heritage sites:

MUNICIPALITIES	WORLD HERITAGE TERRACES CLUSTER
Kiangán	Nagacadan-Julongan cluster
Hungduan	Imilag-Abatan
Mayoyao	Mapawoy, Poblacion and Banhal Mayoyao proper and Bongan Chaya, Chumang, Bato-alatbang and Liwo Balangbang, Buninan aand Langayan
Banaue	Batad and Bangaan

However, the Ifugao Provincial Government have also strongly endorsed the inclusion of other cluster villages under the World Heritage List. The following are the candidate sites:

MUNICIPALITIES	CANDIDATE SITES
Kiangán	Tuplac, Ambabag and Pindongan, Duit
Hungduan	Poblacion, Maggok and Bangbang Hapao and Baang Bokiawan and Nungulunan
Mayoyao	Guinohon
Asipulo	Amduntog ,Panubtuban and Haliap Antipolo and Pula Nungawa
Hingyon	Poblacion and Cababuyan, Mompolia
Banaue	Cambulo and Pula Kinakin, Ducligan and Anaba

The Ifugao Rice Terraces: Epitome of Everything Ifugao

The Ifugao Rice Terraces have undeniably symbolized not only a masterpiece of a great civilization, but representation of everything that is Ifugao. The Ifugao Rice Terraces fully describe the Ifugao world in its complexity and its totality: its environment, its people, its culture and traditions.

The Ifugao Rice Terraces tell of the Ifugao's peaceful co-existence with nature and their mastery of their ecosystems. Using primitive tools and their bare hands, the Ifugaos of old carved out the steep mountain slopes turning them into rice terraces without destroying the natural forest covers ("muyongs"). The interrelation of the muyongs, the terraces and the rivers manifests the Ifugao forefather's affinity to the environment and their proficient knowledge of agroforestry .

The United Nation Educational, Scientific and Cultural Organization (UNESCO) has inscribed

these terraces on the World Heritage List (humanity's heritage) with the added distinction of being the only project of the ancient world that is environment enhancing. Moreover, conservationists and ecologists consider the terraces among the best soil and water conservation structures ever built by human communities.

The Ifugao Rice Terraces also speak of a highly elaborate and complex culture and tradition. The terraces are intertwined with its rituals and rites. For every agricultural phase throughout the year, there corresponds a "baki" or sacrificial performance and an offering to the Ifugao gods and dead ancestors. The world's second longest epic, hudhud, which was recently proclaimed by UNESCO World Heritage as "masterpiece of the oral and intangible heritage of humanity", is chanted every time after a harvest season.

When we talk of the terraces, we speak of the great Ifugao engineers who, unschooled as they are, were able to program and construct a highly colossal agricultural infrastructure which, when stretched from end to end, would reach half of the circumference of the globe. Thus, the United States Association of Civil Engineers declared the terraces as an outstanding engineering marvel.

Likewise, the Ifugao Rice Terraces area celebration of the Ifugaos' resourcefulness and love for freedom and integrity. Unlike other world wonders like the Great Wall of China and Egypt's Pyramids, these extensive terraces were built without forced labor, but out of the creative will to survive in their hostile environment.

All in all, the terraces are a living model of sustainable development, conceived centuries ago by an unschooled civilization. While almost all of the officially recognized seven wonders of the world have long gone and perished from the face of the earth, the eighth wonder of the world, the Ifugao Rice Terraces have continued, until the present time, to strive to defy the elements of time and nature. Each year, tourists can still witness the planting and harvesting of farmers with their traditional rice varieties. Hard as it is, the Ifugao farmers have meticulously maintained the terraces for generations with minimal if not without subsistence from the government.

However, like any masterpiece, the Ifugao Rice Terraces are also struggling for their sustainability. Very harsh pressures of today's modernization have slowly dwindled the strong dimensions that linked together the physical and cultural fabric that have held the survival of the Ifugao Rice Terraces.

Early last year, UNESCO confirmed the damage of the world heritage sites when it declared the Ifugao Rice Terraces as an endangered area after two-assessment missions confirmed the rapid degradation of these heritage clusters. The declaration has turned on an emergency siren to cry for an immediate rescue to save the legacy, which the Ifugaos have given to the Filipino nation and to the world.

The Ifugao Rice Terraces: An Endangered Heritage

The Ifugao Rice terraces are in a state of deterioration.

As Ifugao integrates into the national and global mainstream, a combination of factors have caused the physical deterioration of the terraces and the cultural heritage that built and sustained it over the generations.

Coupled with increase in population, new needs and wants engendered by modern living have fueled out-migration into the urban centers within and outside the Ifugao and into new frontiers in search of greener pastures.

For an increasing number of Ifugaos, the traditional life in the terrace communities cannot provide the needs of modern living and wants for modern amenities.

The pressures for a modern and rising quality of life have impacted negatively on the ecosystems that have traditionally sustained terraces. Forests and watersheds supplying the terraces have been and continue to be exploited to the point of deterioration. Likewise, the traditional culture, that has built and sustained the terraces, has been eroding which bears negatively impacts on the terraces ecosystem in a vicious cycle. Long-term sustainability is being set aside for short-term satisfaction.

Physically, new pests and diseases have emerged affecting production, traceable to the upset ecological balance in the terraces. Likewise, many irrigation systems and terrace walls have fallen into disrepair and many terrace patches have not been cultivated. Whereas, in earlier times, these would have been painstakingly repaired and restored as a matter of course, today, people face various other pressures and priorities. Consequently, many terraces have been abandoned or converted to some other use, such as vegetable gardens or swidden farms and residential lots.

Nonetheless, despite the on-going deterioration of the terraces system, they continue to be the main source of food for the terrace communities and support other customs and traditions, such as rice wine making and cultural festivals.

Issues And Concerns Of The Ifugao Rice Terraces

In the Ten Year Master Plan of the Ifugao Rice Terraces, recently updated by the Ifugao Provincial Government after due consultation with the different stakeholders of the terraces, the following major issues and concerns of the terraces were reported:

1. Diminishing Interest of the Ifugao People in their Culture and in Maintaining the Rice Terraces

Over the past thirty to forty years, the influences of Christianity and education have been slowly weaning the younger Ifugao generations away from their customs and lands. As they become exposed to other cultures and places, they assimilate them and move to areas where economic opportunities abound. The most obvious manifestation of the acculturation is the weakening or non-observance of indigenous practices. The roles of the "tomonak" and the "mumbaki" in the communities have diminished. The decreasing use of traditional self-help practices, such as the "ubbu" and "dang-a" systems led to increasing dependency on the government for the maintenance and repair of irrigation systems and terraces.

The incursion of the modern government system and the influence of Christianity also contributed to the weakening of the observance of tribal rituals, communal activities and threatening land tenure rights. In addition, the traditional sustainable agricultural practices, which always considered the biophysical elements and sustained this upland technological system for a long time due to the introduction of so called modern agricultural technologies by the government and the educational system have weakened.

The Ifugao culture has been acknowledged by many observers, including the international communities, as one of major factors why the rice terraces exist today. The gradual loss of traditional knowledge and practices, like the sustainable use of resources, poses a great threat to the integrity and sustainability of the rice terraces.

2. Land-Use Conversion and Abandonment of Rice Terraces

It has been observed not only by outsiders, but also by Ifugao that unregulated development is taking place in the rice terraces which threatens to erode the heritage landscape. Many rice terraces are being converted to multiple uses. Some rice terraces are being replaced with vegetables or alternatively, rice and vegetables are cultivated either in succession or in separate parcels, particularly those located in Kiangnan and Lagawe. In Banaue, where urbanization is intensifying, some rice terraces in the lower elevation are being converted into residential and commercial areas.

Abandonment of rice terrace farming happens in favor of more lucrative livelihood activities either within the Province or outside the Province. Some of the educated Ifugaos, employed outside the Province, express little desire to go back to Ifugao for economic reasons.

3. Decreasing Farm Labor Force

Economic pressure, brought about by increasing needs and limited economic opportunities, force many to migrate especially outside the province where economic opportunities abound. The continued out-migration of farm workers poses a threat to the rice terraces because of potential shortage of labor to work in the rice terraces. Signs of abandonment are pronounced and were noted by the UNESCO mission that visited the rice terraces in September 2001. The Mission report noted that 25-30 percent of the rice terraces are now abandoned and this may lead to the damage of some of the walls. This arises because part of the irrigation system has been neglected due to abandoning by many people of the area. In some cases, owners of the rice terraces just abandon their terraces because they are not tillers. This happens especially when the owners are professionals working either within or outside the province.

4. Diminishing Biodiversity

With the indiscriminate use of new technology and the introduction of new species in the Province coupled with bio-piracy and unregulated hunting, the rich biodiversity of Ifugao is being depleted. Some species are already endangered and even near extinction. The low level of people's awareness on the value of bio-diversity, the absence of policies, the commercialization trend and the increasing cash needs of the households put more pressure causing exploitation of the bio-diversity.

5. Erosion and Siltation

The wet season of the Province covers eight (8) months of the year while the dry season is only about (4) four months. Wet season starts on the later part of May and ends on February the following year. During rainy season especially during heavy downpours, erosion occurs often in the terraces, along the roads, irrigation canals and on any unstable slope. This in a way is attributed to the destruction of the watershed compounded by small to large scale soil excavation such as road and building construction activities being undertaken year in and year out.

The eroded soil, rock particles and solid waste especially the non-degradable wastes are carried downstream and find their way into the rice terraces ,water bodies and even irrigation systems causing siltation and damages.

This when not given due attention is one factor for the continuous damage of the rice terraces, as the rainy season is longer than the dry season and erosion happens more frequently during the rainy season.

6. Limited Local Government Resources

The resources of local government units are limited to respond to the gargantuan task of restoring and preserving the rice terraces. These limited resources include funds, manpower, equipment and related support infrastructure. For instance, the Provincial Government is currently faced with the problem of sustaining the manpower of the "IRTCHO" due to dwindling program funds.

As lead agency in the restoration and preservation effort, the PLGU needs to sustain the manpower support and at the same time enhance their capabilities to ensure effective and efficient program planning and implementation. Likewise, the municipal and Barangay "Ilgus" are also confronted with a similar situation hence there is a need to improve their capabilities in order that they can become reliable and active partners.

Apart from the manpower concerns, there is also a need to look at the funds, equipment, systems and mechanisms as well as the physical infrastructure support essential in plan and program implementation.

7. Fast Turnover of Leadership and Changing Priorities of Local Leaders

The three-year term of elected local officials at provincial and municipal levels presents a challenge in the restoration and preservation of the rice terraces.

This is so because changes in leadership almost always bring in new development priorities. These priorities define and influence the allocation of resources especially the meager development funds and the limited staff of "Ilgus".

The restoration and preservation of the rice terraces require massive investments of resources, committed leadership and a time frame which definitely goes beyond three years. With the possibility of change in leadership every three years, the timely implementation of interventions for the rice terraces remains threatened.

- **existing local intangible cultural heritage - describe by nationally/locally accepted Domains, items, including information on their holders/bearers:**

<Oral Expressions>

a. **Hudhud**

UNESCO proclaimed it as one of the masterpieces of the oral and intangible heritage of humanity.

b. Alim

A ritual ballad dealing with the supposed achievements of a culture hero and other precious items just before he is entombed. The native priests chant the alim in the course of the rituals in a prestige feast and also during the burial rite for a wealthy elder as they remove the body adornments, the pang-o(gold bead necklace), the kango (headgear).

c. Liwliwa

A jovial parody done by a group of males and a group of females chanting alternately. This usually happens during prestige feasts when people get drunk.

d. A-apo

Myths, legends, folk tales, and fables for entertainment and also for teaching the children some cultural values. Ditties are composed by little children on any subject.

e. Baltung

A chant only done by men

<Performing Arts>

Dances

Instrument playing

Chanting

Singing

<Social Practices>

like engagement and marriage customs, burial rites, amicable settlements on boundary disputes among others

<Knowledge and Practices about nature>

a. Muyong System , a traditional system of agro-forestry which is currently recognized by the national government as sustainable and forest enhancing.

b. Pingkol/Pinagiw organic farming using round mounds of decayed rice stalks

- **which intangible cultural heritage, closely linked with local identities and local Development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

a. Oral expressions, performing arts and Ifugao crafts

School of Living Traditions where students especially the young people are taught about the hudhud chant, dances, songs folktales, gong beating and other Ifugao crafts such as loom weaving and woodcarving

Contests are conducted annually, especially during festivals on the various intangible heritage areas, including ethnic games

Demonstration/model farms (Upla, Kiangan) are funded to provide research spaces as well as opportunities for Ifugaos and tourists to witness the traditional way of rice terrace farming complete with its rituals

b. Festivals

The provincial government as well the municipal and barangay government celebrate their own annual town fiestas and festivals where the main features of these celebrations are the various local ethnic traditions.

○ **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**

● **City/local government**

Ifugao Rice Terraces and Cultural Heritage Office (IRTCHO)

Provincial Government of Ifugao

In charge: Hon. Benjamin B. Cappleman, Provincial Governor of Ifugao

Committee for Northern Cultural Communities (Ifugao Cluster)

National Commission for Culture and the Arts

In charge: Mr. Raymundo Binbinon

● **Public organization/s**

Save the Ifugao Terraces Movement Office (SITMO)

In charge : Mr. Teodoro B. Baguilat Jr.

Ifugao Heritage Core

In charge : Mr. Juan Dait Jr.

● **Private organization/s :**

○ **existing national and local legal coverage/laws, decrees, regulations - enumerate them**

- Ordinance, providing for the establishment of a Provincial Council for Culture and the Arts, which was adopted on 1 October 1998

- Ordinance requiring and imposing the mandatory use of the traditional Ifugao gongs when performing Ifugao dances and prohibiting any other accompanying songs such as

Dayang-Dayang

- Ordinance adopting the song , "O Land of Beautiful Rice Terraces" as the Ifugao Provincial Hymn
- Resolution authorizing the Provincial Governor to represent the Provincial Government of Ifugao to enter into a Memorandum of Agreement with the National Commission for Culture and the Arts (NCCA) and the Department of Education Ifugao division for the preservation and enhancement of the "hudhud" as one of the unique cultural legacies in Ifugao
- Resolution strongly endorsing to the United Nations Educational Scientific and Cultural Organization the approved updated Ifugao Rice Terraces Master Plan covering the period 2003-2012
- Resolution approving the Ifugao Provincial Environment Framework as the backbone of all interventions directed towards the protection of the Ifugao environment
- **are they sufficient to meet the current/future heritage challenges/problems ?**

No, these are not yet sufficient.

- **do they sufficiently include a component of local intangible heritage into local sustainable development ? In other words, do they ensure local culturally-oriented development ?**

Yes, the Ifugao Sustainable Development Framework and the Ifugao Environmental Framework take into consideration the importance of preserving the good practices of the Ifugao ancestors in meeting the demands of this present age

○ **effects of globalization (positive and negative):**

- **How positive effects are used for safeguarding and development purposes ?**
 - Internet / website
 - Tourism/ information dissemination about Ifugao culture
 - Solidify Ifugaos all over the world through e-mail
 - Linkaging is faster and easier
 - Appreciation of the Ifugao culture is enhanced through the internet
 - Media (mass media)
 - The youth are inculturated with the trend of life being shown in the mass media like vices, clothes, priorities, values etc.
 - How negative effects are countered ?
 - Launched counter measures through the media against the negative effects of globalization
 - Coordinated effort of the local government offices to come up with youth programs as well as cultural activities

○ **how is safeguarding work carried out ? (its organizational level, describe)**

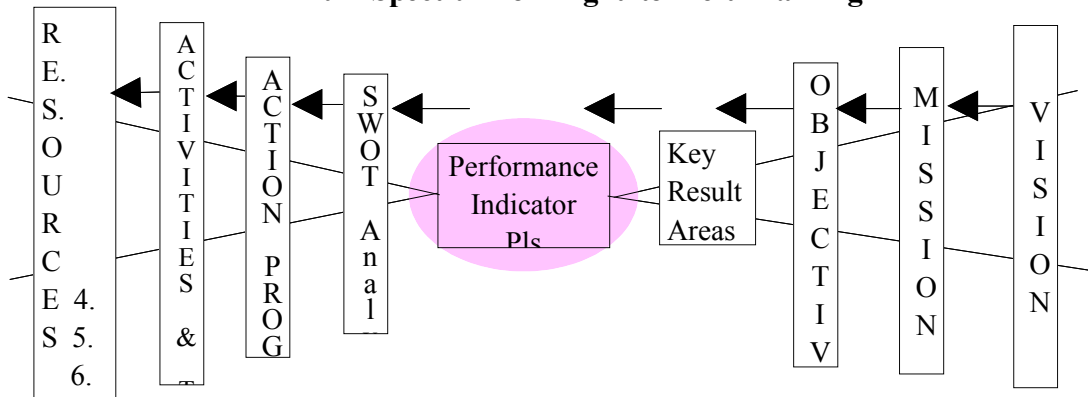
The Ifugao Provincial Government in coordination with the various municipal government units, national line agencies, non-government organizations and various stakeholders come up with various programs based on the Ifugao Development Plan and the Ifugao Rice Terraces Master Plan.

The planning approach to developing the terraces master plan followed a fully integrated type of analysis that took into consideration a wide range of concerns to come up with an integrated plan of consistent and mutually synergized strategies and programs for the conservation and preservation of the world heritage rice terraces of Ifugao.

In terms of process, aside from the use of secondary information, extensive consultations were done to link the master planning exercise with all concerned sectors. These include the following:

- 1) Community consultations were conducted in all the heritage sites participated in by the barangay LGUs, representatives of local organizations, elders, farmers and in some cases, representatives from the Municipal LGU.
- 2) Municipal consultations were conducted province wide participated in by some heads of offices or their representatives most particularly the MPDC, DA, MEO headed by either the municipal Mayor or Vice-Mayor and in some areas, both, plus some of their municipal councilors. Representatives from the barangays or the barangay captains, especially the heritage sites, were also invited. Municipal local organization representatives were also invited.
- 3) Two major workshops were conducted participated in by representatives of DA, PPDO, IRTCHO and five Ifugao counterpart of UNESCO's foreign consultants with varied expertise. This workshop group was established as the Technical Working Group for the final writing of the master plan. These two workshops were used as the venue to establish the master plan frame work. The full spectrum of right to left planning as shown in the diagram below was used in these workshops. Strategies were derived using the SWOT Analysis in processing problems and issues identified during the community level and municipal level consultations. Following these, various coordination meeting by the Technical Working Group was held for a continuous updating, coordination and consultation between and /or among the members

DIAGRAM 01
Full Spectrum of Right to Left Planning



d) Two provincial consultative meetings were held where the draft of the master plan was presented for further comments. They were attended by the different Municipal Mayors, heads of offices of the provincial government or their representatives, national line agencies, NGOs, barangay LGU representatives and of course the Provincial Governor himself. The Sangguniang Panlalawigan were also invited in said meeting.

Other activities, where results were also considered in the development of this master plan, was the six-day Stakeholders Workshop organized in line with the terraces program IRTCHO, in coordination with UNESCO and the provincial government. This workshop was attended by the NGOs, private sectors, LGUs (barangay, municipal and provincial level) and farmers from the different heritage sites. Diagram 02 shows a graph of the flow of activities in the preparation of this updated Rice Terraces Master Plan.

○ **which concrete aspects of safeguarding work are carried out ? (practical level, describe):**

- **Safeguarding** : Various programs and projects
- **Legal protection (copyright etc.)** :
Plans to learn copyright
Implementation of various executive orders, resolutions and ordinances
- **Transmission (generation-to-generation passing on)**
Establishment of Schools of Living Traditions
- **Promotion (getting cultural heritage known to local population)**
Information, Education and Communication (IEC)
Various print media
- **Revitalization (revival of endangered cultural heritage)**
Contests of the hudhud chant, ethnic games, performing arts
Demo farm at Upla, Kiangan, Ifugao

○ **which spheres of life are used for safeguarding work ?
(describe, if possible, using Statistics)**

- **Education (various levels)-**
Teachers of the Department of Education
Hudhud lead chanters
Culture bearers
- **Culture/recreation**
Culture bearers
Volunteers
Writers
Historians

SLT graduates
Government personnel

- **Tourism**

Department Of Tourism
Provincial Government Tourism office
Tourism councils]
National Commission for Culture and the Arts (NCCA,)

- **International cooperation (forums, international folklore festivals, nominations, Publications etc.)**

United Nations Educational, Scientific and Cultural Organization (UNESCO)

- **Communication (via mass media: television., Radio, press)**

Ifugao provincial paper
Municipal papers
Regional papers being circulated in Ifugao
brochures, theatre, music, extension activities

- **local government's cultural policies/strategies**

The Ifugao Vision:

"A province with an enhanced and productive environment that sustains the lives of peaceful, responsive, healthy and empowered Ifugaos, enjoying a progressive and dynamic economy attuned to technological advancements, while enriching its cultural heritage"

This vision ensures the protection of our culture and heritage in the midst of development efforts to uplift the living conditions of the Ifugao people.

- **local government's safeguarding intangible heritage programs and projects (past, Current, future) - describe them, particularly "success stories" as follows:**

☞ Please see case study report

- **Please, share your experience on the following issues:**

- **Which problems/difficulties exist in harmonious integration of local intangible heritage into local development ?**

While the government officials can give our commitment to the safeguarding efforts of our tangible and intangible heritage, the resources are but nil and limited. Ifugao belongs to the top 5 poorest provinces in the Philippines. This situation makes it ultimately hard for us to allocate the needed resources for projects on culture preservation like documentation or data bases because the people are hungry and we have to bring livelihood opportunities for them too.

