

CRIHAP

Newsletter

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Editor of the Issue
Shen Ce

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CRIHAP Feature

CRIHAP's Governing Board Holds Its 11th Session

The 11th session of the governing board of the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) was held on April 20, 2022 both online and offline.

Zhang Xu, the Governing Board's Chair and Vice Minister of Culture and Tourism of China, attended and chaired the session. Among more than 50 other participants are members of CRIHAP's Governing Board and Advisory Committee and representatives from the Ministry of Culture and Tourism of China, the UNESCO Beijing Office, the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), and the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IHCAP).

The work report and financial statement for fiscal year 2021, the work plan and budget for fiscal year 2022 and the Medium-Term Development Program for 2022-2026 were examined and adopted by the board at the session.

CRIHAP is a category 2 UNESCO center established in 2012 in Beijing according to an agreement signed by the Chinese government and UNESCO. Deeply involved in the implementation of UNESCO's global capacity-building strategy of safeguarding intangible cultural heritage since its inception 10 years ago,

CRIHAP has so far organized 60 intangible cultural heritage capacity-building workshops benefiting 41 countries and regions and more than 2,100 trainees.

Countries, organizations and personnel involved have shown a growing enthusiasm for learning about international exchange and cooperation under the framework of the 2003 Convention and their ability to utilize the mechanism to advance ICH safeguarding in the region has been improving significantly.

As stated in the 2021 Internal Oversight Service evaluation of UNESCO's actions in the framework of the 2003 Convention, CRIHAP has contributed to the "noteworthy expansion of UNESCO's capacity-building program in the field of ICH safeguarding, which is an important result at a time when UNESCO's own resources for the delivery of capacity-building have been shrinking".

Since the COVID-19 pandemic broke out worldwide, offline transnational training workshops have been put on hold while online training has been impacted by uncertainties due to epidemic control measures in different regions. As adjustments of mechanisms related to the 2003 convention are still underway, how to develop training themes and content pursuant to UNESCO's latest strategies has become a key subject for CRIHAP to cope with. As ICH safeguarding in Asia-Pacific countries widely differs from place to place, it has become a pressing issue for CRIHAP to design more diverse and country-specific training courses.

To meet these challenges, CRIHAP paid more attention to course development and explore more effective ways to carry out online training, adhering to a results-oriented principle and solving problems in the process of development. At the same time, CRIHAP closely followed and monitored the latest developments in UNESCO's ICH safeguarding policies and initiatives, especially ICH capacity-building strategies, so as to achieve better performance in its training.

Over the past year, CRIHAP has held 8 international training workshops for 27 countries in the four sub-regions of East Asia, Southeast Asia, South Asia and the Pacific. All the workshops ran in accordance with UNESCO's key tasks and priorities under the framework of the 2003 Convention, covering such topics as multinational nomination, youth and ICH, ICH and education, ICH and sustainable development, and raining of trainers.

Young people are a key target group for UNESCO. Raising the younger generation's awareness of ICH and strengthening their ICH safeguarding and transmitting capacities are crucial for achieving sustainable development for mankind. For example, the "Discover ICH through My Lens" training





workshop was the first workshop of CRIHAP's three-year ICH safeguarding capacity-building programme for Chinese youths. Faced with various uncertainties amid the pandemic, the first training workshop adopted a new mode that combined online lectures with offline video-shooting exercises to cater to the needs of young Chinese trainees. The event eventually attracted more than 130 students from 50 Chinese colleges and universities. After attending a five-day online course, the trainees spent five weeks making ICH-themed field trips in local communities and produced 73 short videos on topics including traditional skills, traditional arts and crafts, and traditional performances. By capturing ICH items around them with video cameras, these young people have come to see the beauty of ICH in their daily lives. And training experience meant a step toward becoming guardians of ICH items.

Building a network of ICH facilitators has always been an important way for UNESCO to implement its global capacity-building strategy. In 2021, CRIHAP organized training of trainers workshops for ICH facilitators for the Philippines and the Pacific. The training for the Philippines showed CRIHAP's further exploration into the online-plus-offline training mode. The workshop kicked off at the end of 2021. From February to March 2022, trainees mainly learned by themselves while attending an online lecture every two weeks and sharing their own findings, exchanging ideas and discussing questions. At the end of April, they participated in a three-day online training session. CRIHAP considered the new training mode to be a countermeasure to normalized epidemic control and an experiment to find better ways to carry out international training workshops. CRIHAP has also held a training of trainers workshop for ICH safeguarding, the first of its kind for countries in the Pacific region.