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- **Which ways/means are used in your city to solve/face them ?**

The provincial government is trying its best to pool its resources to maximize its financial, technical, administrative potentials for the preservation of our heritage. Likewise, we are also pressing for inter-cooperation with other national and international agencies

5. Case study on the represented city/town/territory

- **if you find it appropriate, a case study may be presented as part of "City Report". Please, select one of the following topics:**

- **Case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other**
- **Case of successful local governance in which ensuring local sustainable development, through international cooperation between local governments , ensures viable safeguarding of local intangible heritage**

In both cases provide the following information:

**PRESERVING THE HUDHUD CHANTS : THE IFUGAO PEOPLE'S
CONTRIBUTION TO WORLD HERITAGE**
(A CASE STUDY)

- **PROJECT TITLE : SAFEGUARDING AND TRANSMISSION OF THE HUDHUD CHANTS OF THE IFUGAO**

OBJECTIVES :	To popularize, promote, preserve and transmit the UNESCO proclaimed as "masterpiece of the oral and intangible heritage of humanity" - the Hudhud to the Ifugao, especially to younger generations
PERIOD :	Three years
IMPLEMENTING BODY:	The Ifugao Intangible Heritage Sub-committee of the National Commission for the Culture and the Arts (NCCA)
INTER-COOPERATION:	Gov't (through the Governor) Municipal Local Government Units (through the five Mayors) Department of Education (DepEd) National Commission for the Culture and the Arts (NCCA) United Nations Educational Scientific and Cultural Organization (UNESCO)
BUDGET:	The Sub-committee can not yet furnish the Provincial Government a total allocated budget for the three year project but the Provincial government is giving annually an amount P50,000.00 as counterpart for the project.

A. INTRODUCTION

The Ifugao of the Cordilleras in Northern Luzon, Philippines, is the most studied ethnic group in the archipelago not only because of their famous Ifugao rice terraces but also because of their rich and highly elaborate culture and traditions orally passed from one generation to the next.

Among these is the Ifugao "hudhud", proclaimed by UNESCO (on 18 May 2001) as "masterpiece of the oral and intangible heritage of humanity". The hudhud is a non-ritual chant, which among other purposes, describes the Ifugao ancient world. As the chanters sing of the gallantry and exploits of Ifugao mythical heroes as well as their abounding wealth, prestige and authority in the community, the listener tours the Ifugao through its social organization, religious practices, customs, laws, material culture and environment.

The hudhud has more than 200 stories, which are generally composed of episodes. One complete narration may take anywhere from three to six hours. After the chanters finish one story, another is begun. These stories are chanted principally by women during harvest season or during death and binogwa (exhumation) rites.

Recognizing the importance of the hudhud as a rich oral literary heritage that records

through time, the beliefs, rites and practices, the keen knowledge of nature and the complex divinity of gods and deities of the Ifugao forebears and the hudhud's critical role in the preservation of the Ifugao Rice Terraces the NCCA and the Ifugao Provincial Government in cooperation with the municipal governments and various agencies have taken significant steps to ensure their preservation and transmission to the next generation.

For while the Ifugao people are proud of the hudhud, most of the people, especially the young people, have no idea what it is all about, much more, know how to chant the stories.

Various factors contributed to this situation. The introduction of Christianity, mass media, and education have resulted to the gradual lack of knowledge and appreciation by the Ifugao about their culture. Most Ifugao from their 40s and 60s were barred from learning their culture, including the hudhud chants during their younger days because those were the times when Christian churches condemned the practices of the natives as pagan. Fearing that continuing these rituals and practices would lead their poor souls to rot in hell, they lost interest in learning their culture and instead embraced the rites and doctrines of the church.

On the other hand, the younger Ifugao generation of today have successfully integrated themselves to the new trends and technology of the present times. They have their DVDs, their television sets, and their own internet and e-mail accounts. They sing the songs of Josh Groban and watch American Idol. With the fast pace of life and trends in technology, the young Ifugao are most often attracted and redirected towards these new ways of life. Technology has also changed the way the Ifugao observe the funeral wakes. Before, the chanting of the hudhud takes center stage whenever there is a wake in the community as the chanters sing with gusto and pride even at the wee hours of the night to ward off sleep but now, the hudhud is being replaced by watching the latest DVDs or playing poker, bingo or scrabble.

It is now sad to note that the Ifugao hudhud chanters belong to a breed that is at the brink of extinction. Likewise, only a few local and foreign scholars have transcribed and translated some of the hudhud narratives to ensure the preservation of this tradition. Of the many hudhud narratives, there are only 10 known transcriptions available, which are mostly synopses of the stories.

In line with the aforementioned threats and concerns towards the safeguarding and transmission of the Ifugao hudhud, the Hudhud School of Living Traditions (Hudhud SLT) emerged as a potent solution to these concerns.

B. THE HUDHUD SLT

What is a School of Living Traditions? A School of Living Traditions or SLT is a formal or informal school where a living master/culture bearer imparts to a group of interested individuals of the same ethno-linguistic community the skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical

demonstrations. The course is usually short term and classes usually at the house of the living master , a community social hall, or a school classroom.

Prior to this project, there were three School of Living Traditions (SLTs) conducted in Ifugao where hudhud as taught as part of the curricula aside from other lessons like folk songs, dances, folk tales, Ifugao history and baltung, a chant for men. In this particular project however, there is only one subject, which is hudhud.

The Hudhud SLT project started in March 2004 through the initiative of the Intangible Heritage Committee (IHC) of the National Commission for Culture and the Arts (NCCA) with funding from the United Nations Educational, Scientific and Cultural Organization (UNESCO) /Japan Funds-In-Trust. An Ifugao Intangible Heritage Sub-Committee (Ifugao IHSC), composed of representatives from the five hudhud chanting municipalities of Ifugao, the Office of the Governor and the National Museum, was organized to implement the said project based on the approved three year action plan earlier formulated.

Since the establishment of the Ifugao IHSC, the project was able to accomplish the following activities:

1. Organized meetings and consultations with the five hudhud chanting local government units of Ifugao namely

- Municipality of Kiangan
- Municipality of Lagawe
- Municipality of Hungduan
- Municipality of Asipulo
- Municipality of Hingyon

These local government unit officials, headed by the mayors, were informed about the proclamation of the hudhud as a Masterpiece of the Oral and Intangible Heritage of Humanity , the Hudhud SLT project and the three year action plan.

2. Started a massive research and documentation of the hudhud narratives with the help of the local government units in the five hudhud chanting municipalities

Local government units from the mayor to the barangays were informed of the research plans, local contacts were identified in the communities and the culture bearers were commissioned to provide the needed information
Gathered and recorded hudhud materials are now being transcribed and later translated into the English version.

3. Establishment of Hudhud Schools of Living Traditions in the five municipalities with an average of 20 students per Hudhud SLT. Lagawe has two SLT , adding up the schools into six.

The students, which are mostly in the elementary and high school level, are taught by an identified hudhud culture bearer /teacher following their respective weekly schedule of

classes. There are adult learners attending classes especially during weekends.

The Department of Education provided a room in each municipality for the students and designated a teacher point person to oversee and assist the hudhud teacher.

4. Promoted the hudhud competition being staged yearly as a one day feature of the Gotad

Ad Kiyangan, an annual town Fiesta of the municipality of Kiangan, Ifugao
The sub-committee helped in the information dissemination and promotion of the Annual hudhud contest

5. Initiated the possible mechanics and guidelines for the integration of the hudhud in the local curricula of the elementary and secondary schools

The Education Supervisor for Music, Arts and Physical Education of the Department of Education Division of Ifugao was designated by the Schools Division Superintendent to supervise the Hudhud SLT in coordination with the subcommittee and to develop the Master Plan that would integrate the hudhud SLT in the school curriculum

C. ENCOUNTERED PROBLEMS

1. Indifference of people , especially Ifugao Christians and those who have been miseducated with regard to Ifugao culture

Many still think that the hudhud is a form of paganism. The Sub-Committee has to explain to the people that the hudhud is a non-ritual literary art of the Ifugao and that it is very important for us to preserve the hudhud

2. Absence of organized efforts to teach hudhud, except when it is incidentally done on certain occasions

Except for the SLTs and occasions where the hudhud is chanted, there are no other opportunities for learning the hudhud

The Sub-Committee plans to create more venues for hudhud to be taught. The students are encouraged to do their "practicum" whenever there are suited occasions where they can chant the hudhud like wakes and cultural programs where they can have a short intermission. They are also encouraged to teach the hudhud to those who are interested

3. The rigidity of the content of the school curriculum which gives no room for teachers to have entry points to integrate Ifugao culture such as hudhud chanting

With the cooperation of the Department of Education , the hudhud SLT was able to penetrate the school curricula using the slot for the subject, Music and Arts.

This is however, on a scheduled basis to pave way for the standard music lessons approved by the department.

4. The dire lack of "munhaw-e" - knowledgeable lead chanters in the community

There are only a handful of lead chanters, left in the province ,to teach students. Through cooperation and linkages with the municipal officials and the local people, the Sub-Committee was able to identify and tap respectable munhaw-e to teach the students

D. INITIAL VICTORIES

1. Creation and strengthening of awareness and appreciation of the hudhud especially among the present young generation.

The people are now enlightened and are now appreciative of the importance of the hudhud in Ifugao culture. The six established hudhud SLTs were responded positively by the students. There are now requests from the local folks to establish more SLTs in the municipalities.

2. The support of the project gave much encouragement to intangible heritage custodians and practitioners to continue to propagate and preserve our culture.

The munhaw-e, who are mostly unschooled, are now encouraged to participate in academic research to document the hudhud .

3. Enhancement of the school curriculum on Ifugao culture

4. The establishment of the SLTs is as big stride towards training the young generations to take over and perpetuate the hudhud manner of chanting in Ifugao

5. Strengthening community harmony through community participation in practicing, preserving and promoting the hudhud

The challenge now is how to monitor, improve and sustain these small victories.

E. FUTURE PLANS

In cooperation with the Ifugao Intangible Heritage sub-Committee where the provincial government is a member, the provincial government would hope to:

1. Institutionalize a regular School of Living Tradition to teach not only hudhud but other Ifugao Intangible heritage to those interested Ifugao including adults
2. Conceptualize, publish and disseminate the local versions of the hudhud in Ifugao libraries, institutions and Local Government Units
3. Integrate the teaching of hudhud in school programs and its inclusion in the study of ethnic literature in the present Makabayan course in the new curriculum

Recommendations for the successful management of the Rice Terraces Master Plan

1. Creation of a trust fund with the sole purpose of supporting the terraces management plan and a management committee composed of representatives of the government, non-government and the stakeholders to decide the allocation of the funds.
2. Guidelines in the utilization of the funding assistance from national and international agencies should minimize possible political influence and interference in the decision-making process.
3. Formulation of a resource generation plan that would focus on international funding agencies and non-traditional sources (i.e. foundations, socio-civic groups, general public)
4. Finalization of an upgraded terraces master plan including management and conservation plans for the Ifugao Rice Terraces that shall be the road map for the decision makers in the implementation of the Ifugao Rice Terrace program.
5. Need to generate adequate and regular funding for the administrative and operating expenses of the IRTCHO staff and the establishment of permanent personnel for the office.
6. LGU funds: Passage of legislation institutionalizing the terraces program and its financial requirements. LGUs must also pass legislation setting up the mechanism of generating resources locally, outside of the national funding support, for the terraces program.
7. Technical capability of local government units in project development must be enhanced particularly focused in preparing master plans and packages of proposals to cater to the interests of various funding agencies.
8. Lobby for the creation of national coordinating body in accessing funds particularly Official Development Assistance for the terraces program and in pushing for the fulfillment of the mandates of the national government agencies including the Congress in allocating specialized funds for the terraces program.
9. Close coordination with international bodies that could act as a clearinghouse and a project development team to get funds for the Ifugao rice terraces.
10. Concept of community work must be strengthened to include labor counterpart, indigenous modes of repair and maintenance, ownership of project.

10. Kingston City Report

Mr. Errol. C. Greene
CEO of the Kingston City Centre Improvement Company,
(Jamaica)

1. Presentation

- **country/region** : Jamaica
- **city/town/territory** : Kingston

2. Essential information on the represented territorial unit

- **geographical location**

Kingston is the capital of Jamaica - island in the western Caribbean. It is the largest city in the English speaking Caribbean.

- **territory (in sq. km) and relief** : Jamaica covers 10, 991 sq. km.

- **population (numbers, composition)**

Jamaica's population number is 2.6 million inhabitants and Kingston's population stands at 800,000 inhabitants.

- **historical data**

Jamaica is a constitutional monarchy and unitary state. The bicameral legislature (in Kingston) comprises the House of Representatives (Lower House) and Senate(Upper House) . The Lower House is made up of sixty representatives (MP's) elected for terms of no longer than five years. The Upper House is an appointed body in which twenty one members are appointed by the Governor General, thirteen as advised by the Prime Minister and eight as advised by the Leader of Opposition). The election of members of the House of Representatives is conducted by universal adult suffrage. The Governor General is the Head of States and Representative of the Queen of England. The Head of the Government is the Prime Minister who appoints his Cabinet from members of the House of Representatives and Senate.

- **main economic spheres (industry, agriculture, tourism etc.)**

Jamaica's main economic activities are tourism, bauxite mining, agriculture. The main economic spheres in Kingston are manufacturing, trading, coffee production and trans-shipment operations.

- **state and private sector**

There is a vibrant private sector with such its bodies as "Jamaica Chamber of Commerce", "Private Sector Organization of Jamaica", "Jamaica Association of Manufacturers", "Jamaica Association of Exporters", and "Jamaica Shipping Association" (all in Kingston). There are very few state-owned corporations and most areas of production are in hands of private sector.

Attached:

Information Regarding Local Intangible Cultural Heritage (traditional culture) Its Safeguarding (for Mr. Errol Greene)

1. Historical Information on the existing local cultural heritage (tangible and intangible ones) is accessible within local institutions such as:

- The Institute of Jamaica through its research Divisions such as Museums of History & Ethnography (material culture), African Caribbean Institute of Jamaica (traditional folk forms), Natural History Division (flora and fauna)
- The Jamaica Cultural Development Commission (mandated to unearth and preserve traditional folk forms)
- The Jamaica Archives & Records Office
- The Jamaica Library Service and its island wide network
- The Jamaica Information Service

2. Existing local intangible heritage types:

Major Folk Religions: - Kumina, Revival, Rastafari, Pocomania

Other Folk Traditions:- Gerreh, Ettu, Myal,

Musical Traditions:- Maroon Music, Mento, Ring games

Culinary traditions:- various food preparation practices by descendants of Indian, African, Chinese, Arabic, Middle Eastern and European groups.

2a. Remarkable example: The Musical Heritage of the Moore Town Maroons which was designated a Masterpiece of the Oral and Intangible Heritage of Humanity in November 2003. There is a local Committee, organized under the auspices of the Institute of Jamaica that is charged with the responsibility of implementing an Action Plan that is prescribed by UNESCO through the awarding of the Proclamation. The Action Plan calls for greater research to be conducted on the heritage of the Maroons, in particular the community of Moore Town; implementing supplementary information for school curricula on Maroon history; facilitating the creation of a museum on Maroon heritage; facilitating the transmission of traditional Maroon culture from generations to safeguard their survival. The committee meets regularly to facilitate the implementation of the Action Plan.

3. Existing local intangible cultural heritage:-

Oral expressions - Jamaican's speak a local dialect called patois, a blend of English, Spanish and West African languages. In areas such as Seaford Town the community set up to house German indentureds in the mid 1800's there is distinct Germanic flavor and sound to the local dialect. Research and documentation on this and oral traditions in Jamaica have been conducted by the African Caribbean Institute of Jamaica, through its Memory Bank.

Performing Arts National institutions such as the Jamaica School of Dance and popular dance schools exist in the island. The National Dance Theatre Company (NDTC) founded by Rex Nettleford is still regarded as the benchmark for dance troupes in the island.

Rituals, Festivals etc. Major traditional events include: the January 6th Kojó Day celebrations in the community of Accompong Town in St. Elizabeth; Revival gathering in Watt Town, St. Ann; Nanny Day celebrations in Moore Town, Portland; Bussu Festival and Jerk Festival in Portland; Chicken Festival in St. Catherine; Mango and Curry Festival in Westmoreland;

Homecoming in St. Elizabeth; Yam and Corn Festivals in Trelawney; Breadfruit Festival in St. Thomas.

The festivals highlight the culinary or ethnic practices within each community and speak to the close relation between communities and their immediate environments.

4. Bodies in charge of Safeguarding:-

The Inter Agency Committee, headed by the Division of Culture, oversees all matters relating to Intangible Cultural Heritage. The agencies involved are:

Institute of Jamaica

Jamaica National Heritage Trust

Jamaica Cultural Development Commission

Jamaica Intellectual Property Office

Ministry of Foreign Affairs and Foreign Trade

Jamaica Promotions Corporation (JAMPRO)

Jamaica Library Service (JLS)

Edna Manley College Of The Visual & Performing Arts (EMCVPA)

Jamaica Information Service (JIS)

Human Employment And Resource Training (HEART TRUST)

Creative Production and Training Centre (CPTC)

The Inter Agency reports to the Minister of Education, Youth & Culture. There is also the Jamaica National Commission for UNESCO which also provides guidance for matters relating to safeguarding International Cultural Heritage

Private bodies include agencies such as the Jamaica Archeological Society, the Jamaica Historical Society, the Georgian Society and active communities such as the Woodside Community Association (St. Mary) and Bluefields Community Action Group (Westmoreland).

5. National Laws:-

- There is limited protection for forms of Intangible Cultural Heritage in Jamaica's Copyright Act (1993) with later amendments in 1999.
- However, the unique nature of Intangible Cultural forms prevents them from being adequately protected under the existing Copyright Act.
- The formulation of new legislation is being undertaken by the Jamaica Intellectual Property Organization (JIPO).
- JIPO is being guided by the deliberations and findings of WIPO's Inter-Governmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore.
- Collaboration is also taking place with our CARICOM counterparts.
- JIPO has produced a work plan which includes the preparation of a draft law on the protection of Traditional Knowledge and Folklore.
- This draft will be modeled after WIPO's guidelines for protection of Traditional Knowledge and Expression of Cultures for the Pacific Region.
- The new law stipulates benefit-sharing which the Copyright Act does not facilitate.
- JIPO has also recommended the creation of a Cultural Authority to govern the use of and access to Traditional Knowledge and Folklore.

11. Levanto City Report

Mr. Marcello Eugenio Schiaffino
Mayor of Levanto
(Italy)

1. Presentation

- **country/region** : Italy / Liguria
- **city/town/territory** : Levanto / La Spezia

2. Essential information on the represented territorial unit

- **geographical location** :

Levanto is situated in the north-west of Italy, in the Ligurian eastern Riviera, near the world-famous "*Cinque Terre*"

- **territory (in sq. km) and relief**

A 38.14-sq.km area, Levanto rises on an alluvial plain (from 0 to 675 m. above sea-level) bordering the sea and surrounded by an amphitheatre of olivegroves and vineyards.

- **population (numbers, composition)**

5659 inhabitants: 2694 males and 2965 females

- **historical data**

The human presence in Levanto dates back to the Bronze Age as findings of pieces of pottery attest; the 3rd cent.-B.C. tomb with complete funeral ornaments has been discovered. But it is in the Middle Ages that Levanto assumed even greater importance. Its natural landing place contributed to important exchanges with Genoa and Tuscany. The town walls, canal-harbour and its warehouses date back to that time. Levanto was a junction where principal commercial routes met and where goods were sold locally or carried, on a mule-back, along the ridge ways, to Parma and to the northern Italy.

Primitive inhabited units, called "ville"rose, like amphitheatre, around the valley: now these present hamlets, surrounding Levanto, are the main keepers of sustainable tourism and the safeguarding of the territory. Further development continued in the 15th century, giving birth to the new part of the village and later (16th century). steady houses were built onprevious medieval structures. The following centuries saw new growth of this territory and expansion of areas outside the historical centre.

- **environmental profile**

The sea with clear waters, partially enclosed in the "Cinque Terre" - Protected Marine Reserve. The most eminent Italian League on Environmental Protection, after evaluating 80 factors (including water conditions and local public services) evaluated Levanto's ecological situation according its scale from 1 to 5, 4. Levanto is remote from industrial areas of La Spezia and Genoa. There is no factories here. Traffic is predominantly local since the nearest motorway exit is 15 km away. There are no dumps in the vicinity. Levanto has approved projects on noise control and public illumination.

- **main economic spheres (industry, agriculture, tourism etc.)**

Tourism and agriculture are Levanto's main economic spheres. Production, processing and sale of such local products as wine, oil, jams and preserves are vital for local economy.

- **state and private sector**

Private sector: all profitable facilities are private, excepting a youth hostel managed by a tourist consortium (amalgamation of public and private sectors), responsible for promotion of tourism.

On the contrary, Association "Sapori di Levanto" promotes and diffuses Levanto typical products (via public/private cooperation). Levanto Town Council is a member of the joint-stock company responsible for the water-front renovation. Through a municipal company it controls the coastal area. Using special initiatives and projects (like "Hotel Paese" and "Crea vigneto"), the CityGovernment tries to maintain the existing environmental and rural conditions. It supports the private sector, focuses on development of tourism and the safeguarding of local environmental resources.

- **other pertinent information**

3. Local sustainable development/its ensuring

Survey Reference from <http://www.un.org/esa/sustdev/natlinfo/nsds/map2002.htm>

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes:

Please give the year it started:

1997, at the economic conference of provincial governments

Please also give the name and composition of the responsible body/bodies:

Levanto Town Council

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

In the last decade, special actions for sustainable and "conscious" development have been undertaken by the local government: sharing-participatory projects with the involvement of the whole community and private sector. They aim at ensuring new profitable facilities, enhancing quality and respect for environment. An example -hotel "Al Terra di Mare" (land of the sea), whose structure repeats the charm of 17 hamlets nestled in the valley and built from local materials. People rediscover and cultivate traditional plants and herbs. Photovoltaic systems of glass tiles (hidden in slate roofs) ensure energy saving.

Environment is Levanto's main concern in restoring squares, gardens, improving roads, using local materials and stones for construction purposes. Actions for sustainable mobility are carried out: public transportation between the seaside and valley, a no-car pedestrian centre, a limited traffic area, speed limit's control on outside roads, adequate town decorations which fit into its landscapes.

Garbage collection system is completely new: buried sites, an eco-centre, widespread use of garbage separation and recycling of materials (Levanto is one of the most active towns in recycling, the best recycling performance in 2003).

Main projects in creating sustainable/shared strategy are:

1) Joining "CITTÀ SLOW" network (slow cities)

Mayors of several Italian cities have joined together to create a network and to promote the culture of sustainable development. Levanto joined in 2002 and won its "Comune slow 2003" award for its public high-quality services and environmentally-friendly policy. "Fine living" means solutions/services which allow inhabitants to live easily and pleasantly in their towns.. The next goal will be to win "slow" quality distinction by connecting the farmers cultivating products, the chefs cooking them, the sellers and users. Such certificate should be the culmination in this common project.

Project's costs (started in 2002) area around €. 19,000.00.

2) "HOTEL PAESE"

This project has boosted a demand for "slow" kind of tourism in revival of traditions, typical

products/values. It has spurred the wish of residents to stay in their land, preserve their identities and traditional activities/lifestyles. Local community's help is needed: to be masters of their fate they must benefit from their individual capacities and feelings of communal belonging.

The project has the following aspects:

Town-planning: a harmonious recovery, respect for its historical/sociological contexts, architectural structures and monuments (17 hamlets in Levanto valley), insertion of them in the circuit - "Hotel Paese". The project led to improvement of roads, restoration of small squares, lanes and town decorations with respect for nature.

Sociology: improvement of life quality, hamlets residents prefer to stay and became closely involved in activities rooted in local history and culture.

Economy: investments in a consolidated incoming sector (ins, rural tourism, holiday farm resorts) and typical high-quality agriculture starting from RDO and PDO products (routes of wine, oil and tastes) and biological products (olives, lemons, chestnuts), ploughing previously uncultivated lands, creation of new jobs for residents, and connection of hamlets with Levanto's tourism network (in other words, an all-embracing spur for the whole community). The climate of extended hospitality enabled residents to better distribute their proceeds.

Environment: make the best use of valley footpaths for tourism, hiking and other sports, creation of fire-fighting and environment-protected sites, maintenance of hydro-geological balance thanks to repair of dry walls and traditional surface water control systems. The project concentrates on preserving old-age landscapes and eco-systems.

Tourism: numerous profitable and family-managed facilities (growth from 90 in 2000 to 300 accommodations presently) are based on integration/cultural exchanges between hosts and guests which mutually beneficial. Tourism comprised of holiday hiking and tasting of local wine-gastronomic products is promoted.

3) "Emas" (Environment Certificate)

The Government feels to be responsible for environment and improves environmental strategies with employees and community as their cohesive force and as a prerequisite for well-being of future generations.

Expected results: to obtain "Environment Certificate" and to implement local sustainable development strategies. Education of and a dialogue with the community is the initial step in these strategies.

4) Joining the "G.E.I.E." (European Group for economic interests) "Hydrogen Cities"

This inter-municipal project, contributes to eco-sustainable energy strategies on rational hydrogen exploitation beneficial for the involved local communities.

Pilot projects based on hydrogen state and private plants will be implemented. In Levanto it is foreseen to install a hydrogen-lighting system in the central square.

Costs: €. 500.00. Financing is underway.

5) Territory as our background.

"Levanto between its identities and tourism". Such is University of Urbino's research based on essential theoretical-practical concept: local identities via its territory are the expression of their inhabitants.

Levanto Government ensures territorial diversity, environmental safeguarding, preservation of social life and local peculiarities in the frameworks of a wider vision of reinforced local identities and local sustainable development strategy. The Government encourages "conscious" tourists, well-informed about Levanto's historical and cultural features. Various projects/actions originate from this awareness which needs support from the community.

Goals of research:

- 1) using local background, to assess quality of Levanto's identities, including:
 - a) feeling of belonging to the community and its life/qualities
 - b) description on the existing communal sites and their backgrounds;
 - c) familiarization with projects, participation in various actions/proposals;
- 2) in the light of this research, activate interpersonal exchanges, communal events and tourism;
- 3) publish project's report and scientific brochure with its distribution among residents/ tourists.

Estimated costs: around €. 25.000,00

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Monitored on a regular basis

The admission to "Città slow" network is valid during 5 years. Afterwards follows a new examination

Associations and volunteers, involved in this strategy, closely examine its objectives and results. Data on environment, garbage collection and recycling are included in the relevant database.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones)**

Our local intangible cultural heritage has firm foundations: long tradition of associations, mutual aid and hospitality which distinguish our community for centuries. Even the tourism-economy sector has followed the same spirit of an association and created a consortium whose tasks are to ensure a youth hostel and promotion of tourism. Importance

is the association "Sapori di Levanto", which promotes Levanto's typical products. Many associations are strongly linked with the sea and for that reason religion and history are inseparable. "Confraternita di S. Giacomo" (St. James' Brotherhood) is one of the leaders because of its history and active life.

History: historic documents (1409) testify the presence here of an "ordo verbatorum" (company of flagellants walking in the streets and preaching penitence). Later the town expanded due to its merchant port/trade and strategic position along the "Via Francigena". Local "Brotherhood"/its oratory became an important religious centre (any visitor to the oratory was granted "an indulgence" by papal bull). On the occasion of anniversary of Brotherhood foundation (1969), the Sea Festival was launched.

St. James As legends say, the body of Sr. James Patron Saint of seamen - was carried from Africa to Spain on a shell. The traditions of St. James and its "Brotherhood" despite contemporary changed contexts constitute one of Levanto's cultural treasures.

The history of Levanto and its role, presented in 2000 Jubilee, showed its strategic position along ancient routes connecting Rome with St. James of Compostela - so-called "Via Francigena" Thanks to state financing, an ancient monastery (home to Augustinian fathers) was restored and became a hostel where high-quality hospitality is nurtured.

Hospitality is an ancient and deeply-rooted tradition here as exemplified in welcoming pilgrims (in the Middle Ages) with open-door houses. Today's hospitality philosophy is the same.

Local culture with its land/sea/present farmers-fishermen is interconnected. It is seen in local products, gastronomic recipes, variety of herbs and vegetables, widespread use of fish, traditional salting method of anchovies. The Government makes all utmost to preserve this common heritage. In this task associations are very helpful: they rediscover Levanto and its typical products.

- **existing local tangible heritage**
(types, remarkable examples, its situation, current safeguarding heritage work)

(see previous text about relationship between Levanto's strategies for the safeguarding of hamlets, culture, identities, community's true vocations).

Main activities aimed to ensure the safeguarding of Levanto's historic and cultural heritage are as follows::

Sacred art museum: the eventual exhibition area at the youth hostel will be a fitting place to show important church ornaments/works of art (for ex. permanent exhibition of Henry VIII of England's chalice, valuable Renaissance silver piece).

Ethnological culture museum: located in a parish church premises, it exhibits working tools and appliances related to vine, olive and chestnut-trees cycle. It should be used for reinforcing the community's roots.

Town walls: built by the Republic of Genoa (1265) as defensive look-out systems against the

rival town of Pisa, they inscribe in the environmental context (with red marble quarry). Our intention is to restore and to use them as a component of natural, historical and social itineraries.

Oil museum: restoration, for educational-tourism purposes, of an ancient oil-mill situated along a footpath between two hamlets. The project includes:

- restoration of two production lines (oil and olive residues) for educational purposes
- creation, on the ground floor, of an oil museum and centre for tasting local products
- creation, on the first floor, of welcoming accommodations

These activities will recover the most precious component of local farming culture of about 60 family-run oil-mills in the valley (till 1950s). This particular mill will be a reference point for trekkers staying overnight, tasting local recipes as well as a transmission opportunity for popular farming traditions.

○ **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

● **oral expressions**

Levanto dialect is still widespread and a recently published dictionary with typical expressions/ idioms demonstrates this.

● **performing arts**

There exist two cinemas (3 in summer), a national cinema festival, theatre company with staged performances and 2 choirs. Regular painting/pictures exhibitions of professionals and amateurs are held. Historic group "Borgo e Valle" (100 persons) organizes flag-waving performances, shows, medieval tournaments, historical costume parades.

Every summer a classic music festival is held.

● **social practices, rituals, festive events (festivals)**

social practices:

volunteers organize recreational activities aimed to integrate old and handicapped people into communal life. There are many cultural, entertainment, sportive and solidarity associations.

Rituals:

many rituals are linked with religion/nature (Christmas, Candlemas symbolizing the end of winter, and Easter). Blessing of the "Negie" (or traditional host granting of health) is practiced in the church of "San Bartolomeo"(in August). The feast for Levanto's Patron-saint, fisherman St. Andrew, is an occasion for giving honorary citizenship to outstanding personalities.

Festive events: Levanto organizes events for promoting its typical products: "oil feast", "Gattafin feast" (a traditional herb fritter), "Calici di stelle" (stars in your glass) a feast combining wine and music (on 10 August), night of falling stars (St. Lawrence). The Sea Festival (on 25 July) during St. James' celebrations is a particular event. "Chestnut feast" is organized in winter.

- knowledge and practices about nature

Levanto could be regarded as an "olive grove". Its unique ecosystem connects sea and hills where vineyards and olive trees grow. Levanto Government works hard to protect vineyard, olive, vegetable and fruit-tree cultivation. Only by rendering agriculture remunerative, rural exodus and local deterioration could be prevented.

Such special projects as "Crea Vigneti" (create vineyards) help to enlarge cultivated areas, in particular vineyards. Many farmers join the cooperative (Levanto valley farmers' cooperative). Cooperatively united they benefit from trade (€ 1,343,000.00 of capital investment, reinvested net profit stands at € 74,971.00), a considerable boost for the whole community.

A group of volunteers, "I volontari delle Comandate" rediscovered and made the best of valley footpaths (a 80-km network of previously discarded footpaths serving as natural connection between each hamlet and the centre) for tourism, hiking and other sports which respect nature. "Comandata" was a medieval personal service when each person was asked to devote 2-day-work a year to restore footpaths and mule-tracks. Now this tradition is renewed with 40 volunteers who devote 3-day work a year for this purpose.

- **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

The events on promoting the territory/its products are:

The "Mangialunga" - wine-gastronomic tour, twice a year, along the valley restored footpaths.

"De Gustibus" tour (in autumn), in the historical centre with listening to music and tasting local products .

Have a fun in hamlets: summer feasts in valley hamlets with listening to music and tasting local food cooked by inhabitants. The proceeds will be used for restoration of ancient churches, oratories and monuments.

- **existing national and local legal coverage/laws, decrees, regulations - enumerate them**
- **are they sufficient to meet the current/future heritage challenges/problems?**

National and regional laws are sufficient in terms of constructed or restored structures: the local "Town Planning Scheme" is completely new/mandatory. Involvement of local population via debates/meetings, reaction to suggestions from the public are planned.

The funds of the European Community and Italy meet the requirements.

- **do they sufficiently include a component of local intangible heritage into local sustainable development? in other words, do they ensure local culturally-oriented development?**

Stronger legal coverage and better-oriented funds to ensure local traditions, culture and identities are needed. Local sustainable development and "conscious" tourism require educational programs, supportive networks. These are main tasks for Levanto Government.

- **effects of globalization (positive and negative):**

- **how positive effects are used for safeguarding and development purposes?**

positive effects could be used for communicative purposes: for instance, promotion of Levanto as the town of fine living and genuine hospitality on web site, informative booklets/brochures, world trade fairs. Comparing local experiences with those of the outside world is positive

- **how negative effects are countered ?**

reinforcement of our identities/self-awareness with projects/actions/educational programs on Levanto historical/cultural particularities

Efforts to promote "conscious" tourism.

The research carried out by the University of Urbino is particularly relevant.

- **how is safeguarding work carried out? (its organizational level, describe)**

a) environment plan: protection of relevant areas, their image, history and peculiarities.

b) joining the "Cinque Terre National Park" and the Protected Marine Reserve toward:

- environmental protection of the marine area
- preservation of biological and geomorphologic resources;
- educational programs aimed to improve marine biology and ecological culture;
- scientific research and studies on ecology, marine biology and environmental protection;
- encouragement of existing local traditional activities;

- c) Joining a specialised network: "ANSER" (Ancient Maritime Routes in the Mediterranean Sea), a project implemented by the European Union. It aims to stress the values of archaeological heritage of ancient ports/landing places in the western Mediterranean Sea. The project produced local illustrative material/brochures on medieval itineraries with a detailed explanation of their origins and history. Its goal is promotion of a cooperation network between partners - local administrations and institutions - and creation of a multimedia communication system/automatic data processing.
- **which concrete aspects of safeguarding work are carried out? (practical level, describe):**
- **safeguarding**
 - **legal protection (copyright etc.)**

Associations and consortiums (private/public) were set up to promote the territory, enhance its typical products and register trade marks of original recipes. The name "Gattafin di Levanto" and its recipe were registered by the Pavia Chamber of Commerce.
 - **transmission (generation-to-generation passing on)**

Establishment of relationships with schools and with social units of hamlets is vital. Choice of a hospitality philosophy, prevention of young people's rural exodus, re-use of uncultivated lands, rediscovery and transmission of old-aged secular experiences and traditions.
 - **promotion (getting cultural heritage known to local population)**

traditional festive events involving numerous tourists and the whole community are held. Families often open their cellars, houses offer local hand-made courses. It is an expression of pride in the past history and practical way to preserve local history, culture and traditions.
 - **revitalization (revival of endangered cultural heritage)**

publication of important researches, books/informative materials on different historical periods of the locality. "Borgo e Valle" group is very active, nationally and internationally, in organising historical parades.
The Ethnological Culture Museum collects working tools/pictures and other objects of local farming culture.
- **which spheres of life are used for safeguarding work? (describe, if possible, using statistics)**

All spheres of life are used differently and according to tasks.

- **education (various levels) : schools**
 - **culture/recreation :**
events which are closely connected with culture (hospitality, agriculture, fishing)
 - **tourism : sustainable and "conscious" tourism**
 - **international cooperation (forums, international folklore festivals, nominations, publications etc.)**
 - **communication (via mass media: television., radio, press)**
- **local government's cultural policies/strategies**
- **their essence**

Local government's developmental strategy invests all its resources in safeguarding the environment, promotion of Levanto identities/individuality, improving the community growth, self-awareness, creation of a unique and distinctive locality.
 - **short-term and long-term objectives**

experiences of interpersonal exchanges with our alive community. Some projects (restored historical buildings to be used by associations) aim at this.
 - **interconnection with developmental policies/strategies**

"Hotel Paese" means enhancing the hamlets-core of Levanto, creation of new jobs for residents, mostly young people, help in maintenance of their local identities and cultural heritage.
 - **and with ensuring local sustainable development**

We believe that local development could/should be sustainable and even more "conscious".
Only if it becomes the community's essence, it could express its greatest potentialities
- **local government's programs/projects on safeguarding the intangible heritage (past, current, future)**
- **project's title: "Hotel Paese"**
 - **objectives:**
 - a) to develop a consolidated hospitality network, spread across the valley,
 - b) to restore architectural heritage/hamlets,
 - c) to encourage local entrepreneurs and to invest in profitable/correlated sectors

- **period:** since 2002, the project is financed/underway
- **implementing body:** Town Council
- **contents:** public works and private activities
- **budget:** (total and by years, invested, financing source/s)
Estimated costs: €. 3,749,781.39, 70% of which is financed by the regional authority and European Union.
- **project's impacts/implications (positive, negative ones):**
Project was approved by the Regional Authority (December 2004) and financed (€. 1,756,00.00 by the European Union) and (€. 800,000.00 by the same Authority). Works will start soon.
- **encountered problems:**
Persuade the Regional Authority and local entrepreneurs in its relevance.
- **alternative project/plan:**
(to solve problems and to lessen negative impacts)
Delays in planning of small works.
- **other pertinent information:**
Local entrepreneurs quickly created 180 new accommodations (inns, lodging houses, holiday farm resorts). Public administration requires more time because of a considerable amount of money and the need to distribute funds in the whole region
- **project's title:** year-2000 Jubilee
- **objectives:**
inclusion of Levanto into ancient routes connecting Rome in view of the 2000 year's Jubilee
- **period:** year 2000
- **implementing body:**
Local Government, Regional Authority and Tourism Promotion Agency
- **contents:** rediscovery of Levanto churches/sanctuaries along the "via Francigena"/ which connect Santiago de Compostela with Rome / host pilgrims travelling to Rome.
- **budget:** Costs: - restoration of an ancient monastery (former property of Augustinian fathers as a youth hostel
- publication of a guide on Liguria churches/sanctuaries
- creation of 20 statues showing Levanto medieval activities (€. 20,000.00)
- permanent exhibition on medieval docks (€. 30,000.00)

- **project's impacts/implications (positive, negative ones):**
furthering religious tourism, creation of new facility (hostel) for young people.
- **encountered problems:**
Problems in managing the hostel by municipal employees.
- **alternative project/plan:** (to solve problems and to lessen negative impacts)
Entrusting the management of the house to the consortium of local tourist operators.
- **other pertinent information:**
- **project's title:** "Città Slow" (slow cities)
- **objectives:** promotion and safeguarding of the territory and its typical products/
rediscovery of old traditions/values /exchanges of information and knowledge
- **period:** since 2002 (renewed every 5 years)
- **implementing body:** Levanto Town Council
- **contents:** fairs of typical products, participation in such special projects as "Hydrogen cities", exchange of visits by representatives from other towns.
- **budget:** Projects change every year. In 2004 about €. 7,000.00 were invested to cover membership fee, participation in the network's activities/events and promotion.
- **project's impacts/implications (positive, negative ones)**
Initially traditional products faced the market indifference in view of more competitive chains. They are more appreciated now for their quality/traditional tastes
- **encountered problems:** difficulties in communications
- **alternative project/plan:** (to solve problems and to lessen negative impacts)
to create a cittàslow international network in order to promote its ideas and advertise undertaken projects.
- **other pertinent information:**
- **Please, share your experience on the following issues:**
 - **which problems/difficulties exist in harmonious integration of local intangible heritage into local development?**

An exclusively economic development, based on quantitative parameters, is certainly easier and evident at once. But it must be supported by feelings of collective identities

and innovative ideas. That is the only way to ensure real growth (cultural too) and to safeguard the heritage of traditions, skills, experiences, or in other words, what makes any locality and its people unique. Unfortunately, no clear-cut regulations and financing exist which could ensure interconnection between local intangible heritage and local sustainable development.

- **which ways/means are used in your city to solve/face them?**

we have great expectations on these projects:

1. The research by the University of Urbino will identify Levanto identities as a tourist village, communal values and feelings, their life qualities, mutual interpersonal exchanges, sharing common projects/actions.
2. The establishment of "good living district", supported by "slow" accents, will create a common network with local realities with local production, processing and sale of products. Customers always know the origin and history of these products, in other words, their cultural values.
- 3 Holding of "permanent workshops", round tables on different political/social/cultural policies which will enable to implement strategies aimed at cultural growth of the community.

5. Case study on the represented city/town/territory

- **if you find it appropriate, a case study may be presented as part of "City Report". Please, select one of the following topics:**

- **case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other**

"HOTEL PAESE" (see previously)

- **case of successful local governance in which ensuring local sustainable development, through international cooperation between local governments, ensures viable safeguarding of local intangible heritage**

"ANSER"

"ANSER" "Ancient Maritimes Routes in the Mediterranean Sea"

- period: 2004
- implementing body: Levanto Town Council European Union
- project's contents and objectives: the project asserts Levanto's true commercial vocation since the Middle Ages, harmony between its residents and tourists, existence of exchanges of experiences, feelings and cultures among various peoples.

The project's goal is to underline the increasing value of archaeological heritage in ancient ports and landing areas in the western Mediterranean Sea.

- Budget: €. 55,000.00 (from the European Union's funds)
- successful results(either for safeguarding local intangible heritage or ensuring local development): it represents a symbol for the entire community. Already in the Middle Ages harmony and hospitality towards foreigners were obvious.
- encountered challenges/problems
- proposed/tested solutions

6. Creation of inter-city cooperation network in the safeguarding of the intangible cultural heritage

- **besides replying to "Questionnaire"on this topic, share your experience on cultural heritage networks in your city/town/territory;**

cittàslow network

First of all, introducing the concept of "being" and "living" cittàslow proposes a new humanism:e.g. more human and ecologically viable, more wise for the present and future generations, showing respect for local realities in a greater global word. "Slow cities" act as a system with due recognition of local tangible and intangible heritage, e.g.environment, urban and natural landscapes, historical and artistic works, culture, (including the wine-gastronomic ones). All this is aimed to reinforce or rediscover the identities of a town which faces threats and challenges. To live and to manage "a slow city" means a harmonious integration of nature, culture and economy under conditions of a slow ordinary lifestyle. To living and to manage "a slow city" means permitting time for seeking quality everywhere in life, slackening rhythms and contrast paroxysms. As a result you will be capable to appreciate genuine tastes, colours and aromas of your town andthe whole world.

"Slow cities" could show effective synergies, cooperation and joint actions, mutual exchanges, close examinations, common programs and strategies focused on the high but real quality of good living.

7. Comments/suggestions on the preparation and holding of the 2005 Workshop

We propose to create a so-called "atlas" of local communities, their identities and cultures. Such atlas should be a result of the process of local identification. In other words, we mean the creation of the intangible cultural heritage sites in those countries/communities which adopt/share the objectives/values of the "Convention for the Safeguarding of the Intangible Cultural Heritage" (UNESCO,2003).

12. Boysun District Report

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Boysun
(Uzbekistan)

1. Presentation

- **country/region** - Republic of Uzbekistan/ Surkhandarya Region
- **city/town/territory** - Boysun District/ 382,000 ha

2. Essential information on the represented territorial unit

- **geographical location** : longitude 67.2°, latitude 36.6°
- **territory (in sq. km) and relief:**

The Boysun District's territory covers 3,713 sq. km. It is a mountainous area (Southern Surkhandarya province). In ancient times it linked the Northern and Southern Central Asia, through which caravans travelled. The people's occupations were/are farming, hunt, fishery.

- **population (numbers, composition):**

86,000 people (60% - Uzbeks, 40% - Tajiks).

- **historical data:**

It is one of the most ancient human places. Its paleontological sites date back to 100-40 BC (Teshiktosh Cave, Machaydarya river - neanderthal man's settlements Upper Sharabaddarya river - mezolit settlements; Zarautsay - 200 rock drawings of "magic hunting on oxen" Gumatak village - remains of dinosaurs that roamed there 65 million years ago). In II millennium BC agricultural tribes migrated from the South to the foothills (along Boysuntau and Kugitanga) and settled down there. At the "Iron Age" (I millennium BC) that fortified area became part of the Ancient Bactria. After Bactria's conquest by Persian King Kir it became part of the Akheminid State. The remnants of an old town, destroyed by Alexander the Great, were found by archaeologists. Later this area became consequently part of Selevkid's State/ Greeco-Bactria/Kushan State. The Boysun-Sogd trading road became part of the Great Silk Road. To protect Kushan state from inroads of nomads a wall with "Iron Gates" was erected. Through these gates marched troops of Sasanids, Eftalits, ancient Turks, Arabs and others. .