In response to the growing trend of multinational nomination of ICH items, CRIHAP has organized workshops for representatives from all the 11 Southeast Asian countries on sub-regional multinational nomination to strengthen the construction of a network for multinational nomination, consolidate international cooperation in ICH safeguarding and improve Southeast Asian countries' ability to share ICH resources with each other and their ability to coordinate the developments of diverse cultures in the region.

In 2021, CRIHAP continued to push forward the

organization of separate training workshops for UNESCO member states. Of these events, the Laos workshop will be the first separate training event and the first of a three-year training workshop series devised specifically for the country. CRIHAP will work to lay a solid foundation for ICH safeguarding in Laos by carrying out the three-year training workshops. CRIHAP has already organized four training workshops for Bangladesh. In the four years since 2018, CRIHAP held a series of training workshops for Bangladesh with such themes as implementation of the Convention, ICH inventorying and nomination, and sustainable development, playing a positive role in uplifting the country's overall ICH safeguarding capabilities.

Although the COVID-19 pandemic has severely affected the organization of international training workshops, CRIHAP has overcome difficulties, found alternative solutions and accomplished all training tasks as planned. Over the past two years, CRIHAP has adopted online training as a major teaching mode. It has tried to bypass the teaching mode's disadvantages such as the virtual nature and difficulty in class management and make the best use of its advantages, operating under the principles of "learning by doing" and "solving problems through development". For example, the training workshop for Vietnam was greatly affected by the country's epidemic control measures. Postponed four times due to new outbreaks, the training workshop was eventually conducted as

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Examination and Adoption of Work Report and Financial Statement for FY2021

工作规划与总结——以提升培训质量为导向
Work Review, Planning and Summary—Oriented Towards Improving Quality of Training

2021年度亚太中心工作动态观察与分析

- 参加联合国教科文组织全面反思《公约》列入机制政府间工作组会议 线上 2021. 7/9
- 参加日本亚太中心“非物质文化遗产保护研究的进展与挑战——迈向可持续发展未来”论坛 线上 2021. 10
- 参加联合国教科文组织中国世界遗产保护和管理项目三期成果发布暨启动会 线下 2021. 10
- 参加联合国亚太中心管委会第十次会议 线上 2021. 11
- 参加日本亚太中心管委会第十次会议 线上 2021. 11
- 参加联合国教科文组织非物质文化遗产领域全球二类中心第九届联席会议 线上 2021. 11
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- 参加联合国教科文组织亚太地区文化政策协商会议 线上

2021 Observation and Analysis of Work Updates

- Attending the sessions of the intergovernmental working group for global reflection on the listing mechanisms of the Convention.
- Attending the IRCI Researchers Forum "Progress and Challenges in the Research for the Safeguarding of ICH-Towards a Sustainable Future".
- Attending the "UNESCO-China Youth Development Foundation Mercedes-Benz Star Fund Project Conservation and Management of World Heritage Sites in China-Celebrating Project Phase III Achievement & Launching of Phase IV" meeting.
- Attending the 10th Governing Board Session of IRCI.
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- Attending the North annual coordination Meeting of category 2 centres active in the field of ICH.
- Attending the 16th Session of the Intergovernmental Committee for the Safeguarding of the ICH.
- Attending the IRCI Public Symposium "ICH Contribution to Better Education and Sustainable Communities".
- Attending the UNESCO Regional Consultation on Cultural Policies for the Asia-Pacific region.

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2021年度亚太中心工作动态观察与分析

- 研究制定《亚太中心中期发展规划（2022-2026）》（草案）
- 研究制定《亚太中心2021年度工作总结及2022年工作计划及经费预算》（草案）
- 编写并提交亚太中心2020年度联合国教科文组织二类中心工作报告表
- 参加联合国教科文组织总部内部监督局（IOS）《公约》评估问卷调查
- 参加联合国教科文组织总部“亚太中心在文化助力可持续发展方面贡献”问卷调查

2021 Planning and Review

- Preparing CRIHAP's Medium-Term Development Programme for 2022-2026 (draft)
- Preparing CRIHAP's Work Report and Financial Statement for FY2021 and the Work Plan and Budget for FY2022 (draft)
- Preparing and submitting CRIHAP's Work Report for FY2020 as requested by UNESCO
- Participating in the online survey on the Convention organized by UNESCO Internal Oversight Service (IOS)
- Participating in the online survey on "CRIHAP's contribution to sustainable development" organized by UNESCO

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planned. The training workshop for participants in provincial ICH safeguarding centers across China was previously scheduled for October 2021 during the Chengdu International ICH Festival. However, it was postponed due to strict pandemic control measures in the city, so CRIHAP had to turn it into an online course. The online workshop combined the case studies of four Chinese items on the Representative List of the Intangible Cultural Heritage of Humanity with relevant content from the 2003 Convention. Taking two and a half days, the workshop had almost full attendance and prompted engaging and in-depth discussion among participants. The online-plus-offline combined mode for the "short but compact" training in 2021 proved to be innovative. The experiences CRIHAP has accumulated will be used for its future training courses.

In 2022, CRIHAP will continue fulfilling its duty as a UNESCO category 2 center, assisting UNESCO in implementing ICH safeguarding capacity-building strategies and providing training services for UNESCO member states in the Asia-Pacific region under the framework of the 2003 Convention.

In 2022, CRIHAP plans to hold 10 training workshops, including one global, two regional, three sub-regional, and three country-specific ones, all in the online-plus-offline mode. These workshops will not only continue to offer UNESCO's courses centering on ICH safeguarding capacity-building but also pay close attention to UNESCO's priorities including the empowerment of youth and training of trainers. CRIHAP will also keep an eye on the most recent developments in education, climate change, creative industries and digital technologies to explore new possibilities in ICH safeguarding.

By publishing the CRIHAP Newsletter, actively participating in international seminars, collecting and editing information about ICH safeguarding from around the world, operating CRIHAP's bilingual website, and constantly updating the basic texts of the 2003 Convention, CRIHAP will do better in monitoring and interpreting UNESCO's strategies, policies and measures related to ICH safeguarding, follow the hot issues in ICH safeguarding worldwide and the latest developments of targeted countries in ICH safeguarding, and devise targeted training plans that can be integrated into its future training courses. At the same time, CRIHAP will compile English-Chinese bilingual publicity materials and publish the follow-up results of training so as to better serve ICH safeguarding in more countries. In 2022, CRIHAP will move forward with the publication of an English-Chinese bilingual book entitled "The Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and Capacity Building Training Practices" and will prepare and publish manuals to record the follow-up results of a series of training workshops for Thailand and Bangladesh.

CRIHAP will put emphasis on four aspects in its Medium-Term Development Plan 2022-2026: innovation, balance, inclusiveness, and sustainability.

For innovation, CRIHAP will explore more creative working and teaching modes in the next five years in response to the ever-changing situations in the implementation of the 2003 Convention, the diverse needs in ICH safeguarding training from the State Parties and the uncertainties and inconveniences caused by epidemic control measures.

For balance, CRIHAP will take a comprehensive and balanced approach in designing ICH safeguarding capacity-building training workshops that best fit the themes and target audiences of the training classes.

For inclusiveness, CRIHAP will make its international training programs as inclusive as possible, benefiting

people from the whole Asia-Pacific region, especially those from small island states, as well as youth and women.

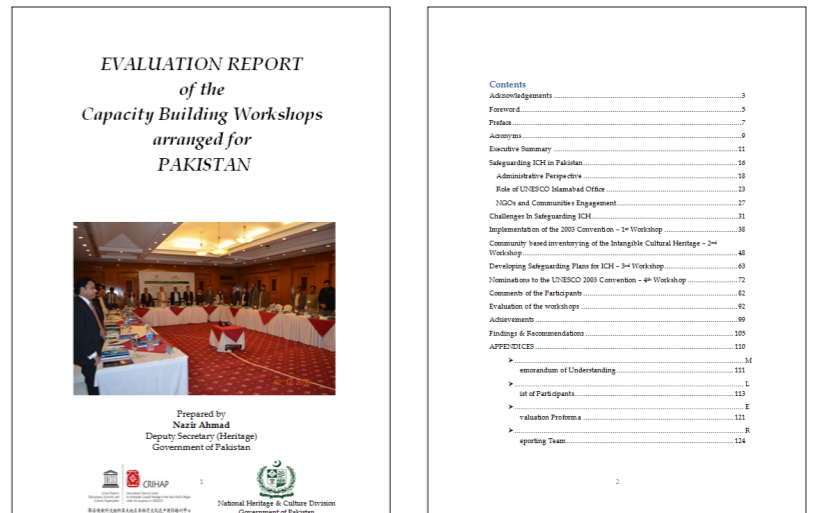
For sustainability, CRIHAP will keep its international training running smoothly and contribute to the sustainable development of ICH safeguarding in the Asia-Pacific region as epidemic control becomes the new normal.