○ **environmental profile:**

Boysun is a very beautiful mountainous areas (Boysun-tau mountain chain, numerous rivers, natural landscape formed by sea/lagoon sediments, scenery with multi-coloured soils, vertical plates, canyons and karst caves). The mountains are covered with cedar, almond and walnut trees, and abound in sub-alpine ponds/lakes). Rabbits, foxes, wolves, bears, goats and other animals/birds.

○ **main economic spheres (industry, agriculture, tourism etc.):**

Agriculture is the main sector of Boysun economy. Manufacturing industry of agricultural profile exists. New prospects for extraction of coal are open.

○ **state and private sector**

Agriculture is mostly state-owned. Private sector exists in farming, husbandry and handicraft industry. Home textile industry, carpetry, pottery and leather making, weaving, embroidery, minding and jewelry are wide-spread.

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

The local NSDS is at its third stage (NSDS development - in progress).

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Please give the year it started

2004

Please also give the name and composition of the responsible body/bodies:

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

A ten-year plan to safeguard and develop the Boysun cultural space, adopted in 2004 (Boysun Folklore Festival), is now being carried out. It includes: preparing legal documentation to protect this district as a cultural/natural park; creating a development center with necessary tourist information; transmitting folklore via educational/training programs intended for young

performers; publication of an atlas and illustrated book on local handicrafts and folklore; and training handicraft programs.

- (c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?**

This plan is monitored/evaluated.

- (d) If your country does not have national sustainable development strategy and your city/local government a corresponding local sustainable development strategy, do you have any of the following components that could contribute to a sustainable development (please check all that apply):**

**Poverty Reduction Strategy (PRS)
Local Development Plan
Local Environmental Action Plan**

- (f) Please give some details on city/local sustainable developmental strategy:**

- **its essence**

The local development strategy aims to improve living standards of local population, to safeguard cultural and natural heritage, and to foster tourism (infrastructure). Social protection of local population, artisans and bearers of traditional culture is ensured.

- **short-term and long-term objectives**

Short-term objectives - to prepare a master plan for the district's development.

Long-term objectives - to revive/develop traditional craft schools, educational methods (via teacher/student - usto-shogird), to foster tourist infrastructure jointly with local communities, to create a Boysun national park.

- **interconnection with cultural policies/strategies**

Close cooperation with national and local government bodies, specialized institutions, local community organizations and NGOs.

- **and with the safeguarding of the intangible cultural heritage**

Establishment of "living human treasures system", elaboration of curricula on local intangible cultural heritage for use by local educational institutions, creation of the young artists' school based on the district culture house, promotion of international cultural cooperation (annual holding of "Boysun Bahori" Open Folk Festival), coverage of cultural manifestations by local/national mass media.

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones):**

Boysun's cultural space - a unique cultural phenomenon, ethno-folklore area with traces of archaic culture, melting-pot of various cultures - was proclaimed by UNESCO as "masterpiece of oral and intangible heritage of humanity" (2001). Afterwards public awareness has increased, profound scientific studies on local tangible/intangible heritage (linguistics, traditional choreography, oral poetry, fine/applied arts, folk games and pastimes, rituals) have been launched. They have helped restore Boysun history and evolution (see:historical description).

- **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work):**

(see above)

Boysun's each settlement/building breathes with history. Examples are staircase-shoti built on steep mountain slopes, Kushan epoch's citadel with fragments of a Buddha statue; Pulhokim ground bridge caves, saint sites and many others.

- **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

The bearers of traditional culture are ordinary people living in settlements (folk singers, musicians, folk story-tellers - bakhshi, shoir, amateurs, children and adult ethno-folklore ensembles, children dance group; workshops and schools of applied art and others).

- **oral expressions**

Oral folklore comprises two components: (a) popular epics («Alpomish», «Yadgar») and genealogic cycles (b) lyrical and fairy eposes, tales on animals, various myths about sun idols, legends and traditions.

- **performing arts**

The brightest performing group is "Boysun"ensemble which performed at numerous international folklore festivals (Russia, Poland, Great Britain, Afghanistan). Its repertoire includes ancient rituals and traditional ceremonies held in villages kishlaks.

- **social practices, rituals, festive events (Festivals)**

Boysun's rites have many types: a) calendar rites b) family-life rites) rites based on magic power of a word.

An example of summer rituals is "shoh meylar"(a ritual of first furrow). It takes place on the first day of spring field works, i. e. on the eve of "Navruz". The first furrow is made

by the most respected villager - aksakal who measures the field up to seven times, throws the last year crop's seeds in the furrow. Peasants return home and plough their soil next day.

Wedding and other rituals reflect the most important stages in life of humans and the community.

- **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

Traditional ancient craft industries (production of traditional ceramic dishes (kasa, piala, lyagan, jug-pots), leather and carpet making, wood carving see previous description). The most ancient roots have the production from leather of clothes, elements of shoes and components of horse attire and other articles of everyday purpose. Leather articles were decorated with various ornaments, metallic pieces, clasps and many others. Also the production of wood articles (chests, cradles etc.), wood carving and jewelry are quite developed. Wool carpet is quite widespread. That is why Boysun beautiful and light carpets have been in permanent demand by outsiders. Since ancient times Boysun has been distinguished with its embroidery art. Its embroidered examples are suzane, zardevor, belbog, joynamoz, bolish and many others. Production of felted articles is also very popular here. For instance, felted koshmas are part of internal decorations in houses and yurtas. Boysun original clothes worn by local inhabitants are determined by climatic, everyday conditions and family-tribal traditions. Even now traditional clothes are robes. Dresses and shirts preserve archaic features : they are wide, long, solidly cut and spacious concealing shapes of human body. Festive national costumes differ from the everyday ones by their beauty and wealth of tissues and embroidery. Boysun is the district specialized in manufacture of traditional "tyubeteikas" (scull caps), chapans (heavy robes for men), kerchiefs and dresses for women. All of them use ornamental-decorative styles dating back to X-XI centuries.

- **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**

- **city/local government**

Khokimiyat (Municipality) of Boysun District
Mayor of Boysun District: Mr. Erkin Boyniyazov

- **public organization/s**

Scientific-Research Institute of Fine Arts (Academy of Arts of Uzbekistan)
The Culture and Arts Support Foundation "Boysun"
Deputy Director of Foundation: Mr. Aleksey Arapov

- **private organization/s**

"CMI Innovation Firm Inc."
Its Director is Mr. Aleksey Arapov

○ **existing national and local legal coverage/laws, decrees, regulations:**

- Principal Law on Protection of Cultural Heritage (August, 2001). Both tangible and intangible heritage are protected by the state.
- Constitution (article 49 obliges citizens to protect Uzbekistan's historical, spiritual and cultural heritage.
- Meros (Heritage) programme (revival of Uzbek ancient traditions, conservation and research of historical and cultural heritage.
- File to proclaim the Boysun district as the state cultural and natural reserve is now being prepared.

○ **effects of globalization (positive and negative):**

non-existent.

○ **how is safeguarding work carried out ? (its organizational level, describe)**

1. Inventory

The necessary fieldwork was completed. Six scientific expeditions were held (July 2003 - March 2004)

1.1. Reports of scientific expeditions:

They will be included in a scientific work to be published in Uzbek, Russian and English.

1.2. Digital inventory:

The DVD film was made (2004)

The multimedia CD was completed (2005).

The audio CDs will be included in "UNESCO's Traditional Music Collection"

2. Crafts training programme

Boysun's crafts training centre will be built in a local traditional style by UNESCO Tashkent Office. Funds come from the same Office (CCT project to promote indigenous building technologies) and TACIS under the EUROPE AID project for Development of Rural Economy in Uzbekistan. The centre will be inaugurated during Boysun Folklore Festival (May 2005). And then the crafts training programme will be launched.

○ **which concrete aspects of safeguarding work are carried out ? (practical level, describe):**

● **safeguarding**

UNESCO/Japan Funds-in-Trust project for safeguarding Boysun's traditional culture and folklore. As its outcome a ten-year master plan will focus on development of training, research, documentation, dissemination, and promotion (at the national and international levels).

● **legal protection (copyright etc.)**

Legal framework (copyright) and legal documents on the Boysun's national park are now elaborated (Uzbekistan has been party to the Bern Convention on Copyright (since April 2005).

- **transmission (generation-to-generation passing on)**

The traditional method of transmission Usta-Shogird (master/student) is part of the safeguarding process. Skills are transmitted by the community prominent masters who accumulated lifelong expertise and feel their responsibility to transmit it to younger generations. Also lessons based on new information and communication technologies (multimedia CD-ROMs, CD and video recordings of masters's performances) are used in the educational process. Boysun children ethnographic ensemble "Kuralai" contributes to achieving the same transmission purposes.

- **promotion (getting cultural heritage known to local population)**

It is implemented via educational programmes, festivals, publications and audio-visual productions (CD ROM's), magazine "Cultural Space of the Boysun District", book "History and Traditional Culture of Boysun", Annual International Festival "Boysun Bahori". The Festival promotes safeguarding/development of folk culture in communities, creation of museums on history and artistic crafts and family folk ensembles.

- **revitalization (revival of endangered cultural heritage)**

Schools on safeguarding and revitalization of popular handicrafts, publication of "An Album on Boysun Folklore and Folk Crafts". The above-mentioned Album is closely linked with economical and social-cultural life of the district hokimiyat.

Since 2002 "Boysun Bahori" Folklore Festival has been organized together with contests of folk groups, bahshi-singers, folk fashion designers, traditional games, sports and international scientific conferences/seminars/round tables.

- **communication (via mass media: television., radio, press)**

"Boysun Bahori" Festival has been broadcast on Uzbekistan's TV and radio(before and after its holding). There is a web-site on Boysun's cultural heritage (www.boysun.uz). Video films on this Festival are available.

- **local government's cultural policies/strategies**

- **their essence**

see before

- **short-term and long-term objectives**

see before

- **interconnection with developmental policies/strategies**
no description
 - **and with ensuring local sustainable development**
- **local government's safeguarding intangible heritage programs and projects (past, current, future) - describe them, particularly "success stories" as follows:**

- **project's title**

see before

- **Period** : May 2003 - June 2005

- **implementing body**

UNESCO Tashkent Office,
UNESCO Intangible Heritage Unit,
Uzbek Academy of Arts, Academy of Sciences,
Ministry of Culture and Sport, Boysun District Government,
international and national NGOs

- **contents**

This project is designed to cover the Inventory's stages (training of cultural workers in field research, installation and use of the electronic inventory). Performing arts will be treated with high-level training and skills (use of audio-visual equipment for their documentation)

- **budget (total and by years, invested, financing source/s)**

Budget 2002/ Phase I:	US\$60,754
Budget 2003-4/ Phase II:	US\$70,813

Total Budget : US\$148,671

- **project's impacts/implications (positive, negative ones)**

As the project's positive impact - establishment of the Boysun special fund, increased attention to this cultural space, creation of the inventory, preparation of a plan for further development of the Boysun cultural space and others. Lack of finances and skillful personnel hinder its implementation.

The Inventory of Boysun's cultural space has become as "success story" and led to launching a local strategy for its safeguarding .

- **encountered problems**

In view of delayed financing it was started only in May 2003. Many activities were delayed in view of seasonal particularities.

- **alternative project/plan (to solve problems and to lessen negative impacts)**

N/A

- **Please, share your experience on the following issues:**

- **which problems/difficulties exist in harmonious integration of local intangible heritage into local development ?**

The transformation processes bring about the risk of disappearing certain traditional forms in life, ethnography, choreography and ritual folklore. Urbanization (impact of urban culture, transformation of traditional values vis-a-vis modern values, especially among youth) and development of economic infrastructure (impact of constructing railways through natural/cultural sites) are unfavourable for safeguarding/harmonious integration of the intangible cultural heritage into local sustainable development.

- **which ways/means are used in your city to solve/face them ?**

- Creation of the Boysun Cultural and Natural Park (like a state reserve);
- Establishment of the Folk Crafts Centre (master-classes, training transformation facilities for the intangible heritage);
- Creation of the Musical School within the House of Culture (Boysun)
- Curriculum on Arts' Education;
- Creation of the Tourism Information Centre in local municipality and training service for local communities;
- Organization of the Annual "Boysun Bahori" Festival
- Partnership with scientific institutions, private sector and NGOs specialized in culture and arts.

13. Olinda City Report

Ms. Luciana Barbosa De Oliveira Santos
Mayor of Olinda
(Brazil)

Presentation

- **Country** - Brazil
- **City** - Olinda

Essential information:

- **geographical location** : northeast of Brazil, Pernambuco state
- **territory (in km²) and relief** : 40 km² , its relief alternates with small elevations
- **population (number, composition)** : 368.643 inhabitants (172.686 men and 195.957 women),
demographic density - 9.028 hab/km² (the fifth-dense city in Brazil)
- **historical data as on 12 March 2005**
- **environment profile** : coastal city with several beaches, rivers, channels, swamps, ponds and a forest reservation; hot and humid climate, average temperature - 27° C
- **main economic spheres** : industry, agriculture, tourism, trade and services
- **state and private sectors** : hospitals, laboratories, health centers, companies, hotels, lodgings, conference center, great house for shows etc
- **other pertinent information** :

Olinda as historical/cultural site, tumbled in 1968 and raised to a rank of national notoriety in 1980, was inscribed by UNESCO on its World Heritage List in 1982; Olinda has strong cultural roots, and folklore traditions, it has numerous artists, performers and craftsmen who contribute to the city's reinforced tourist potential

Olinda City Government is now implementing its strategy of sustainable local development elaborated on the basis of the Agenda 21. The chosen priority actions aim to safeguard tangible and intangible cultural heritage and to protect the environment combined with social justice and responsibility toward future generations. These actions are as follows:

- **social sustainability:** through promotion of social parameters by expanding an access to social services, guaranteeing a quality of life and the attended reduction of inequalities;
- **political sustainability:** through administrative participation with broader opportunities in the exercise of the citizenship and the rights implied thereof
- **economical sustainability:** through an increase in economic activities aimed at creating new employments and income, evaluating cultural and historical potentialities, strengthening local tourism and consolidating rural areas
- **environmental sustainability:** through the improvement of environmental situation in its constituent components (maintenance and protection of water resources , upkeep of drainage systems and conservation of other natural resources)
- **urban sustainability:** through promotion of orderly growth and creation of better urban mobility conditions, ensuring an urban landscape of high quality
- **sustainability of Olinda's historical and cultural heritage:** through the integrated safeguarding of its both tangible and intangible cultural heritage for the benefit present and future generations through ensuring sustainable tourist activities. The existing large-scale safeguarding heritage program includes restoration of several public monuments and spaces situated on the recognized historical site and in outlying neighborhoods.

The actions aimed at ensuring city sustainable development are regularly monitored and evaluated.

Since January of 2001 Olinda City Government has implemented actions aimed at improving its urban infrastructure in close association with the preservation of environment, creation of jobs and incomes, and exercise of full citizenship and participatory administration. Two important structural actions were accomplished, namely: restoration of a channel of malaria and urbanization of the High Kindness area beneficial to 20% of the city's population. Alongside these actions we intend to link city physical improvement with the formation of healthier ecologic habits and behaviors, promotion of better habitation. Also by carrying out employment-income programs we enhance broader citizenship, popular participation and transform our residents into active and full-fledged agents in the safeguarding heritage work and preservation and ensuring local sustainable development. In addition, the "Pró-Metropole" - mega-project, which is in its first implementation phase, will have beneficial results in there as where 60% of our population reside and where a monthly family income amounts to US \$300.

Olinda's intangible cultural heritage enjoys full support from its Municipal Government which is demonstrated by its concrete measures/actions for the safeguarding of the most representative cultural manifestations and authentic forms/expression of local traditional culture.

○ **Some considerations:**

Olinda has a population of almost 400 thousand inhabitants which live in a territory of only 40 km². It is a city with few industries and a trade of local ambit due to its proximity to Recife City. Economic and social development of this historical area is based on sustainable and non-predatory tourism as well as on rendered cultural activities. More or less this development depends on the continuum of religious and cultural events/manifestations which include artistic and spontaneous activities from the arsenal of various types of traditional culture and its actors (religious persons -priests, laymen, amateur and professional performers).

The religious persons are followers of Catholic traditions with their Portuguese influences. They find their expression in the form of fraternities and brotherhoods, religious processions, devotional cults, sacred songs and religious festivities. Benedictine monks maintain the tradition of Gregorian songs in divine services/ masses and on other religious occasions. Fraternities and brotherhoods are formed for laymen and as such they have strong links with their founding communities and areas. Their responsibility is to preserve/arrange cult-oriented and religious events/ processions and periodic profane festivities of social, educational or professional (training) types. Among the most famous congregations are "Brotherhood of Black Men of Our Lady of Rosário", "Brotherhood of Our Supportive Lady", "Passos' Fraternity" and "Fraternity of Our Lady of Blessed Childbirth".

There exist "afros cults" brought in by African slaves and syncretistic religious cults linked with Catholic catechesis enforced on them. Among such "afros cults" are "xangô", "candomblé", and "maracatus". Several cultural groups search African cultural roots in dances, food and art. There exist valuable traces and roots of indigenous traditions of the Indians who lived here.

Olinda's rural culture comprises two components. One of them is the variation of lance warriors' "maracatus" which was practiced by "mestizos"(metisés - descendants of Africans, Indians) and "miscigenados" at sugar mills. The other one is popular culture based on rural songs and tradition of "rabeça" a handmade instrument similar to violin.

From the Catholic point of view, any unhealthy manifestations are considered by nuns as profane ones. Because of their popular nature, these cultural manifestations are extremely rich and impressive. One of them is Olinda Carnival, a great popular festivity of various manifestations and an embodiment of mixed Brazilian people and culture. The Carnival includes carnival dance groups, gigantic puppets, "caboclinhos" and "afros maracatus", rural and other activities that show the existing intangible cultural heritages in the form of particular decorations, fantasies, flags, music, games and entertainments.

Olinda City is renowned for its rich culture of know-how. From craftsmen who carve the wood for altars of churches, make sculptured cuttings or memorable souvenirs on "cajazeira" (peel) to popular artists, dancers, painters, sculptors, dressmakers, cooks, "mamulengueiros", "bonequeiros", "tapioqueiras", each of whom is endowed with individual artistic taste, knowledge and skill.

Ah, of course a few words about Olinda "tapioca" which is the most traditional delicacy here. Everyone who visits our city must taste "tapioca" in "High of Sé". Only afterwards you can claim that you have been to Olinda. Traditional "tapioca" has "cassava" roasted in a frying pan, to which grated coconut and cheese "coagulum" are added. It is allowed to add also such as banana, jam, condensed milk in order to satisfy tastes of any persons.

○ **Safeguarding of Olinda's traditional culture**

The safeguarding of the intangible cultural heritage is quite a recent practice in Brazil. The Brazilian federal legislation on this heritage was adopted only in 2000 while legislation on immovable cultural goods has been in existence since 1937. Olinda City Government has its municipal safeguarding legislation which treats solely immovable cultural goods. A special municipal legal instrument/law on local intangible cultural heritage is now in the process of its elaboration. It will ensure effective safeguarding of selected items of local traditional culture..

Paying attention to legal protection, Olinda Municipality encourages the safeguarding work on local intangible cultural heritage by supporting various cultural events, manifestations and activities with incentive measures and adequate financing. At the same time it reinforces its partnership with private sector by adopting laws which contain fiscal incentives and privileges.

In 2000 Olinda Preservation Council carried out restoration works in Cine Duarte Coelho building, traditional city place of movies. Now this fully rehabilitated building conducts various activities in accordance with its initial cultural mission.

In May 2005, Olinda City Government designated "Brotherhood of Black Man of Our Lady of Rosário", fraternity of laymen, created by slaves in 16th century, as Olinda's intangible cultural heritage.

○ **Conclusion**

Olinda City Government has always been committed with the safeguarding of its cultural heritage, including unique and rich intangible heritage. We know that our culture is created by our brave and ingenuous people, and that our religious, popular institutions and know-how they are the greatest wealth. And when we preserve them it means not only our duty to Olinda, but to the whole humanity.

14. Yogyakarta City Report

Mr. H.M. Syukri Fadholi, SH
Vice mayor of Yogyakarta
(Indonesia)

1. Presentation

- **country/region** : Indonesia
- **city/town/territory** : Yogyakarta / Province of Yoyakarta Special Region

2. Essential information on the represented territorial unit

○ **Geographical location**

located in the equatorial region, with :

East longitude : 110 24 19 - 110 28 53 South latitude : 7 15 24

○ **Territory (in sq. km) and relief**

32.5 sq. km (only 1,02 % of the land makes up the Province) divided into 14 districts and 45 sub-districts. Yogyakarta City is a low and relatively flat land (from the west to the east) with some declivities of 1 of 1(from the north to the south). Average heights are of 114 meters above sea level found at the slope of Mount Merapi (Fluvia Vulcanic Foot Plain), which mainly contains girasol or young volcanic lands.

○ **Population (numbers, composition)**

510.914 inhabitants, average density of 15.720 inhabitants per km², life expectation for males is 72.56 years, for females is 76.64 years.

○ **Historical data**

The city of Yogyakarta was established in 1755, simultaneously with the founding of Ngayogyakarta Hadiningrat Kingdom, located in the area between Winongo river and Code river. After proclamation of Indonesian independence (on 17 August 1945 Sri Sultan Hamengkubuwono IX and Sri Paduka Pakualam VIII were respectively appointed the President of Republic, and the Deputy Governor of Yogyakarta Province. Both of them the first Kings in Indonesia who participated in and supported struggle for establishment of the Republic. They declared their territories as constituent parts of new Republic. On 5 September 1945 the President issued his message in which he mentioned that Kesultanan and Pakualaman Districts make up as Special District, which is presently known as Province of Yogyakarta Special Region. The history of Yogyakarta Government started with the adoption of Law Number 17 (dated 7 June 1947) which proclaimed Yogyakarta as an Autonomous Region empowered to

manage its territory under the name "HAMINTE KOTA YOGYAKARTA". In conformity with another Law Number 22 (dated 10 July 1948) the status of the Special District of Yogyakarta changed from an autonomous region to a Province and "Haminte Kota Yogyakarta" became a part of the Province of Yogyakarta Special Province. In 1950 followed two new changes in Yogyakarta City Government. By the first Law (August 1950) "Haminte Kota Yogyakarta" became "KOTA BESAR". BY the second Law (December 1950), the name was changed ahain into "KOTAPRAJA YOGYAKARTA" (Yogyakarta Municipality). In accordance with Law No.18 (1965) the Special District of Yogyakarta shall be managed and handled by the Province, while Kotapraja Yogyakarta became Kotamadya with status of the 2nd region under the name "KOTAMADYA YOGYAKARTA". In the same venue of reforms, Law Number 22 (1999) the name/status of Kotamadya Daerah Tingkat II was changed into "KOTA YOGYAKARTA"(the City of Yogyakarta) and its Government is headed by Mayor as Head of the whole Region.

- **Environmental profile**

Yogyakarta City has "AM" and "AW" types of climate. Average rainfall is 2.012 mm/year with 119 rainy days. Average temperature is 27.2 C and average humidity is 24.7 %. Two rivers Winongo and Code - cross the city. The Mount Merapi is an active volcanic mountain which often erupts lava and hot volcanic clouds. As a result of volcanic eruptions the mountain slopes accumulate fertile soils on which various agricultural and commercial plants are sown.

- **Main economic spheres (industry, agriculture, tourism etc.)**

Yogyakarta is a tourist and educational city. Among its sectors which play an important role in GDRP are: services, trade, hotels and restaurants, transport, communication, finances, leasing and company services. The economic growth was mainly based on the growth of trade, hotel and restaurant sectors (3.97 %), transport and communication sectors (4.2 %).

- **State and private sector**

Four-scale private business activities comprise large, medium, small and household enterprises. In 2002 there were 116 large/medium establishments with more than 8,000 hired employees, while the number of small establishment was 5,813 with 29,726 employees and investments of 138,583,000,000 rupiahs. Yogyakarta's exports comprise wooden furniture (43.59 %), tanned leather (18.97 %) and leather gloves (12.86 %).

- **Other pertinent information**

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

(a) Is your city/local government implementing an approved local sustainable development strategy or its equivalent?

Yes

Please give the year it started : 1992

Please also give the name and composition of the responsible body/bodies:

Badan Perencanaan Pembangunan Daerah (City Planning Agency)

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

The City government elaborates its great pattern for Local Developmental Strategy. Similarly each body/office elaborates its own Developmental Strategy which serves as a guideline for activities to be undertaken.

Name of responsible bodies/offices : Struktur Organisasi PEMDA

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Yes

(d) If your country does not have national sustainable development strategy and your city/local government a corresponding local sustainable development strategy, do you have any of the following components that could contribute to a sustainable development (please check all that apply):

Poverty Reduction Strategy (PRS) = available

Local Development Plan = available

Local Environmental Action Plan = available

(e) If your city has developed only PRS

Does your city/locality's PRS incorporate and integrate environmental, economic, social, cultural and other aspects of development?

Yes

If yes, please describe these aspects

- **environmental** : PRS will raise awareness on environment
- **economic** : PRS's main goal is to improve welfare
- **Social** : PRS will enhance social life
 - **cultural** : PRS will provide poor people a developed culture

(f) Please give some details on city/local sustainable developmental strategy:

- **its essence** : Great Pattern for Local Developmental Strategy
- **short-term and long-term objectives**
- **interconnection with cultural policies/strategies**

This Great Pattern is used as a basic document for strategic action plan of the Agency of Tourism, Art and Culture

- **and with the safeguarding of the intangible cultural heritage**

Relying on this strategic action plan, the same Agency elaborates and implements its programs/activities on the safeguarding and promotion of tangible and intangible heritage

(g) Please describe your city/local sustainable developmental programs and projects (past, current, future), particularly "success stories" as follows:

- **project's title** : Safeguarding and Development of Art and Culture
- **objectives** :
 - 1) To foster activities by artists
 - 2).To improve welfare of population
 - 3).To increase a number of visitors/spectators
 - 4).To transform Yogyakarta into a City of Culture
- **Period** : 2004
- **implementing body** : Agency of Tourism, Art and Culture
- **contents** :
 - 1).Art & Culture Festival
 - 2).Ballet Festival
 - 3).Folk Art Festival
 - 4).Yogyakarta Traditional Bridal Festival
 - 5).Traditional Operette Festival
 - 6).Javanese Music Orchestra (Karawitan) Festival
 - 7).Contest on Writing a Story in Javanese language
 - 8).Workshop on providing Art Organizations with guidelines
 - 9).Workshop on Janur Decoration

- **budget (total and by years, invested, financing source/s)**
 - Rp. 329.896.000,-
 - Financing sources : City government's financing
- **project's impacts/implications (positive, negative ones)**
 - The limited of finance source
 - The limited of budgeting
- **encountered problems**
 - Budget used efficiently
 - To rotate the chance of participants
- **alternative project/plan (to solve problems and to lessen negative impacts)**
 - Joint with public organization to hold the same project.
- **other pertinent information**

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- **historical information on the existing local cultural heritage (tangible and intangible ones)**

The Palace of Yogyakarta is located in the region which formerly, in the 8th - 10th centuries, was known as Mataram, the site of the First Great Central Javanese Empire that fundamentally followed Buddhist and later Hindu principles. There were the succession of Indian Kings such as the builders of the magnificent Buddhist temple Borobudur, and Hindu temple Prambanan (both now are on the World Heritage Lists). It was later called as the period of Hindu Mataram.

Since 1633, when Hindu Mataram was ruled by Sultan Agung, he brought Islam into the court as this new religion was brought towards the elite of middle Java. Since then, the Hindu Mataram has transformed into the Muslim Mataram. The rulers in the Muslim Mataram Kingdom were successors in various subsequent courts. There were Pajang, Kotagede, Kerto, Plered, Kartosuro, Surakarta. Due to political circumstances in the Mataram Kingdom and intervention by the Dutch colonial government, the Kingdom was divided into Surakarta and Yogyakarta in 1755.

Yogyakarta was influenced by various cultural attitudes of its indigenous inhabitants: Javanese, Hindu, Buddhist, Chinese, Islamic as well as European cultures which incarnated into a hybrid of Yogyakarta urban culture and landscape. Examples of local rich tangible heritage are ancient temples, palace complexes of Yogyakarta Sultanate and the Puro Pakualaman - Great Mosque, Indisch buildings and neighborhoods, Javanese traditional houses, and traditional landscape forms..

Hamengku Buwono I , the first Sultan of Yogyakarta, designed his palace and complex based on the spiritual platform 'Sangkan Paraning Dumadi' (the origin and destination of creatures). It signifies the holy origin of human being, the earth as a holy place to live, and one should be able to retrieve holiness again. He/she will then become a perfect human being. Other spirit was based also on 'Manunggaling Kawula Gusti' (unity of King and common people) and the principle to conduct Mamayu Hayuning Bawono (Living in Harmony).

○ **existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work)**

1) The palace complex of Yogyakarta Sultanate:

Inside a complex, surrounded by the wall/fort, there are the Palace, the former Tamansari water castle, the Great Mosque, noble house, royal servant neighborhoods.

- The Palace is quite well-maintained and it is still a house of the Sultan.
- Tamansari water castle was a royal garden and also a place for meditation and defense.

Due to great earthquake in 1867, the 248 year-old complex was ruined and only less than half of the complex still exists today. In the last two years, three conservation projects were launched. The first one is funded by Cultural Agency (Provincial Government) and the Calouste Gulbenkian Foundation-Portugal. The second one is funded by the World Monument Fund just after Tamansari was listed as one of 100 most endangered sites by the World Monument Watch in 2003. The third one is funded by the Provincial Government.

- Great Mosque located in the west side of the Palace's North Square is well maintained.
- Javanese traditional houses and neighborhoods mostly inside the Palace complex.

Their conditions are similar to these with the colonial buildings.
Traditional landscapedesigns still exist within the Palace complex.

2) Puro Pakualaman complex

It is a complex of Paku Alam regency, small kingdom founded in 1812 by British colonizers. Now it isa house of Paku Alam X. It is well-maintained.

3) Indisch buildings and neighborhoods

Built during the Dutch colonization, Indisch buildings and neighborhood spread throughout the city. Many of these buildings were demolished especially those owned by private persons and transformed by the new owners. Kotabaru was a Dutch neighborhood (built in 1920s) in which city garden pattern was used. Unfortunately, many Indisch buildings in this area were transformed according to modern architectural styles.

4) Kotagede

It was a place of the first Mataram Moslem Kingdom. A part of that heritage still exists: the Great Mosque, Royal Cemetery, traditional houses and neighborhoods.

○ **existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:**

- oral expressions
- performing arts
- social practices, rituals, festive events (festivals)
- knowledge and practices about nature

Yogyakarta is a center of highly developed and manifested Javanese intangible cultural heritage:

1) Javanese language, its special character, and its conversational etiquette, where the Krama Inggil (refined language) of Javanese should be used when talking with elder and people in higher position, and Ngoko (the lowest level of Javanese) is spoken among close acquaintances or people in lower position. Almost all words at both levels are different. Basically, there are 20 Javanese characters called Dentawijanjana.

2) Performing arts, such as traditional dances (classical royal Yogyakarta dances and folk dances), gamelan music group (karawitan/Javanese orchestra), wayang shadow puppets performances (one of the World Masterpiece), sacred music group (syalawatan), Javanese poetry's reading (mocopat), keroncong music, and folk culture such as jatilan and ketoprak.

3) Mamayu Hayuning Bawono or "Living harmoniously with Nature" is a Javanese concept that prevails to this day where there are harmonious relation among individuals in society, between human beings and the universe, and harmonious relations between servant and God. In other words, it means to conserve beauty of the world for welfare of its inhabitants, and safety of the universe. This concept influences the character of Javanese people, environmentalists by nature, who are conservators of nature as this is witnessed in their nature-oriented traditions, moral behaviors, etiquettes and rituals such as:

a. 'Budi Pekerti', the most important moral guidance for traditional Javanese. It is the mother of all ethics, etiquettes, good behavior, and proper conduct of life or good morality in Javanese culture. One of the most important sources of Budi Pekerti's lessons for younger generations lies in stories of wayang.

b. Kejawen, a traditional Javanese spiritual teaching and knowledge in searching of good and rightful way of life. It is derived from the word Jawa (Java), Javanism.

c. For the Javanese, family life plays an important role. There is a proverbial saying 'ikul dhuwur, mendhem jero' (hoist highly on shoulders, bury deeply) which implies respect for parents and ancestors. It means honor them, remember good things they have done, forget the bad ones. Between families, there is also a 'sungkeman' or 'ngabekten' ceremony, requesting sincere forgiveness and blessing.

d. The Javanese highly value social life. The principle of societal life for mutual cooperation, known as 'gotong royong', consciously and deliberately helps each other, especially in the neighborhood either in an urban kampung or in a village. Individualism is not popular in Yogyakarta. 'Sepi ing pamrih, rame ing gawe', means free of self-interest, always be ready to work hard for society and welfare of the world. Many gatherings are organized, but even if individuals are busy, they will always find time and opportunities to visit families and friends.

e. The Javanese respect the ritual of life's circle. From the day of anybody's birth till 1000 days after his/her death, series of ceremonies are organized.

f. Various festive events such as the Garebeg Gunung (offering from the King for safety and welfare of his country, kingdom and people), commemorating the 1st of Suro (a sacred month in Javanese Calendar), Sekaten (traditional fair); Ruwatan (a traditional ritual/event of performing wayang puppets with the story of Murwakala, whose purpose is to teach communities to live in safety and happiness); Merti Desa (village cleaning); Heirlooms cleansing; Caos (offering ceremonies on special days), 'Slametan' (group praying, and foodstuff offering in the form of rice cone with side dishes), and Tirakatan (leading an ascetic religious life).

4) Instead of the seven days (Sunday to Saturday), a Javanese calendar comprised five Pasaran days: Kliwon, Legi, Paing, Pon, and Wage, which signifies life circle of human beings.

5) The art of self-defense, traditionally developed not only in Yogyakarta, but also in various parts in Indonesia. Known as Perguruan, each traditional group has its own method of learning, practiced movement techniques which combine physical and spiritual training in order to enhance knowledge and skill in the art.

6) Traditional arts and crafts (in gold, silver, copper, leather, etc.), such as batik, handicrafts, wayang kulit (leather puppets), gamelan production, and kris (the dagger - heirloom), silver crafts, traditional cosmetics, traditional food, and jamu (traditional herbal remedial concoction made of various types of medical plants, roots, barks, leaves, fruits, flowers, etc).

○ **which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)**

The ongoing programs, carried out the Agency of Tourism, Arts and Culture, are grounded on close interconnection between cultural and development policies/strategies on the safeguarding and sustainability of Yogyakarta's intangible cultural heritage. Their components are:

1. To organize competitions, festivals and workshops
2. To revitalize and perform Yogyakarta's potential intangible cultural heritage
3. To update data of the intangible cultural heritage
4. To study the toponyms of the City of Yogyakarta
5. To launch batik as obligatory uniform for governmental workers
6. To promote public-private partnership

1) Competitions, festivals and workshops of intangible culture heritage

The program of competitions, festivals and workshops on the intangible culture heritage embraces various level: from children to professionals, and from performing arts to the art's management. For example, children' activities are shown at the Festival of Children Traditional Customs, Toys, Umbrella Paintings, and at the Festival of Langen Carito (a special children performing arts with dancing, traditional singing (tembang), and story narration). The folklore festival mainly focuses on the Festival of Jatilan or Reog held in the open-air. As far as professionals are concerned, they have their own Festivals: Festival of Yogyakarta Style Dance, and Festival of Yogyakarta's Styles of Traditional Wedding Make-Up and Dresses, Yogyakarta'a Annual Festival of Arts, which lasts one month, is held at the provincial, city, and regional levels.

A series of important cultural events are organized: the 2001 Jogja Heritage Week in cooperation with the Jogja Heritage Society and other partners; 2002 Festival of Jogja Children and Heritage, the nJeron Beteng Festivals (2002-2003), the Kotagede Festivals (2001 2003) together with local kampung organizations the Gamelan Festival of traditional gamelan instruments and modern music (Campursari), including special Gamelan Festival for high school students, at the local and international levels; the Competition on Javanese Writing Language (to enhance the regional/local Javanese language and the 'Budi Pekerti' among the young people); Workshops on the Arts' Management, Flower-Fruit-Young Coconut Leaves (janur), and Karang Taruna show, the discussion on the Javanese traditional spiritual doctrine of the good and righteous life Kejawen.

The enumerated activities perfectly fit into principal orientations of UNESCO's cultural policies/strategies elaborated for the 21st century and aimed to promote creativity in its various forms, facilitate an access for all citizens, including children, to cultural practices and experiences, and to assert the sense of cultural identities and belonging of individuals and community. The programs reinforce a broader access for all strata of population to culture, combat any types of exclusion and marginalization, and promote national and local cultural democratization.

2) Performance of the potential intangible culture heritage of Yogyakarta

The City of Yogyakarta comprises 14 District (Kecamatan) and 45 sub-districts (Kalurahan). These districts and sub-districts demonstrate potential assets of their intangible culture heritage with the City's assistance on special occasions. Among them are: Day of Indonesian Independence and Anniversary of foundation of Yogyakarta, shows of the arts and culture of districts, and "Greater Yogyakarta's Arts". All citizens are requested to wear traditional costumes during the opening ceremony of Yogyakarta's Anniversary manifestation.

Also performances of Wayang Puppets and Culture, and Yogyakarta Stylized Dances are regularly organized (first in the East Pakapalan, North Square, second in the aristocratic houses of the City). The Municipality places a movable stage and sound systems for street performing arts at the disposal of artists and general public.

The latest feature is that traditional culture moves to mall. Instead of manifestation of

performing arts in shopping malls, the latest requirement is to construct a new central department store, being a result of collaboration between the Construction Permit Division, and the City Planning Agency. This shopping store will provide its space for shows of traditional performing arts. Special booths will be given to small-scale industries for demonstrating their local craft articles.

It should be noted that Yogyakarta's students come from various parts of Indonesia. They bring their arts and cultural styles. Each month a special cultural performance is organized by students from different provinces. It is supported by the Provincial Government and Yogyakarta's Municipality. The goals of students' performances are: to promote national unity, respect to appreciation of other cultures among young generations, solidarity and exchanges between cities. In this way, a climate of tolerance is nurtured among students.

The support of the Merti Desa (village cleaning) in various urban villages - kampungs is part of Yogyakarta's revitalization program of local indigenous wisdom. It aims to foster the society's principle of mutual cooperation and solidarity -'gotong royong' (conscious and deliberate help to each other). The Merti Desa is conducted in neighboring urban kampungs. Likewise, heirloom cleansings are organized in the Yogyakarta Municipality.

3) Updating of data on the intangible cultural heritage

Such updating comprises the intangible cultural heritage organizations, aristocratic houses (dalem), heritage buildings and sites.

4) Study of Yogyakarta's toponyms

In the early stage of our history and during the reign of the First Sultan of Yogyakarta, Yogyakarta's residential areas were grouped in kampungs and bore certain names. Various types of kampungs exist: residential compounds of princes or nobles, quarters of occupational groups, foreign quarters, former functional historic buildings/sites, and geographically-denominated residential areas. For example, the residential compound of royal musicians was called Musikanan Kampung, and a residential compound of royal servants charged with preparing tea beverages for the royal family was called Patehan Kampung. Each street has its proper name which reflects the street's geographical or occupational denomination. The ongoing study aims to find and analyze toponyms of Yogyakarta's kampungs and streets.

5) Launching of the batik as working dress code

In order to enhance batik as a local product and mark of cultural identities, Yogyakarta's Government officials wear batik clothes (working uniform) each Friday.

6) Public-private partnership

For the purposes of raising awareness and active participation of the general public in management of Yogyakarta, a special Cultural Council has been set up for the period of 2003

~ 2008. The Council's scope of work embraces such fields as artists, art workers, heritage workers, conservationists, museum owners and managers, professionals, and representatives of private sectors.

○ **bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :**

● **city/local government :**

Tourism, Art, and Culture Agency (Dinas Pariwisata, Seni, dan Budaya)

● **public organization/s :**

Yogyakarta Cultural Council (Dewan Kebudayaan Kota)

Range of work: as a think-tank group to work with the City in conserving and developing tangible and intangible cultural heritage.

Operational contact: A. Charis Zubair (Chairman),

● **private organization/s :**

1. Jogja Heritage Society

Range of work: research, documentation, public education, community development, physical conservation (renovation, etc.), networking development

Operational contact: Titi Handayani (executive director),

e-mail: titihandayani@plasa.com Laretna T. Adishakti, e-mail: laretna@ugm.ac.id

2. Javanology Institute

3. Bagong Kussudiardjo Art Center

4. Siswa Among Beksa (Yogyakarta Classical Dancing)

5. Apotik Komik

6. Many neighborhood cultural associations

7. etc.

○ **existing national and local legal coverage/laws, decrees, regulations - enumerate the**

Existing national & local legal coverages :

- UU No. 5 / 1992 tentang Cagar Budaya

- PP No. 10 / 1992 tentang Pelaksanaan UU No. 5 / 1992 tentang Cagar Budaya.

● **are they sufficient to meet the current/future heritage challenges/problems ?**

No, they are insufficient.

● **do they sufficiently include a component of local intangible heritage into local sustainable development ? in other words, do they ensure local culturally-oriented development ?**

No, they do not include it.

○ **effects of globalization (positive and negative):**

- **how positive effects are used for safeguarding and development purposes ?**

In terms of an easy access to international communication, globalization produces positive effects especially in obtaining international information and in creation of international networks

- **how negative effects are countered ?**

Safeguarding heritage campaigns

Socialization of existing regulations.

Holding cultural events.

Holding cultural mission exchanges.

○ **how is safeguarding work carried out ? (its organizational level, describe)**

By implementing the safeguarding programs with participation of local society. These programs are based on needs of the society.

○ **which concrete aspects of safeguarding work are carried out ? (practical level, describe):**

The concrete aspects :

- safeguarding : festivals, cultural events, etc (City government's policies)
- legal protection (copyright etc.) ; socialization of regulations, seminars, etc
- transmission (from generation to generation) : contests, workshops, guidance..
- promotion (getting cultural heritage known to local population) : publications
- revitalization (revival of endangered cultural heritage) : revival of customs, ceremonies.

○ **which spheres of life are used for safeguarding work ? (describe, if possible, using statistics)**

- education (various levels)
- culture/recreation
- tourism
- international cooperation (forums, international folklore festivals, nominations, publications etc.)
- communication (via mass media: television., radio, press)

○ **local government's cultural policies/strategies**

- their essence
- short-term and long-term objectives
- interconnection with developmental policies/strategies
- and with ensuring local sustainable development

In the context of cultural development, the body responsible for management, safeguarding, protection, and promotion of the intangible culture heritage is "Tourism, Art and Culture Agency" (City of Yogyakarta).

The Strategic Plan of Tourism, Art and Culture Agency (2002–2006) is the guidance in its work. One of principal components of this plan is the role of Yogyakarta in cultural sector (as stipulated by the City of Yogyakarta Region's Regulation, No. 13 year 2000). It covers the following fields:

- a. Conservation of historical aspects:
 - History for education
 - History for raising people awareness
 - Clarification of history
- b. Conservation of cultural values:
 - Oral traditions
 - Written traditions
 - Folk toys/plays
 - Local manners and customs
 - Cultural environment
 - Arts and performing arts
- c. Assistance to observance of traditional religious beliefs

The Strategic Plan of the Tourism, Art and Culture Agency aims to develop the potential of cultural tourism in Yogyakarta through:

- 1) Policy Development Control:
 - a. Optimize infrastructures and human resources
 - b. Utilize infrastructures and human resources
 - c. Utilize the potentials of tourism and intangible culture heritage
2. Program and its components/activities:
 - a. Internal development
 - b. Development of tourism resources
 - c. Safeguarding and development of intangible cultural heritage

An example of these strategic programs is the encouragement and facilitation of local development of "Cultural Kampung" or "Cultural Heritage Enclaves" in their housing compounds spreading in the City of Yogyakarta. An example of "Cultural Kampung" is the Community Based Organization of Anak Wayang Indonesia (AWI) which participated in the First Gangneung International Folk Festival, South Korea (GIFF 2004). AWI is a group of children that live in Mergangsan Kampung and Kasongan Kampung (Yogyakarta). This group demonstrates that a dance acts like the expression media for children. For GIFF they performed such folklore dances as Jatilan, Reog Dodog, Ndolalak, Angguk dance, and various traditional plays.