The Governing Board approved newly added and renewed members of the Advisory Committee and agreed that CRIHAP would join the newly established G20 Network of Cultural Business Management. The Governing Board also adopted the Minutes of the 10th Session and discussed time and place of the next session.

Zhang Xu spoke highly of the innovative efforts CRIHAP had made over the past year. "In the face of the pandemic, CRIHAP took new and creative approaches to deliver its work and eventually managed to accomplish all tasks as planned," Zhang noted. "As a category 2 center, CRIHAP has acted pursuant to the UNESCO's rules and regulations and implemented its duties well, especially in international training." Because of the many encouraging and remarkable results in CRIHAP's performance, the center has won recognition and high praise from all relevant parties, including UNESCO and countries in the Asia-Pacific region. Zhang also said the pandemic, which has yet to be brought under control globally, still poses a challenge to CRIHAP. He hoped that CRIHAP would get prepared through contingency plans, establish multi-layered mechanisms for international cooperation, continue to push forward its training programs, accomplish its duty as one of the few UNESCO category 2 centers by further developing creative approaches and achieving new work results, making new contributions to the implementation of UNESCO's capacity-building strategy and the building of a community with a shared future for mankind. He added that the Chinese government will cooperate more closely with UNESCO, keep supporting CRIHAP's commitment to better implement its duty and play a more active role in promoting the Convention in the Asia-Pacific region and beyond. He wished that all relevant parties would assist CRIHAP in reviewing the past and making new improvements, and exploring more diverse and fresh tools and modes to enhance the quality of training.

Members and observers of the Governing Board all agreed CRIHAP successfully held a large number of targeted and valuable activities of ICH capacity-building in the pandemic. CRIHAP has developed a very detailed training programme in accordance with UNESCO's priorities in ICH safeguarding, and used innovative methods to organize targeted and valuable Capacity-building activities. They expected CRIHAP to continue moving forward the implementation of UNESCO's capacity-building strategy and to make new contribution to the ICH safeguarding in the Asia-Pacific region.

Wang Chenyang, Director-General of the Department of Intangible Cultural Heritage under the Chinese Ministry of Culture and Tourism, said while the global fight against COVID-19 has become the new normal in 2021, CRIHAP has managed to carry out 8 ICH safeguarding capacity-building workshops for international trainees, enhancing the ICH safeguarding and convention implementation capabilities of relevant countries and contributing to UNESCO's global strategy of capacity-building for ICH safeguarding. He believed that CRIHAP's 2022-2026 medium-term development plan would lay a solid foundation for its work in the coming years. he also gave an overview of China's latest efforts to integrate ICH safeguarding into its "targeted poverty reduction" initiative and to include ICH safeguarding in its national education system. He said CRIHAP has already



paid attention to these developments in its previous training workshops. He wished that CRIHAP would continue contributing to these key issues through its international training workshops in the future.

Sato Kuni, representative of board member Shimatani Hiroyuki and vice chair of the Council of the National Institutes for Cultural Heritage (NICH), congratulated CRIHAP on its achievements in 2021. She said CRIHAP overcame all difficulties caused by the pandemic, carried out capacity-building activities on ICH safeguarding with an online-plus-offline training approach, achieved remarkable results and laid a solid foundation for its future training workshops.

Himalchuli Gurung, program specialist for culture from the UNESCO Beijing Office, called CRIHAP "a good partner" in her speech. She hoped to strengthen cooperation with CRIHAP in the future and suggested CRIHAP share with other countries its experiences in organizing effective ICH training workshops.

Wang Fuzhou, Vice President of the Chinese National Academy of Arts and Director-General of the China National Center for Safeguarding Intangible Cultural Heritage, gave a briefing about the latest developments in the construction of a cultural heritage safeguarding system and in the disciplinary construction of ICH safeguarding in China. He hoped that CRIHAP would keep improving its training service, take into consideration the above-mentioned subject, and deliver training courses that are always systemic, targeted and professional.