- **local government's safeguarding intangible heritage programs and projects (past, current, future) - describe them, particularly "success stories" as follows:**
 - project's title : Safeguarding and Promotion of Art and Culture (see previous description)
- **Please, share your experience on the following issues:**
 - **which problems/difficulties exist in harmonious integration of local intangible heritage into local development ?**

Problems / difficulties exist : financial crisis, social policies.
 - **which ways/means are used in your city to solve/face them ?**

to solve the problems : tighten the budget and practice the indoor programs rather than the outdoor ones.

5. Case study on the represented city/town/territory

- **if you find it appropriate, a case study may be presented as part of "City Report". Please, select one of the following topics:**
 - **case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other**
 - **case of successful local governance in which ensuring local sustainable development, through international cooperation between local governments , ensures viable safeguarding of local intangible heritage**

In both cases provide the following information:

- project's title : the Yogyakarta Traditional Bridal Festival
- period : 2004
- implementing body : "Tourism, Art and Culture Agency".
- project's contents and objectives : Safeguarding of the intangible heritage, particularly the Yogyakarta Traditional Bridal.
- Budget : rp 42.318.000,- (financing source = City Government)
- successful results (either for safeguarding local intangible heritage or ensuring local development) :

The bridal workers learn techniques on make-up, hair setting, and dressing of the bride/bridegroom.
- encountered challenges/problems :

To use the budget economically
To involve public organizations.

- proposed/tested solutions :
 - To continue this activity.
 - To hold workshops, contests, etc
 - To foreseen reasonable budget.

6. Creation of inter-city cooperation network in the safeguarding of the intangible cultural heritage

- **besides replying to "Questionnaire" on this topic, share your experience on cultural heritage networks in your city/town/territory;**

At present, the City of Yogyakarta has not created any inter-city cooperation in the safeguarding of the intangible cultural heritage. But Yogyakarta City actively participated in international and national folklore festivals. It organizes a national cultural festival in Yogyakarta City annually.

THE RICHNESS OF CUSTOM AND TRADITION IN YOGYAKARTA

Introduction

The richness of custom and tradition in community is closely related with various aspects and dynamics of the life of the constituents. The cultural roots of the community have evolved along with the development of time. This certainly has resulted in more dynamic patterns of culture, custom, and tradition. Being valuable concepts in a particular community, custom and tradition are believed to represent moral commitment of the adopting community to live together in peace and in good manner. Therefore, it is our obligation for the members of the community to maintain, reserve, interpret, and implement them wisely in daily life. As a commitment adopted by a community, a tradition is not static; instead, it changes. There will always be new necessities to be met, adapted, and accommodated. Thus, the implementation meets various conflicts. Even worse that such implementation is thought to be irrelevant anymore with what is happening in the community. Likewise, such a case is found in Yogyakarta. Beside what has been mentioned above, Yogyakarta also has various sophisticated cultural works. The sophisticated cultural works include various traditional costumes, particularly traditional royal costumes of Yogyakarta having very excellent philosophy. In addition, there are other cultural works of art including visual arts, literary arts, performance art, traditional-weapon makers, transportation means, and so on.

Yogyakarta Mayoralty

In general, Yogyakarta is an old city. The establishment of the city can be traced back to the ancient kingdom of Yogyakarta ruled by Sultan Hamengkubuwono I which was the result of the division of former Mataram kingdom by Giyanti Treaty. Consequently, the Sultan built a separate palace equipped by the necessary facilities. Officially, the Sultan lived in the palace on October 7, 1756 transcribed by Javanese symbolic transcription of Dwi Naga Rasa Tunggal (1628 of Javanese calendar). As the part of ancient city, the development of the palace adopted spatial management based on cosmological, ecological, and concentric aspects. Cosmologically, the palace combined microcosmic and macrocosmic aspects manifested in imaginary axis that mythically connects Mount Merapi - Royal Monument - Palace - Krapyak Hall - South Sea. The Mount Merapi symbolizes a perfect life while the Royal Monument symbolizes a united cognition, affection, and conation. The Palace represents the center of the axis and Krapyak hall symbolizes the origins of human beings. Finally, the South Sea symbolizes the ocean-wave-like dynamics of the community. On the other hand, Yogyakarta is located in the middle of Java Island. It is popularly known as the city of struggle, city of student, city of culture, and city of tourism. At present time, Yogyakarta is developing to be the city of tourist destination in Indonesia by promoting the potentials of art and culture. Tourist facilities and infrastructures are also developed. In order to develop the cultured tourism, it is expected that Yogyakarta all of the potentials in Yogyakarta become both tangible and intangible values and norms to be preserved and developed dynamically along with the development. The strength of Yogyakarta mayoralty lies in the kingdom of Yogyakarta, which in the past was one of the centers of traditional Javanese culture. Various types of arts and cultures initially performed inside the palace are now performed in public. Even better, the Yogyakarta palace now become one of the tourist objects to visit.

Cultural Heir of Yogyakarta

As the city of culture, Yogyakarta has various both tangible and intangible cultural properties which were required to have a harmonious relationship between humans and the supreme God and the natural environment where they live. This relationship includes a close relationship with the custom, tradition, social norms, beliefs / religions, and various art performances. Some intangible cultures include the existence of various traditional ceremonies closely related with one's life cycle. There are ceremonies held in child birth, wedding, and death. There are also ceremonies to request for fertility, religious ceremonies and anniversaries, various types of performance art growing well in public and in royal palace of Yogyakarta, and still many other customs, traditions, and social norms. The following is the description of specific performance arts.

Leather Puppet Show

This is a show of leather puppet by a 'dalang' (leather-puppet player). Leather puppet show has been in existence since long time ago until now. Usually, the most popular theme of the show is the epic of Ramayana and Mahabarata. This show usually takes place for the whole night in the cultural rituals of Javanese community such as during the child birth, circumcision, wedding, and so on.

Traditional Javanese Ballet of Wayang Wong

This drama is developed from leather puppet show. Wayang Wong is a ballet performed by human players accompanied by dances and dialogues. The story of the drama is mostly taken from the epic of Ramayana, Mahabarata, and Panji. This kind of ballet has been in existence since the 18 century during the administration of Sultan Hamengkubuwono I and was in golden area in the administration of Sultan Hamengkubuwono VIII.

Traditional Javanese Music of Karawitan

This is a traditional Javanese music consisting of gamelans. The gamelans are played by the pengrawit (the gamelan player) while the singers are called waranggana / sinden / wiraswara. Gamelan has two pitches, namely Slendro and Pelog.

Wedding Ceremony

In the belief of Javanese people, wedding is a very important ritual ceremony. Although the present form of wedding ceremony has been simplified, there are some people preferring traditional Javanese wedding ceremony in complete form.

Sekaten

Sekaten is a traditional Javanese ceremony held by the royal family of Yogyakarta. This ceremony is held in commemorating the birth of Prophet Muhammad SAW in the month of Maulud (Javanese calendar) preceded by parading two ancient gamelans of Kanjeng Kyai Guntur Madu and Kanjeng Kyai Nagawilag owned by Yogyakarta kingdom. The gamelans are played for 7 days in the complex area of Masjid Agung. The word sekaten derived from the word Syahadatain meaning two verses of profession of faith initiating the adoption of Islam.

Village Cleaning

Village-cleaning ceremony is a traditional ceremony glorifying the supreme God for the mercy

and favor to human for happy life. In this ceremony, some art attractions are also performed.

Preservation

In this decade, we feel that it is difficult to preserve both tangible and intangible cultural aspects. This may result from the economic- orientated development that neglects the existing cultural properties. The main problem to be solved will be the method and alternatives of preserving the identity and integrity of culture in order to be always in balance and minimize negative effects resulting from the penetration of various development activities in all sectors of modern community. The local government of Yogyakarta realizes that culture requires integrated implementation. Some efforts have been made to preserve the culture. These include the aspects of legal, institutional, professional, public participation, and economic favoring the preservation of

culture. The necessary efforts to be taken to preserve the traditions and culture in Yogyakarta include the following routine activities:

- Yogyakarta Art and Culture Festival, including the Art Festival of Yogyakarta, Festival of Langen Carito, Festival of Child Games, Festival of Ballet, Festival of Drama, Festival of Karawitan, Festival of People's Art, and so on;

- Art and Culture Competition including Javanese-literary composition of Guritan and Macapat, Javanese Story Writing, Javanese-letter Calligraphy, Javanese musical composition for Yogyakarta-style, wedding, painting, painting and many others

- Workshops in art and culture including the workshop of decorative young-coconut-leaves arrangement for wedding ceremonies, workshop of tradisional Javanese drama, workshop of art organization management and others,

- Art performance in tourist areas

- Comparative studies of art to other regions

- Traditional cultural performance, and others.

In addition to the aforementioned activities, the local government of Yogyakarta has also conducted some cultural cooperations with related and competent institutions and organizations such as universities and colleges, enterprises, and other organizations in the effort of preserving and developing the art and culture.

Cooperations were also made with the Yogyakarta Board of Culture, art communities that include musical art, visual art, literary art and other art groups. It is expected that the effort of preserving and developing the art and culture in Yogyakarta can be established and implemented as expected.

Conclusion

It can be emphasized that the challenges that we are facing up to preserve the assets of cultural heritage are the drastical diminish and changes resulting from the intrusion of modern culture. This is more apparent in intangible cultural heritage that include traditional art, literary art, and traditional ceremonies. In this case, legal aspect of cultural heritage protection, professional experts, and public participation in the effort of cultural heritage preservation as well as political policies favoring the preservation of culture are required to promote the cultural preservation and reservation programs in the development of economic needs and interests. Finally, the preservation and reservation of cultural heritage depends very much on the awareness of the stakeholders to show appreciation and commitment.

15. Phnom Penh City Report

Mr. Dory Ty
Deputy Director, Urban Planning Bureau,
Phnom Penh
(Cambodia)

I- Introduction

Phnom Penh is the home to the Royal family and Central Cambodian Government. It is Cambodia's leading political and commercial centre. Phnom Penh's population numbers more than one million inhabitants. As the capital city it was founded in 1434 at the confluence of four great rivers - the Upper Mekong (Leur), the Downstream Mekong (Krom), the Tonle Sap and the Tonle Basak.

Since then Phnom Penh has expanded and developed physically and culturally. Unfortunately, on 17 April 1975 it fell under Khmer Rouge genocidal regime which brought misfortune on the whole country. Phnom Penh City was entirely depopulated. And its multifaceted life came to a total standstill. Only after the fall of Khmer Rouge regime, people could return to Phnom Penh and start their life in effect from zero. Poverty and lack of human resources are the legacy left by those terrible times. They exert a negative impact on Phnom Penh Municipal Government's possibilities to take necessary measures for rehabilitating the city and safeguarding its cultural heritage.

II- Problems in the safeguarding of our intangible cultural heritage

As far as the safeguarding of Phnom Penh's intangible cultural heritage is concerned, we face two main problems, namely:

1. Decline in activities of custodians/ holders of traditional culture caused by the following factors:

- under Khmer Rouge regime all cultural activities were banned and there weren't intangible heritage learning and teaching
- sizable decrease in numbers of traditional custodians (living knowledge assets)
- loss of traditional skill holders killed during the rule of Khmer Rouge regime and long civil wars; hence many unique skills and know-how of Cambodian traditional culture have not been transmitted from their holders to younger generations

2. Decline of interest in traditional culture owing to the past and contemporary realities:

- only a few custodians/holders of traditional skills managed to survive after the "1979 revolution"
- Cambodians were first and foremost preoccupied with their physical survival after the fall of Khmer Rouge regime and cessation of twenty-year civil wars;
- the strong influence of new information and communication technologies of

Cambodians; these technologies become more and more popular among young citizens living in Phnom Penh, where exist many cyber/internet cafés, mobile phones and other digital appliances

- the growing influence of external cultures (from western or neighboring countries), hence Cambodian traditional practices are consigned to oblivion, discarded or modified; these new cultures/modes of life become popular and widespread in the Cambodian society and among its younger generations. They include:
 - celebration of Valentine day, Christmas, Universal New Year, birthday parties etc,
 - spreading of such international sports such as golf, car racing, rolling skates, snooker, motocross, patant and pecuniary arts.
 - preference by younger generations to western music, songs and dances, which is detrimental for Cambodian traditional culture; this leads to an inter-generation gap in maintaining and transmission of our intangible cultural heritage.
spreading of new games and entertainments which strongly influence and plague the Cambodian society (e.g. casino, gambling, lottery, magic wheel, movies, video, pornography);
 - advance of Western, Japanese, Chinese, and other exotic foods which not only change Cambodian food preferences, but their eating and drinking behaviors.

III. The measures to safeguard and promote our intangible cultural heritage

1. Ongoing actions

Despite the above-mentioned threats and unfavorable trends, we are strongly committed to safeguard, transmit and promote our cultural heritage. The following actions are therefore undertaken:

- to prepare an inventory of Cambodian intangible cultural heritage whose goal is to provide readers with the fullest description of our diversified culture and arts (e.g. performing arts, music, handicraft and language);
- to create a special committee whose responsibility will be to carry out research, collect, record, document and revitalize our authentic traditional culture;
- to organize raising-awareness campaigns in educational institutions of all grades and levels aimed at promoting the value of Cambodian cultural custodians and at cultivating national pride among Cambodians about their history and traditional culture;
- to furnish two types of training :
 - official transmission of traditional know-how and knowledge
 - training in families;
- to fit and integrate new cultures/modes of life into Cambodian ancient traditions for achieving the goals of local sustainable development, and

- to combat those new cultures/habits/preferences which are inappropriate in historical and cultural contexts of our country.

2. Envisaged further Actions

In order to safeguard, transmit and promote our traditional culture we envisage to carry out the following actions:

- to improve and expand raising-awareness campaigns which will help our younger generations appreciate and become better familiar with Cambodian national and cultural identities, its history and unique traditional culture;
- to encourage more active participation of private sector in the safeguarding heritage work;
- to promote various partnerships between state and private sectors for cultural and developmental purposes;
- to boost interest of younger generations in Cambodian traditional culture;
- to boost interest of the whole Cambodian people in its traditional culture by organizing special competitions and thematic workshops, and by providing financial subsidies and technical facilities;
- to ratify and apply international conventions for the safeguarding of tangible intangible cultural heritage as well as for maintenance of world cultural diversity;
- to enhance the administrative role of Phnom Penh Municipal Government in formulating and implementing efficient cultural policies/strategies for the safeguarding of Cambodian traditional culture; and
- to carry on exchanges of experiences with other cities of the Asia-Pacific region and the whole world.

3. Existing constraints in our safeguarding heritage work

They are as follows:

- lack of available human resources;
- insufficiency of necessary technical facilities/capacities;
- need of financial funds/financing;
- absence of national and local intangible heritage legislation;
- lack of special information and education in the field of Cambodian traditional culture.

VI. Our proposals

Even if we are equipped with clear vision and aims for the safeguarding of our tangible and intangible cultural heritage, we still need to learn about mobilizing the maximum support of spiritual, financial and technical potentials in order to implement our ongoing and planned activities as well as to ensure the most effective safeguarding of Cambodian intangible cultural heritage. At the same time we need assistance from international communities in capacity building of our human resources. And it is our sincere hope that through an exchange of experiences and by supports from the present International Workshop of Local Government Administrators, held in Gangneung City, Republic of Korea, we shall be empowered with the most efficient management ways and means for maintenance, safeguarding and promotion of our Cambodian intangible cultural heritage.

16. Qalyubiya Governorate Report

Mr. Mohammed Ateya Ibrahim El-Fayoumi
President of Local People's Assembly of Qalyubiya Governorate
(Egypt)

Qalyubiya Governorate is located on the East region of the Nile River near the head of the Delta. It's part of Greater Cairo which includes Cairo, Giza and Qalyubiya.

The estimated number of population in Qalyubiya Governorate is 4 million people.

As Qalyubiya Governorate has a very distinguished location, it played a very important role in the political and cultural life in Egypt since Pharaohs ages. The capital city Benha was built on the western part of ancient "Atreeb" (built by king Sefro) which contained different remains from Pharaohs and Roman ages (2613 B.C)

One of the most important characters who lived in Atreeb was Amenhotob Ben Habo who was one of the greatest ministers in Pharaohs ages in the time of Emonhotob the third who was the most famous King in the 18th Family of Pharaohs.

Qalyubiya also has many cultural and historical places in El-Kanater Al- Khairea and Tal El-Yahoudeya in Shebeen el- Kanater.

We have also one of the oldest churches " The Lady Virgin church in Koom Ashfeen." The history of this church refers to the Christian middle ages. It was built on the Bazelic churches system. It has a group of rare icons.

On the other hand we have some very old and beautiful mosques in many places such as El-Zaher Babers Mosque which was built in 670 Hejri and had its name from the brave and adventurous king El-Zaher Babers who had a great victory over El-Magool in Ain Galout.

All these ancient places and many others get great care from Qalyubiya Governorate to safeguard them. From our traditional customs is that people like to visit these places in feasts and holidays.

The cultural heritage of Qalyubiya Governorate is not less important than its monuments. This cultural heritage represents the past and the future of the Governorate. As it relates people to the historical origins which provide them with good examples and cultural civilization that help them to establish their future.

Qalyubiya Governorate is rich with its cultural heritage which is represented in various fields such as arts, religious cultures and literature. Arts include folk music, folk arts, traditional dances and hand crafts.

Nearly every city in Qalyubiya has a folk arts group, these groups include young people from schools and universities as well as other talented persons which participate in local and

international festivals.

In the field of safeguarding these folk arts, Qalyubiya Governorate organizes competitions between these groups in folk arts and folk instruments, Qalyubiya Governorate also chooses the best members of these groups to participate in competitions on the local and international levels. It also organizes folk arts festivals in the National Day of the Governorate, October celebrations and Ramadan.

In the field of safeguarding of the hand crafts Qalyubiya Governorate promoted the efforts of one of the greatest engineers in Egypt, Hassan Fathi, to establish his new model of houses in El Kanater Al-Khairia as he built a house made of natural materials from the surrounding environment. This house is divided into sections of hand crafts such as clay, pots, mats and hand-made carpets and furniture. It includes also studios for painters and sculptures. Each of these sections is provided with the important equipments.

To safeguard these hand crafts, some of the specialist artists train young boys and girls on these crafts at Hassan Fathi's Palace. Schools in Qalyubiya Governorate organizes visits for their students to this palace.

Qalyubiya Governorate establish fairs for the hand crafts artists to show their products.

Some characters emerged in Qalyubiya Governorate who were interested in enriching the cultural heritage such as:

- Abo Al-Abas Al Kalkashandi who was one of the greatest men in Mamlokies age. He was distinguished in the field of collecting the literary cultural heritage.
- Hefni Nasaf who was one of Al-Azhar's Scientists and had many famous books.
- Hussein Al Marsafi who was interested in poetry and Literature. He was also the teacher of some of the famous characters who enriched the cultural heritage in Egypt with immortal literary works.
- Al Laith Ebn Saad who was one of the Islamic scientists in the 7th century. He wrote some books which are considered great references in the Islamic sciences.

VII. ANNEXES

1. Programme
2. Agenda
3. List of participants
4. Analysis of replies to the 'Questionnaire on the creation of the inter city Network' ..
5. Informative document
6. City Report form
7. Questionnaire on the creation of inter-city network form

1. Programme

International Workshop of Local Government Administrators on the theme:
“Sustainable Development. Safeguarding the Intangible Cultural Heritage and Promoting
Inter-City Network”
/Gangneung, Republic of Korea, 8-11 June 2005/

7th June Tuesday

- 09:00 22:00 Arrival of participants (Incheon International Airport)
Hotel check-in (Gangneung Hotel Hyundai)
19:00 20:00 Preliminary working session (experts)

8th June Wednesday

- 08:40 09:10 Introductory session
Introduction of participants
09:10 09:50 Opening ceremony
- Mr. Kiseob Shim, Mayor of Gangneung City, Korea
- Mr. Samuel Lee, Secretary-General, Korean National Commission
for UNESCO, Korea
- Mr. Jongah Choi, Chairman, Gangneung City Council, Korea
- Ms. Dawnhee Yim, Dongguk University, Korea
- Mr. Richard Engelhardt, Regional Advisor for Culture in Asia and the
Pacific, UNESCO Bangkok Office, Thailand
09:50 10:10 Coffee break
10:10 12:20 - Mr. Dmitri Koundiouba, Cultural Advisor to Mayor of Gangneung City, France :
Some clarifications on this forum
- Mr. Richard Engelhardt, Regional Advisor for Culture in Asia and the
Pacific, UNESCO Bangkok Office, Thailand
:Keynote speech

First session

*“Local Governance in Viable Safeguarding of the Intangible Cultural Heritage
and Ensuring Sustainable Development at the local level - theoretical approach”*
(Moderator : Mr. Ralph Regenvanu, Vanuatu / Resource persons - 5 experts)
- Ms. Manjae Kim, Kangnung National University, Korea
- Mr. Roald H. Maliangkay, Amsterdam University, Netherlands
- Debate and free exchange of viewpoints

- 12:20 14:00 Lunch
14:00 15:30 Continuation of the first session
- Mr. Seoho Um, Kyonggi University, Korea
- Ms. Mare Koiva, Estonian Literary Museum, Estonia
- Debate and free exchange of viewpoints

- 15:30 16:00 Coffee break
- 16:00 17:50 Second session
“Current situation and Challenges for Safeguarding of the Intangible Cultural Heritage in the context of Sustainable Development at the local level practical approach”
 (Moderators : Mr. Inhwa Chung, Kwandong University, Korea
 Mr. Daecheol Sheen, Kangnung National University, Korea
 / Resource persons 5 experts)
 - Mr. Heungjib Choi, Vice Mayor of Gangneung City, Korea
 - Mr. Seongyong Uhm, Director, International Affairs Division, Cultural Heritage Administration, Korea
 - Ms. Anna Crighton, Christchurch, New Zealand
 - Mr. Vu Phuong, Hanoi, Vietnam
 - Debate and free exchange of viewpoints
- 17:50 18:10 Hotel
- 19:00 21:00 Dinner hosted by Mayor of Gangneung City(Hotel Hyundai)

9th June Thursday

- 09:00 10:20 Continuation of the second session
 - Mr. Luis Pablo Martinez Sanmartin, Valencia, Spain
 - Mr. Ali Ipek, Sivas, Turkey
 - Ms. Mare Mätas, Kihnu, Estonia
 - Debate and free exchange of viewpoints
- 10:20 10:40 Coffee break
- 10:40 12:30 Continuation of the second session
 - Ms. Zdenka Brandysova, Vlcnov, Czech Republic
 - Mr. Glenn Doclosen Prudenciano, Ifugao, Philippines
 - Mr. Errol C. Greene, Kingston, Jamaica
 - Mr. Marcello Eugenio Schiaffino, Levanto, Italy
 - Debate and free exchange of viewpoints
- 12:30 14:00 Lunch
- 14:00 - 15:50 Continuation of the second session
 (Moderator : Mr. Daecheol Sheen, Korea / Resource persons - 5 experts)
 - Mr. Sayidafzai Mallakhanov, Boysun, Uzbekistan
 - Ms. Luciana Barbosa De Oliveira Santos, Olinda, Brazil
 - Samir Laaribya, Marrakech, Morocco
 - Debate and free exchange of viewpoints
- 15:50 16:10 Coffee break
- 16:10 17:40 Continuation of the second session
 - Mr. H.M. Syukri Fadholi,S.H, Yogyakarta, Indonesia
 - Mr. Dory Ty, Phnom Penh, Cambodia
 - Dr. Mohammed Ateya Ibrahim El-Fayoumi, Qalyubiya, Egypt
 - Debate and free exchange of viewpoints

18:00 19:00 Dinner
19:00 21:00 Deity welcoming parade
21:00 - Hotel

10th June Friday

09:00 10:30 visit to Chamsori Phonograph Museum
11:00 11:40 visit to Unification Park
11:40 - 13:30 Lunch
14:00 15:30 visit to Ojukheon & Municipal Museum
(13:30 - 16:30 meeting at Haslla Art World)
16:20 17:00 visit to Gangneung Dano Culture Center
17:00 18:30 visit to Gangneung Danoje Festival Grounds
19:00 20:30 Dinner

11th June Saturday

09:00 11:10 Third session
“Creation of Inter-City Cooperation Network”
(Moderator : Mr. Laszlo Felföldi, Hungary / Resource person : Mr. Richard Engelhardt, Thailand)
- Mr. Laszlo Felföldi, Institute for Musicology, Hungarian Academy of Sciences, Hungary
- Presentation by Ms. Sangmee Bak, Hankuk University of Foreign Studies, Korea
- Debate and free exchange of viewpoints
11:10 11:30 Coffee break
11:30 12:00 Closing ceremony
- Speeches (by Mayor of Gangneung City and Representative of participants)
- Adoption of the “Recommendations on the Creation of Inter-City Cooperation Network for the Safeguarding of the Intangible Cultural Heritage”
12:30 - 14:00 Lunch hosted by Vice Mayor of Gangneung City
14:00 18:00 Departure of participants for Seoul
18:00 19:00 Hotel check-in (Seoul Tower Hotel)

12th June Sunday Departure of participants

2. Provisional Agenda

International Workshop of Local Government Administrators on the theme:
“Sustainable Development. Safeguarding the Intangible Cultural Heritage and Promoting
Inter-City Network”
/Gangneung, Republic of Korea, 8-11 June 2005/

1. Preliminary working session

2. Opening ceremony

Opening and welcoming addresses

Keynote speeches on the Workshop’s main theme

3. **First session ;**

“Local Governance in Viable Safeguarding of the Intangible Cultural Heritage
and Ensuring Sustainable Development at local level - theoretical approach”

- Presentation of 5 Resource persons and representatives of International organizations
- Debate and free exchange of viewpoints

4. **Second session ;**

“Current situation and Challenges for Safeguarding of the Intangible Cultural Heritage in the
context of Sustainable Development at local level - practical approach”

- Presentation of “City reports” and case studies
- Debate and free exchange of viewpoints/experiences

5. **Third session ;**

“Creation of Inter-City Cooperation Network”

- Presentation of two resource persons
- Debate and free exchange of viewpoints

6. Adoption of the “Document on the Creation of Inter-City Cooperation Network for the
Safeguarding of the Intangible Cultural Heritage.”

7. Closing ceremony

Farewell addresses

3. List of Participants

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4. Analysis of replies to ‘Questionnaire on the creation of inter-city cooperation network

Statistics

- “Questionnaire” sent to local government administrators - 16
- Replies received from - 13 (or 80%)
- Commented replies received from - 10 (or 63%)

Paragraph 1 Introduction

- < it underlines particular role of local governments in UNESCO-pursued mission to maintain world cultural diversity and to safeguard the intangible cultural heritage in the context of the “Convention” (2003) and “Universal Declaration on Cultural Diversity”(2001);
- < it views the creation of inter-city network as putting the world movement of mayors (Gangneung, 2004) on practical rails.

Proposed:

- < to enlarge the above-said movement and network with new partners: international organizations (particularly UNESCO), non-governmental organizations, regional and national governments, custodians of tradition, Maori *iwi* safeguarding organizations;
- < to include Mayors in respective UNESCO Commissions; such Commissions will assist the network’s functioning;
- < to supplement the network with an international network of websites of certified local communities;
- < to project network’s operation aimed at its best safeguarding impact and pending on the Workshop’s debates.

Paragraph 2 Coordination strategy for creating the network

- < it defines Gangneung Government’s central role - the network’s host/coordinator - as an initiator and keeper of necessary human/financial resources;
- < other local governments from cities/localities are invited to become equal and valuable partners in the network’s creation;
- < opinion is sought on the network’s presented vision and possible additions.

Proposed:

- < the leading role of the Korean National Commission for UNESCO in coordinating the inter-city network must be underlined;
- < to make the network internationally and locally oriented, thus reflecting distinctive features of every community in it;
- < to explore the ways of operating the network’s coordination as an enhancement to the safeguarding plans carried out by individual cities;
- < the safeguarding work of the network’s participating cities will gain from combined efforts and assisting them in exchanges of information, experiences and initiatives;
- < creation of the network is to be more beneficial for its participating cities.

Paragraph 3 Network's aims/benefits

- < these aims are: (1) to globalize local culture and empower it via international recognition; (2) improve local developmental policies by providing methods of sustainable development of local cultural resources; (3) promote contacts and sharing of various types of traditional knowledge, from which tourism and local economy will benefit; (4) turn socio-political resources universal values of each local culture into a trans-national cultural community; (5) construct the community of world cultural diversity; (6) equip local governments with practical actions to reinforce/coordinate their local safeguarding work;
- <directions/forms of work of the network (to enhance international safeguarding performance) are: (1) holding regular (biannual/three-annual) meetings of mayors/ other decision makers with an exchange of information; (2) holding thematic meetings/discussions; (3) activation of various interpersonal exchanges at the local government's level; (4) exchange of computerized information on local community's cultural life, creation of gathering/sharing information internet sites); (5) strengthened participation of local government policy makers/traditional culture performers in folklore festivals/events organized by the network's partners-cities; (6) creation of local safeguarding heritage centres to promote inter-city/inter-community cooperation in order to meet needs of each locality;
- <opinion is sought on the network's presented aims and similar safeguarding computerized networks.

Proposed;

- < to consult the following computerized networks on safeguarding the cultural heritage: (1) Spanish Culture Ministry's website www.mcu.es/patrimonio - with an on-line computerized database on national heritage policies and normative framework; (2) Valencian Regional Government's on-line database - www.cult.gva.es/dgpa - on regional policies and normative framework; (3) European Council's heritage network www.european-heritage.net on European heritage policies; (4) Valencian tourist administration's website www.comunicativvalenciana.com which partly comprises heritage information; (5) Italian *Cittaslow* network www.cittaslow.net on safeguarding the community's distinctive features;
- < since there is a database on Asia/Pacific traditional folk performing arts, to set up collaboration with its originator - Asia/Pacific Cultural Centre for UNESCO (Tokyo);
- < to establish partnership with UNESCO Program "Culturelink" "Networks of Networks for Research and Cooperation in Cultural Development" (its Asia/Pacific focal point is in Seoul);
- < (aim 1) to foresee a preliminary stage in operating the network, when some traditional areas/forms are only covered and later other ones are included in it;
- < (aim 1) to support creation of the network as (1) a way to globalise local intangible heritage, and (2) a "joint venture" to share opinions/experiences in safeguarding work;
- < (direction 1) in order to justify the holding of mayors' meetings it is necessary to link their results with concrete improvements in safeguarding work carried out by cities (otherwise, they are fruitless);
- < (direction 2) to seek concrete results and organize thematic workshops on themes of particular importance for individual local governments;
- < (direction 3) to favour interpersonal exchanges for practical learning and exchanging the

- results of work carried out by individual local governments;
- < (direction 4) to provide additional clarifications on an exchange of computerized information system (how it will operate, its users, and its safeguarding work's impact);
- < (direction 5) to support the strengthened participation of local communities/local governmental policy makers/performers in folklore festivals, whose main function will be to make different intangible heritages better known among the mentioned localities and actors;
- < (direction 6) to further explore a concept of safeguarding intangible heritage centres prior to making a judgement on them.

Paragraph 4 Institutional framework of the network Host/Coordinator

- < it describes initial structural elements : (1) Folklore Culture Section (Gangneung City Hall), (2) Institution charged for interchanges and safeguarding work on intangible heritage, (3) Gangneung Culture Centre;
- < it foresees creation by the 2005 Workshop of: (1)an International advisory committee of experts (from international/Korean experts); (2) an Inter-City coordination group (Gangneung host and ICCH member cities' coordinators);
- < opinion is sought on adequacy of the proposed institutional framework and additional structural elements.

Proposed:

- < to fix macro-areas for each continent with its own coordination group (European Union is cited as an example);

Paragraph 6 Legal framework of the network

- < it stipulates such frameworks for both host city/main coordinator and member cities/participating coordinators
- < opinion is sought on the network's best legal framework

Proposed:

- < to study the legal framework of twin-cities systems in the world; to apply the legal framework of multi twin-cities network (based on equal rights for cities);
- < to study the experience of "Partnership for World Heritage Cities: Culture as a Vector for Sustainable Urban Development";
- < to ensure the network's optimal legal coverage by signing an agreement sanctioned by UNESCO Permanent Delegates representing the network's countries/cities.

Paragraph 7 Financial provisions for the network

- < it stipulates the self-financing of Gangneung's unit of the network (with its human, technical and other needs);
- < it proposes a similar method for the network's member cities, excepting some particular cases, when Gangneung's financial support might be sought on the basis of a justified request;
- < opinion is sought on the proposed financial provisions and other ways of the network's financing.

Proposed:

- < after UNESCO 2003 “Convention” comes into force, to request a certain financing from the Intangible Cultural Heritage Fund (article 25);
- < to approach UNESCO’s available networks (ACCU, Culturelink) in order to obtain some financial resources for the inter-city network;
- < to develop a special fund-raising policy with a private sector;
- < to make international and non-governmental organizations, national and regional governments as the network’s possible sources of financing;
- < to assign a role of financial lobbyists to the network’s member cities;
- < to use European Union’s funds earmarked for its member cities towards the network’s financial goals;
- < to ensure that benefits of participating in the network justify a corresponding financing by the network’s member cities;
- < to take into account that certain local governments (Jamaica) are deprived of required financial resources and only their Central Governments provide such financing;
- < to share the network’s financial costs by member cities; such sharing is a guarantee for sustainable maintaining the network.

Paragraph 8 Fields of operation covered by the network

- < it specifies two types of the network’s operational/geographical coverage: (1) the member cities upholding the mayors’ movement for safeguarding local intangible heritages, (2) territory of Asia and the Pacific (network’s core area), Europe, Africa/Near East, and America;
- < opinion is sought on the network’s territorial coverage.

Proposed:

- < to add Australia;
- < to approve the proposed territorial coverage at the present phase;
- < to make the network as territorially representative as possible in order to safeguard intangible heritages of endangered localities/communities;
- < to apply a regional principle in the network’s operation (Asia Pacific) in view of practical considerations/difficulties caused by distances and costs of getting member cities together (other aspects for regional work may be needed);

Paragraph 9 Network’s information preliminary concept

- < it specifies the contents of the network’s information dictated by: (1) a quick access of its beneficiaries to existing databases/websites; (2) non-duplication of available safeguarding heritage databases; (3) the network’s own databases (to be created) using data (in English) flowing from the network’s host city and member cities;
- < proposals/comments are requested to enrich the proposed preliminary information concept.

Proposed:

< to hold a thematic workshop of holders of intangible heritages in order to share their knowledge/experiences.

Paragraph 10 Proposed structure of the network's databases

< it specifies two types of databases' structure: (1) practical level (or selected information for the needs of practical inter-city cooperation), and (2) conceptual-decision making level (or precise-aimed information which will guide local governments in their developmental and cultural policies, and safeguarding heritage work);

< it proposes five types of menus/purpose-oriented information as a basis for the network's databases (see "Questionnaire");

< additional information is sought on existing menus of specialized safeguarding heritage databases.

Proposed:

< to apply computerized techniques in order to store valuable information on intangible heritages;

< to use computerized inventories of intangible heritages which ensure favourable conditions for safeguarding work;

< to use electronic means for exchanging information and raising awareness of people on safeguarding their traditional cultures.

Paragraph 11 Other relevant aspects of the network functioning

< it is planned to discuss such aspects/issues at the 2005 Workshop;

< it is proposed to hold special meetings, including a meeting on "Inter-city network, internet, computerized databases."

< opinion is sought on aspects/profiles to be used for extensive informatics.

Proposed:

< to have the two-level network and computerized databases, namely: youth-oriented and expert-oriented ones; this will guarantee the network's sustainability covering present and future generations;

<to favour a quick access to databases/projects/experiences/benchmarks which describe the implemented safeguarding heritage strategies in order to rediscover/strengthen awareness of local roots/traditions/community-cementing features.

Paragraph 12 Conclusions

Proposed observations:

< towns/communities need a "way of living" where unique historical, developmental, and cultural image is retained and their people live/integrated with it on everyday basis. It is an adequate response to contemporary globalisation's trend on uniformity, which stifles local individuality and creativity. Pursuit and dissemination of local excellence should become an experience of everybody thus enriching lives of all;

- < enriching world cultural heritage/diversity requires active local participation; it is impossible to be global without being local; globalisation should be controlled to curb its harmful effects;
- < our participation in the present Workshop will enable to better understand how the inter-city network might operate;
- < the world movement for safeguarding the intangible heritage is imperative in view of globalisation's impacts which could damage individual/local identities; this Workshop and regular mayors' round tables are useful for sharing knowledge/experiences in order to solve various problems and to improve developmental methods; cultural exchanges in festivals/events are important to globalize local intangible heritages and open them to the world's population;
- < the inter-city network should be considered as the first step toward "Partnership for Intangible Heritage Cities: Culture as a Vector for Sustainable Urban and Rural Development";
- < creation of the inter-city network will contribute to the development of local culture/tourism industries and economical prosperity.

5. Informative document

Informative document

International Workshop of Local Government Administrators
“Sustainable Development, Safeguarding the Intangible Cultural Heritage, and Promoting Inter
City Network”
(Gangneung, Republic of Korea, 8-11 June 2005)

This International Workshop of Local Government Administrators represents a concrete follow-up to the “Gangneung Declaration” (paragraph 10.a) adopted at the International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage held in Gangneung, on 15-17 June 2004. The 2005 Workshop will be organized in conjunction with the Gangneung Danoje Festival. Its main aim is to create an Inter-City Cooperation Network in the Safeguarding of the Intangible Cultural Heritage taking into account the experience of international organizations and local governments in ensuring sustainable development, maintenance of cultural diversity and the safeguarding of the intangible cultural heritage. The issue of urgency to have such network, certain aspects of its mission and tasks were raised in preliminary manner during the 2004 Round Table. But this time the Workshop’s discussions and exchange of experiences will be entirely devoted to the creation of the above-mentioned Inter-City Cooperation Network.

1. Background

- International Conference on the Safeguarding of Tangible and Intangible Cultural Heritage: Towards an Integrated Approach (Nara, October 2004);
- International Round Table of Mayors on the Safeguarding of the Intangible Cultural Heritage (Gangneung, June 2004);
- Convention for the Safeguarding of the Intangible Cultural Heritage (2003);
- UNESCO Universal Declaration on Cultural Diversity (2001);
- UNESCO’s Intangible Cultural Heritage Programme: “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”, “Living Human Treasures Systems”, “Endangered Languages”, “UNESCO Collection of Traditional Music of the World”;
- Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998);
- Regional Seminar for Cultural Personnel in Asia and the Pacific on Preservation and Promotion of the Intangible Cultural Heritage (Tokyo, 1998).

2. Main theme

Sustainable Development. Safeguarding the Intangible Cultural Heritage and Promoting Inter-City Network

3. Organizers

- Gangneung City Government
- Korean National Commission for UNESCO

4. Sessions

- 1) Local Governance Viable Safeguarding of the Intangible Cultural Heritage and Ensuring Sustainable Development at local level theoretical approach
- 2) Current Situation and Challenges for Safeguarding of the Intangible Cultural Heritage in the Context of Sustainable Development at local level practical approach
- 3) Creation of Inter-city Cooperation Network

5. Reasons

The urgency in mobilization of the existing potential and power possibilities of local governments (mayors, administrators, planners, other decision makers) for the construction of the world community of diverse and individual cultures, and cultural diversity

The necessity of the inter-city cooperation network between local governments on the safeguarding of the intangible cultural heritage as the long-term and most appropriate platform for the functioning of the world community of cultural diversity

The expected beneficial possibilities of the inter-city cooperation network, enhanced exchanges and coordination between local governments in efficient facing the new challenges of globalization, modernization, urbanization and migration, and efficient solutions of problems of local sustainable development, cultural tourism, the safeguarding and promotion of local traditional culture

6. Objectives

To underpin the world-wide movement of mayors and other local government leaders for the safeguarding of the intangible cultural heritage, launched by the 2004 International Round Table o Mayors, with the inter-city cooperation network to serve as a fundamental platform to put the announced movement on practical rails

To make a concrete contribution at the level of local governments of the world to the implementation of the “Convention for the Safeguarding of the Intangible Cultural Heritage (2003)”

Through the functioning of the inter-city cooperation network between local governments to contribute in practical terms to maintenance of world cultural diversity

Through the use of the inter-city cooperation network to enhance the work of local governments in their better coordinated approach to solving problems of the safeguarding of the intangible cultural heritage in the context of sustainable development at local level

7. Expected results

The practical creation of inter-city cooperation network between local governments for the safeguarding of the intangible cultural heritage

“Practical recommendations” (depending on the Workshop’s actual debates)

For the most efficient functioning and subsequent development of the created inter-city cooperation network and participation of any new partners (existing networks in the fields of culture and development, local governments, centres of traditional cultures, cultural non-governmental organizations) in its work.

8. Participants : approximately 50

- Local government administrators in charge of culture, cultural policies, safeguarding of the intangible cultural heritage
- International and Korean local experts: leaders/moderators of session discussion, resource persons, keynote speakers
- Representatives of international organizations
- Representatives of international non-governmental organizations (INGOs)

9. Working languages

The working languages of the forum will be English and Korean.

Their simultaneous interpretation will be provided in the course of the meeting.

10. Workshop’s preparatory process

After the Workshop’s announcement, selection of candidates and approval them as participants, each fully-fledged participant in the International Workshop of Local Government Administrators to be held in Gangneung City, from 8 to 11 June 2005, will receive an official invitation letter together with the Workshop’s **“Provisional Agenda”**, **“Questionnaire on the Creation of Inter-City Cooperation Network for the Safeguarding of the Intangible Cultural Heritage”**, and **“City Report”** (for local government administrators).

The participants – local government administrators will be kindly requested to do the following:

(a) to examine the “Provisional Agenda” and be ready for active participation in the scheduled discussions;

(b) to prepare a written “City Report” in conformity with the guidelines for its preparation and in the light of accumulated experience (see the attached document of the same name) - for the second session “Current Situation and Challenges for Safeguarding of the Intangible Cultural Heritage in the Context of Sustainable Development at local level practical approach;

(c) to prepare an additional case study (at the participant’s free choice) describing particular experience accumulated at local level, which could be very important in the course of discussions and exchange of views (following the provisions contained in the attached guidelines under “City Report”) for the second session.

(d) to examine the “Questionnaire” and send detailed replies on its questions plus practical advice/comments/experiences and, if possible, any information on the existing or known similar networks in his/her country/city/locality, to the organizers of the Workshop.

The participants session leaders/moderators will be kindly requested to do the following:

(a) to examine the “Provisional Agenda” and be ready for active participation in the scheduled discussions;

(b) to examine the “Questionnaire” and send detailed replies on its questions plus any practical advice/comments/experiences and, if possible, the information on the existing or known similar networks in his/her country/city/locality, to the organizers of the Workshop.

(c) to become familiarized with the received “City Reports”, replies to the “Questionnaire” and any other new working documents and materials;

(b) to lead/moderate the session for which they have been made responsible.

The participants - resource persons will be kindly requested to do the following:

(a) to examine the “Provisional Agenda” and be ready for active participation in the scheduled discussions;

(b) to prepare a written presentation for the first session : “Local Governance in Viable Safeguarding of the Intangible Cultural Heritage and Ensuring Sustainable Development at local level theoretical approach”

(c) to examine the “Questionnaire” and send detailed replies on its questions plus any practical advice/comments/experiences and, if possible, the information on the existing or known similar networks in his/her country/city/locality, to the organizers of the Workshop.

(d) to become familiarized with the received “City Reports”, replies to the “Questionnaire” and any other new working documents and materials;

(e) to assist session leaders/moderators and act as resource persons in the session for which they have been made responsible.

Particularly important:

Please, note that after receiving a formal invitation letter each participant must return his/her signed and completed copy of the “**Participant Registration Form**” together with the reply letter confirming the participation in the Workshop.

Each participant is requested to send replies to “**Questionnaire**”, written “**City Report**”, “**case study**”(decided individually), and, if he/she is a resource person, written “**resource person’s presentation**” as soon as possible, but *not later than 30 April 2005*. The necessity to have such replies/presentations is dictated by the finalization of other documents specified in the “Provisional Agenda” and needed for the Workshop’s discussions.

Any recommendations and suggestions on the Workshop’s preparatory process will be most welcome and should be sent to the Workshop’s Organizing Secretariat.