Bamo Qubumo, Vice President of the China Folklore Society, said CRIHAP has accomplished all its tasks including ICH safeguarding capability building and the implementation of the 2003 Convention by seeking innovation in its working mechanism. In her view, CRIHAP's work report is "very impressive with adequate data, vivid cases, and solid facts". She spoke highly of CRIHAP's workshop for China's ICH safeguarding personnel at the grassroots level on ICH and sustainable development. She said the workshop was timely and effective and may serve as a good example for other State Parties of the 2003 Convention and for other UNESCO category 2 centers.

Gao Bingzhong, a professor with the Institute of Advanced Studies in Humanities and Social Sciences and the director of Academic Committee of Beijing Normal University, congratulated CRIHAP on its remarkable achievements in 2021. Gao said CRIHAP delivered a very impressive performance last year as it moved forward despite difficulties and limitations, took up challenges through innovation and scored positive results in the end.

Jisung Kim, newly appointed director-general of ICHCAP from the Republic of Korea, spoke highly of CRIHAP's international training workshops which were conducted in a creative and effective way. Kim said CRIHAP has set a good example for other institutions in solving problems and achieving goals. He said CRIHAP's training workshop on ICH and youth was meaningful and productive, hoping it could become a long-term training programme.

Some representatives attending the session made suggestions on CRIHAP's future work. For example, Wang Chenyang suggested CRIHAP would pay more attention to collecting, researching, and processing cases of implementing the 2003 Convention in State Parties, organize ICH facilitators to carry out long-term monitoring of relevant information, and integrate the results of systematic analysis and research of these cases into CRIHAP's future training courses, thus enriching their contents and extending their themes.

Gao Bingzhong suggested CRIHAP would focus on cultivating a younger generation of scholars and building a networking platform for them when planning its youth-themed ICH safeguarding training workshops to ensure there will always be new emerging forces in reserve for the sustainable development of ICH research and safeguarding.

IRCI expected to share with CRIHAP its research information with regard to ICH safeguarding and disaster mitigation in small island developing states in the Pacific region, thus contributing to ICH safeguarding and sustainable development across the region. ICHCAP from the Republic of Korea suggested CRIHAP would continue keeping contact with the Asia-Pacific Higher Education Network for Safeguarding Intangible Cultural Heritage and carry out long-term cooperation in projects such as "ICH

and youth" and "ICH and education".

CRIHAP's 11th Session of the Governing Board attracted coverage by mainstream media agencies across China, including People's Daily, Guangming Daily, China Culture Daily, China Youth Daily, Global Times, Global Times Online, www.ihchina.cn, the official website of Chinese National Academy of Arts, and www.yidianzixun.com. Their news reports on the session further highlighted and enhanced the position of CRIHAP as a responsible and professional actor in the field of ICH safeguarding in the Asia-Pacific region and even the international community of exchanges and cooperation for ICH safeguarding guided by UNESCO.





Experiences and Outcomes from CRIHAP's Capacity Building Since the Outbreak of the COVID-19 Pandemic

By Yuan Jie

Activities and Outcomes Made Since the Outbreak of the COVID-19 Pandemic

Since the outbreak of pandemic, CRIHAP has organized 14 international training workshops, benefiting 31 countries in 5 sub-regions, including East Asia, Southeast Asia, Central Asia, South Asia and the Pacific region. These workshops cover 3 major categories, namely training for trainers, training on basic knowledge and key concepts of the Convention, and "ICH PLUS" mode training, and 9 themes, such as inventorying, nomination, implementation of the Convention, development of safeguarding plans, ICH and sustainable development, ICH and education, and ICH and youth.

In response to the challenges brought by the pandemic, such as cross-border activities and funding constraints, the above training workshops were conducted mainly online and in combination with offline. In response to possible less appealing of the training courses brought by the virtual nature of online mode, the planning and design of the training became one of the topic priorities of our work. Then, let me share with you some preliminary experiences summarized through exploration and practice in the past period of time.

First, the overall length of training workshops was extended by dividing the training courses into several phases and providing tailored lectures and Q&A sessions that took into account the progress of the trainees at each phase. A typical example using this kind of method is the training workshop for the Philippines, which lasted 4 and a half months and integrated 3 sessions, namely self-study, facilitator-led Q&A, and online lectures. The trainees believed that this kind of gradual and targeted training is appropriate and reasonable, which could help them to gain new insights through reviewing old

material, and also to truly apply what they have learned to the practice of ICH safeguarding in the future. Similar approaches were also adopted in the training workshops for Laos and Myanmar.