11. Workshop’s actual holding (8-11 June 2005)

- Since there are many speakers at the discussion sessions and the time is limited (four working days), each participant is requested to have a shorten version of his/her already prepared written presentation. He/she will be invited to make an oral presentation during the indicated discussion session. The Workshop’s Organizing Committee wishes to assure that all written and oral presentations, if they differ from the first ones, will be duly reflected in the final documents of the meeting (in full or abridged form).
- Each session leader/moderator and resource person are requested to assure “brainstorming” and highly constructive debate in his/her discussion session. At the end of the session they should make brief resumes.

Each participant is requested to formulate appropriate proposals/ recommendations to be used in the Workshop’s final “Practical Recommendations”(if such need will appear) and/or as a follow-up measures.

12. Financial arrangements

- The Workshop’s organizers will provide each participant with a direct return air-ticket between the international airport nearest to the participant’s residence in his/her own country and Incheon airport (Seoul), transportation transfer after arrival from Seoul to Gangneung and before departure from Gangneung to Seoul, food, accommodation, local transportation

during the duration of the Workshop (8-11 June) in addition to the arrival and departure days.

- The observers invited to participate in the Workshop cover their international travel, food, accommodation and other expenses themselves. Only local transportation will be provided to them.

13. Passport, visa and insurance formalities

Each participant and observer should have a valid passport and travel documents. Since any accident/s caused by personal health problems of participants/observers are excluded from the responsibility of the Workshop's organizers (hosts), each participant is kindly requested to obtain personal insurance certificate prior to his/her departure to the Republic of Korea for participation in the 2005 International Workshop of Local Government Administrators.

If some participants/observers face problems with getting entrance visas, they are kindly requested to send timely their passport details, needed for visa, to the Workshop's Organizing Committee which will contact Korean embassies/ consulates in the countries concerned.

14. Correspondence with the Workshop's Organizing Committee

All correspondence between participants and the Workshop's Organizing Committee during its preparatory process and later on should be addressed to the following officials/

Mr Sunbok CHOI
Chief, Folk Culture Section, Culture & Athletics Department
Gangneung City Hall
1001 Hongje-dong, Gangneung-si, Gangwon-do, Republic of Korea
Tel: + 82 33 640 5118 Fax: + 82 33 640 47 41
e-mail: csb@gangneung 21.net

Mr Inyong PARK
Folk Culture Section, Culture & Athletics Department
Gangneung City Hall
Tel: + 82 33 640 55 94 Fax: + 82 33 640 47 41
e-mail: iyloveej@yahoo.co.kr

6. City report form

City Report

(essential elements and guidelines for its preparation)

1. Presentation

- country/region
- city/town/territory
- participant (full name, coordinates, official post, responsibilities, etc.)

2. Essential information on the represented territorial unit

- geographical location
- territory (in sq. km) and relief
- population (numbers, composition)
- historical data
- environmental profile
- main economic spheres (industry, agriculture, tourism etc.)
- state and private sector
- other pertinent information

3. Local sustainable development/its ensuring

Survey

Within the framework of your country's national development strategy/NSDS (see Annex II for the list of key characteristics), please indicate the appropriate stages of local sustainable development strategy - development/ implementation in your locality, by responding to the questions below:

- (a) Is your city/local government implementing an approved local sustainable development

strategy or its equivalent?

Yes

No

Please give the year it started

Please also give the name and composition of the responsible body/bodies:

(b) How is your local sustainable development strategy (or its equivalent) is being implemented? Please give specific actions/activities undertaken for this purpose:

(c) Is the implementation of local sustainable development strategy (or its equivalent) being monitored and evaluated?

Monitored on a regular basis

Not monitored on a regular basis

Has been evaluated

Has not yet been evaluated

(d) If your country does not have national sustainable development strategy and your city/local government a corresponding local sustainable development strategy, do you have any of the following components that could contribute to a sustainable development (please check all that apply):

Poverty Reduction Strategy (PRS)

Local Development Plan

Local Environmental Action Plan

Other please specify

(e) If your city has developed only PRS

Does your city/locality's PRS incorporate and integrate environmental, economic, social, cultural and other aspects of development?

Yes

No

If yes, please describe these aspects

(f) Please give some details on city/local sustainable developmental strategy:

its essence

short-term and long-term objectives

interconnection with cultural policies/strategies

and with the safeguarding of the intangible cultural heritage

(g) Please describe your city/local sustainable developmental programs and projects

(past, current, future), particularly “success stories” as follows:

project's title
objectives
period
implementing body
contents
budget (total and by years, invested, financing source/s)
project's impacts/implications (positive, negative ones)
encountered problems
alternative project/plan (to solve problems and to lessen negative impacts)
other pertinent information

4. Local intangible cultural heritage (traditional culture)/ its safeguarding

- historical information on the existing local cultural heritage (tangible and intangible ones)
- existing local tangible heritage (types, remarkable examples, its situation, current safeguarding heritage work)
- existing local intangible cultural heritage - describe by nationally/locally accepted domains, items, including information on their holders/bearers:

oral expressions
performing arts
social practices, rituals, festive events (festivals)
knowledge and practices about nature

- which intangible cultural heritage, closely linked with local identities and local development, makes a focus in local government's safeguarding heritage work (concrete examples, description)
- bodies/organizations in charge of safeguarding/promotion of intangible cultural heritage - their names, range of work, personnel, operational contacts :

city/local government
public organization/s
private organization/s

- existing national and local legal coverage/laws, decrees, regulations enumerate them

are they sufficient to meet the current/future heritage challenges/problems?
do they sufficiently include a component of local intangible heritage into local sustainable development? in other words, do they ensure local culturally-oriented development?

- effects of globalization (positive and negative):
 - how positive effects are used for safeguarding and development purposes?
 - how negative effects are countered?
- how is safeguarding work carried out? (its organizational level, describe)
- which concrete aspects of safeguarding work are carried out? (practical level, describe):
 - safeguarding
 - legal protection (copyright etc.)
 - transmission (generation-to-generation passing on)
 - promotion (getting cultural heritage known to local population)
 - revitalization (revival of endangered cultural heritage)
- which spheres of life are used for safeguarding work? (describe, if possible, using statistics)
 - education (various levels)
 - culture/recreation
 - tourism
 - international cooperation (forums, international folklore festivals, nominations, publications etc.)
 - communication (via mass media: television., radio, press)
- local government's cultural policies/strategies
 - their essence
 - short-term and long-term objectives
 - interconnection with developmental policies/strategies
 - and with ensuring local sustainable development
- local government's safeguarding intangible heritage programs and projects (past, current, future) - describe them, particularly "success stories" as follows:
 - project's title
 - objectives
 - period
 - implementing body
 - contents
 - budget (total and by years, invested, financing source/s)
 - project's impacts/implications (positive, negative ones)
 - encountered problems
 - alternative project/plan (to solve problems and to lessen negative impacts)
 - other pertinent information

- Please, share your experience on the following issues:
 - which problems/difficulties exist in harmonious integration of local intangible heritage into local development?
 - which ways/means are used in your city to solve/face them?

5. Case study on the represented city/town/territory

- if you find it appropriate, a case study may be presented as part of “City Report.” Please, select one of the following topics:

case of successful local governance in which safeguarding local intangible heritage and ensuring local sustainable development are harmoniously interlinked/ cultural and development policies/strategies influence each other

case of successful local governance in which ensuring local sustainable development, through international cooperation between local governments, ensures viable safeguarding of local intangible heritage

In both cases provide the following information:

- project's title
- period
- implementing body
- project's contents and objectives
- budget
- successful results (either for safeguarding local intangible heritage or ensuring local development)
- encountered challenges/problems
- proposed/tested solutions

6. Creation of inter-city cooperation network in the safeguarding of the intangible cultural heritage

- besides replying to “Questionnaire” on this topic, share your experience on cultural heritage networks in your city/town/territory;

7. Comments/suggestions on the preparation and holding of the 2005 Workshop

Thank you very much for your kind attention.

Organizing Committee of the 2005 Workshop
Gangneung City, Republic of Korea

See ANNEX II (as follows)

ANNEX I

Categories used in the NSDS Global Map

Stage 5:		NSDS being implemented
Stage 4:		NSDS outcome document approved by Government
Stage 3:		NSDS development in progress
Stage 2:		Components of sustainable development in place
Stage 1:		No information/ no action taken

ANNEX II

Key characteristics of a National Sustainable Development Strategy

The experiences of both developed and developing countries suggest that sound and effective national sustainable development strategies would have certain fundamental elements in common. These are elements, constituting the underlying principles for strategy development, and include:

i . Country ownership and commitment.

Country-driven, multi-stakeholder ‘ownership’ and strong political commitment

Sound leadership and good governance

Based on a long-term, shared strategic and pragmatic vision

Strong institutional leadership and technical capacity for coordination

Institutions and people at the local level as strong driving forces

Ensuring continuity of the cyclical process of strategy development and implementation

ii . Integrated economic, social and environmental objectives across sectors, territories and generations.

Comprehensive, balanced as well as vertically and horizontally well integrated strategy process

Linking the short to the medium and long term

Linking national and local priorities and actions

Consensus building and transparent trade-offs

iii. Broad participation and effective partnerships.

Broad public participation, including the civil society and the private sector, in decision-making

Effective public participation where each group has its own selection

Communication and wide information dissemination through media as a key for effective participation

Promoting and building partnerships with the civil society, private sector and external organizations.

Governments to create an enabling environment for participation, including through a decentralized governance structure or providing incentives

Local governments to play a stronger role in the formulation and implementation of national sustainable development strategies

iv. Develop capacity and enabling environment.

Strong human and institutional capacity, and in turn building a multifaceted capacity for solving complex problems

Building on existing knowledge and expertise, optimizing local skills and capacity both within and outside government

Traditional knowledge and institutions to be given due recognition

v. Focus on outcomes and means of implementation.

Aiming to achieve concrete results on the ground based on sound technical of the present situation and of projected trends and risks, examining links between local, national and global challenges

Building on existing strategies, policies and processes, working towards convergence, complementarity and coherence among different planning frameworks and policies to achieve concrete

Setting realistic but flexible targets

Building coherence between budget and strategy priorities

Mechanisms for monitoring; follow up, evaluation and feedback

❖ Annex 1,11 are quoted from UN Website
(<http://www.un.org/esa/sustdev/natlinfo/nsds/map2002.htm>)

7. Questionnaire form

Questionnaire
on the creation of inter-city cooperation network
for the safeguarding of the intangible cultural heritage

Dear participant,

As it proceeds from the “Informative Document of 2005 Gangneung Workshop, a “Questionnaire” will be sent to you for your kind examination and detailed replies. We expect to receive your replies together with any practical advice, comments, experiences and, if available, information on the existing or known similar networks in your country/city/locality.

1. Introduction

UNESCO’s strategic documents “Convention for the Safeguarding of the Intangible Cultural Heritage(2003)”and “Universal Declaration on Cultural Diversity” call upon Member States to mobilize all efforts and means for the safeguarding of the intangible cultural heritage and maintenance of world cultural diversity. In the forefront of decisive partners in the accomplishment of this noble mission are local governments and local communities representing cities, towns, villages and other territorial units. The local governments know the existing problems and difficulties involved and apply the most appropriate cultural/development strategies and policies to face and solve them. Necessary local financial and human resources are at their disposal. However, globalization of challenges and impacts (particularly negative ones) in the field of culture and the safeguarding of tangible and intangible cultural heritages necessitates an equal globalization of actions, reinforced cooperation/coordination between local governments. The International Round Table of Mayors (Gangneung, Republic of Korea, 15-17 June 2004) stressed the urgency of general mobilization of Mayors and other local government leaders. It launched their world-wide movement for the safeguarding of the intangible cultural heritage as a vital component of sustainable development. It is high time now to put this movement on practical rails. As we envisage it, the creation of inter-city cooperation network between local governments is the most effective and suitable platform in this direction.

<Question 1>
<p style="text-align: center;">Do you agree with our approach?</p> <p style="text-align: center;">Yes No</p> <p style="text-align: center;">If you have additional comments, share with us</p>

2. Coordination strategy for creating the network

Host/coordinator of the network

The Gangneung City Government has been entrusted by the 2004 Round Table of Mayors to assume the responsibilities of the network’s host/coordinator. Several motivations were taken into account: (a) the initiative of creating the network belongs to Gangneung Government; (b) this Government has all the necessary human and financial resources to accomplish the tasks of the network. Various aspects of Gangneung City’s central role (organizational, financial, technical etc.) will be discussed in detail at the forthcoming Workshop.

Participating cities/localities members of the network

Any local governments from various cities/localities (throughout the world) which agree with the proclaimed world-wide movement of Mayors and other local government leaders for the safeguarding of the intangible cultural heritage are kindly invited to practically participate in the creation of the inter-city cooperation network. They are equal and valuable partners in this common endeavour. Various aspects of their concrete role (organizational, financial, technical etc.) will be discussed in detail at the forthcoming Workshop.

<Question 2>

Do you agree with this preliminary (general) description of the inter-city coordination strategy?

Yes No

In your opinion, what ideas could be added to this initial description.

3. Network’s aims/benefits

A local cultural property should not be locally bounded and its most representative manifestation folklore festival - should not be an event for old-fashioned nationalism. It should be globalized and open to the world’s people regardless of their local and national boundaries, in the spirit of intercultural dialogue.

The creation of the inter-city network for cultural exchanges/ cooperation among the local people concerned will globalize local culture and empower it thanks to international recognition.

Each local government has its own conditions for safeguarding its local intangible cultural heritage and ensuring sustainable development and therefore their cultural/ development policies differ.

The creation of the network through which local communities/local governments participate in cultural events of other cities and exchange their experiences, will improve local cultural/development policies and provide them with methods for sustainable development of their local cultural resources.

These some prospects show that local governments will greatly benefit, if they place the safeguarding and promotion of local cultures into a global context and open them to the world's people.

(c) The creation of the network will promote contacts and sharing of knowledge, ideas, histories and world-views reflected in local intangible heritages, which will contribute to the development of culture/tourism industries and local economy's prosperity (i.e. sustainable development).

In this regard, cultural resources serve not only as purely economic capital for local sustainable development, but also as socio-political resources.

The creation of the network will turn the socio-political resources - result of sharing universal values of each (local) culture- into a trans-national cultural community.

The safeguarding of local intangible cultural heritage, backed by appropriate policies of a local government and thanks to cooperation and mutual sharing of experiences, will have a multiple beneficial effect on the safeguarding of national/regional/world cultures.

(d) The creation of the network will enable to construct the community of world cultural diversity comprising diverse and individual cultures.

With the creation of the network, its founders, members and partners link up many tasks for enhanced international cooperation, coordination and practice of mutually beneficial sharing. Such cooperation and coordination will become possible if the network will be grounded on multifaceted and practical work.

The creation of the network will arm the world community at the level of local governments with a platform of practical actions and measures aimed at the reinforced and coordinated safeguarding of the local intangible cultural heritages.

Among concrete directions and forms of the network's work, which will usher a new chapter in international safeguarding heritage cooperation, could be: (a) the holding of regular (biannually or three-annually) of mayors, other local government leaders and decision makers; exchange of information; (b) the organization of thematic meetings and discussions (like the present one); (c) the activation of interpersonal exchanges at the level of local governments between various cities/localities in order to promote more practical methods of their cultural cooperation (exchange of visits of experts and policy makers specialized in the field of local intangible cultural heritages, the practice of exchange of visits of local community leaders and holders of traditional cultures etc.); (d) the exchange of computerized information on cultural life in local communities to promote inter-communal cooperation and digital contents of

cultural resources (creation of an appropriate internet site on gathering/ sharing appropriate information/ data, and the operation of the required cooperation administrative system); (e) the strengthened participation of local communities/local governmental policy makers/traditional culture performers in folklore festivals and other cultural events organized by the countries/cities members of the cooperation network; (f) the establishment of the safeguarding intangible cultural heritage centres at the local level, whose role will be to promote inter-city/inter-community cooperation in the light of profiles and needs of each locality.

Six main aims/benefits of the inter-city cooperation network for the safeguarding of the intangible cultural heritage were formulated. And it would be desirable to have your opinion/s on the presented aims.

<Question 3>

Do you agree with and share our vision of the described network's aims?

Yes

No

If you disagree, please explain your reason/s.

Do you think that any other network's aims should be added and which ones?

If there are similar computerized networks on the safeguarding of the intangible (and/or tangible) heritage, please share your knowledge on them with us.

4. Institutional framework of the network - Host/coordinator of the network

The initial structural elements of the inter-city cooperation network for the safeguarding of the intangible cultural heritage (ICCN) were set up by the Gangneung City Government. They comprise:

- Folk Culture Section /Division of Culture & Athletics, Gangneung City Hall

Building on responsibility institution for the interchange and the Safeguarding of the Intangible Cultural Heritage (expected);

- Gangneung Cultural Centre.

It is foreseen to create two necessary bodies to complete ICCN's institutional framework:

- International Advisory Committee of Experts /made up of international and Korean experts in the field of cultural heritage computerized networks, the safeguarding of the intangible cultural heritage and ensuring sustainable development/. This Committee (IACE) will be set up during the 2005 Workshop. The IACE's mandate will be to act as advisory/expertise body for the inter-city cooperation network.
- Inter-City Coordination Group / made up of Gangneung host and ICCN member cities/localities coordinators /. This group will be set up during the 2005 Workshop.

<Question 4>

Do you think that the described network's institutional framework is sufficient?

Yes

No

Should some additional structures be added to it?

Yes

No

If yes, which:

5. Institutional framework of the network - Participating cities/localities members of the network

Such structural units, which will be responsible for coordination of work/functioning of ICCN in its member cities/localities, could be:

- Folklore Section or any unit in charge of local traditional culture / in the Municipality concerned /.
- Centre for the safeguarding of local intangible cultural heritage (if it exists) or any other available centre in charge of the safeguarding heritage work.
- Municipal/local cultural centre.

Please, provide with your concrete proposals. If you think it necessary, add new units which be indispensable for the efficient functioning of ICCN from the host coordinator and member cities/localities coordinators.

6. Legal framework of the network

- Host city/main coordinator

If it is dictated by the existing national/local legislation, the inter-city cooperation network operating in/from Gangneung City will be put in the appropriate legal framework.

- Member cities/participating coordinators

Depending on the national/local legislative rules and procedures, the constituent units of the inter-city network operating in/from the member cities/localities will be put in the appropriate legal frameworks.

<Question 5>

What is your opinion about the best legal frameworks for its central (Gangneung) and member cities' units?

If your national/local legislations don't have such practices, ignore this question

7. Financial provisions for the network

- Host city

The creation, functioning and development of the Gangneung unit of inter-city network alongside with the required human, technical and other needs will be financed by the Gangneung City Governments. Special allocations will be foreseen.

- Member cities

The creation, functioning and development of the inter-city networks in its member cities/localities alongside with the required human, technical and other needs should be financed by the local governments concerned.

<Question 6>

Do you agree with the proposed financial provisions?

Yes

No (if no, your reasons)

What other kinds of financing and from which sources could be foreseen for the establishment, efficient functioning and further development of this network?

8. Fields of operation covered by the network

The main focus of the network is on the safeguarding of the local intangible cultural heritage in the cities/localities united by the world-wide movement of mayors and other local and government leaders in this regard and by the inter-city network itself. The geographical to be covered by the network will include, Asia & Pacific (core area), Europe, Africa/Near East, and America.

<Question 7>	
What is your opinion about the network’s geographical and operational coverage?	
Is there a need in additional components?	
Yes	No

9. Network’s information preliminary concept

The existence of the inter-city network will ensure practical collaboration between target beneficiaries by means of quick access to data bases, internet, electronic mail, by organization of computer-aided meetings etc. The main principle of ICCN is that it does not duplicate nor concentrate existing data bases in the cultural field; being specialized in the safeguarding of the intangible cultural heritage in strictly fixed localities and covered information areas, it focuses on close collaboration with them. The network is built on close cooperation, coordination and mutual service of the data bases directly involved between the network’s members cities/localities. Data bases in the network’s host city and ember cities/localities will operate by means of mutual unified language (English), and will have unified structure required for the smooth operation of the network itself. The data bases of the host and member cities will take care of the collection, correction and updating of the data originating from their own cities/localities.

Since it is an initial/preliminary information concept for he inter-city network in the process of being created, your proposals, modifications, comments, and any additional information are most welcome.

10. Proposed structure of the inter-city network’s data bases

This structure will be guided by the types of selected information needed for practical inter-city cooperation (practical level) and inter-city exchanges of experiences, sharing particular information beneficial for the guidance of local governments in their cultural and development policies and the enhanced safeguarding of the local intangible cultural heritage (conceptual-decision making level). Therefore, one of the main tasks for coordinators of inter-city network’s data bases will be to select, filtrate and treat the purpose-oriented information.

Master menu: subjective and objective pre-requisites; traditional culture main current activities; programmes future cultural events of the same type; archives, library; collection of principal laws, rules and procedures (international, national and local ones related directly/indirectly to the safeguarding of the intangible cultural heritage.

Menu 1 subjective and objective prerequisites/ (a) local government offices responsible for the safeguarding of the local intangible cultural heritage, cultural centres, university departments, mass media etc.)

Menu 2 activities on local traditional culture/intangible cultural heritage/ regular cultural events (festivals, performances, exhibitions); current cultural activities; recent and current conferences/symposia; current educational programs; recent & new publications, periodicals; traditional festivities, special media programs; living rituals, customs etc.

Menu 3 future events (linked with local traditional culture/intangible cultural heritage):festivals, weeks of traditional culture, competitions, exhibitions; conferences/symposia; calendar of special media programs; calendar of traditional festivities, living rituals, customs.

Since it is a preliminary structure of the network's data bases, your comments, modifications, additions are welcome. Also any information on the existing menus of data bases specialized in the field of the safeguarding of the cultural heritage, and particularly the intangible cultural heritage will be appreciated.

11. Other relevant technical aspects of the network's functioning

They will be discussed during the 2005 Workshop in the preliminary manner. If its participants find it desirable, special meetings such as, for example, "Inter-city cooperation network, internet, computerized data bases" will be organized with the participation of informatics experts from the cities/localities participating in the present network.

<Question 8>

Which aspects/profiles could be proposed for the extensive informatics, in your opinion?
Any other suggestions are most welcome.

12. Conclusions