Secondly, while the training workshop was conducted online as usual, offline fieldwork was increased to enhance the attractiveness of the training. In 2020, in collaboration with UNESCO Bangkok office, we organized a capacity-building workshop for Thai youth. During the 22 days of training, short theoretical knowledge sessions were followed by fieldwork and interactive sessions, with trainees and facilitators in 17 communities guided by local Thai experts. The trainees believe that the integration of extensive fieldwork in the training workshop could effectively overcome the virtual nature of online mode, and the practice and communication in the fieldwork could further deepen their understanding of theoretical knowledge. Similarly, the training workshops for Vietnam and the Philippines also enhanced the effectiveness of the training by introducing extensive fieldwork.

Thirdly, introducing the short video shooting to enhance the weight of practice in the training workshop as the starting point of the three-year training programme for youth. When planning this programme, in addition to the usual classroom lectures, we innovatively introduced the method of guiding youth to make short videos of ICH elements to enhance their motivation to learn and practice. At the end of the workshop, the trainees submitted 73 short videos including traditional craftsmanship, traditional art and traditional performing arts, and their understanding of the knowledge related to ICH safeguarding was deepened.

Fourth, taking advantage of the online mode to organize large-scale training and achieve the intensive effect. In exploring the process of adapting to the uncertainties brought by the pandemic, we took full advantage of the convenient and economical features of the online mode to organize large-scale training many times. For example, in 2021 we organized a training workshop for nearly 100 participants in charge of ICH safeguarding at the provincial level in China in a very short period of time, while organizing such a scale of training offline is very difficult. In addition, the above-mentioned training workshop for youth targeting 130 trainees and the training workshop for Southeast Asia targeting 11 countries at the same time are also attributed to this method.

Fifth, in the context of the ongoing pandemic prevention and control, we have also been experimenting with new and adaptive training methods. For example, before the 2021 Bangladesh training workshop began online, we arranged for some trainees to go to 5 communities around Dhaka to observe and shoot videos of ICH elements such as traditional craftsmanship, traditional music and traditional rituals. In the subsequent online group exercise, the trainees were arranged to develop safeguarding plans around the items covered in the video in line with the UN Sustainable Development Goals. The design greatly motivated the trainees to interact and communicate with each other, and effectively enhanced the attractiveness of the training workshop. In addition, in the training workshop for Vietnam in 2021, the facilitators gave lectures online and the trainees gathered offline, and this design is another kind of response to the local pandemic prevention and control policy.

Organizing 14 international training workshops may not be outstanding in terms of quantity compared to the same period in the past, but we have been exploring and trying to ensure that the training workshops are uninterrupted and the quality is steadily improving during the pandemic, which undoubtedly provides practical and effective support to UNESCO's ongoing Capacity-building Strategy in the Asia-Pacific region. During his visit to CRIHAP in 2021, Director of UNESCO Beijing Office, Dr. Shahbaz Khan spoke highly of the work done by CRIHAP and pointed out that there are still many countries and regions in the Asia-Pacific region which need CRIHAP to conduct capacity-building training to improve their ICH safeguarding capacity, especially Small Island Developing States which frequently affected by disasters. At the 11th Session of the Governing Board of CRIHAP, all the members agreed that CRIHAP has developed a very detailed training programme in accordance with UNESCO's priorities in ICH safeguarding in difficult times, and has used a combination of online and offline innovative work methods to organize many targeted and valuable ICH safeguarding capacity-building activities, and the effectiveness of which is evident to all.

The outcome and effectiveness of the training organized by CRIHAP has also been generally well received by all the stakeholders, including the beneficiary countries. Shabbih Purvan, Additional Secretary of Bangladeshi Ministry of Cultural Affairs, said that CRIHAP's continuous capacity-building



training for Bangladesh has provided strong support to strengthen its ICH safeguarding capacity. Duong Bich Hanh, chief of culture sector, UNESCO Bangkok Cluster Office said the capacity-building training organized by CRIHAP is crucial for the ICH safeguarding work in Thailand, and tailored for a special group of trainees, the workshop was proven to be conducive in diversifying the capacity-building training on ICH safeguarding in the Asia-Pacific region. Marichu G. Tellano, Officer-in-Charge and Executive Director of the National Commission for Culture and the Arts of the Republic of the Philippines said she is truly thankful to CRIHAP for holding workshops that meant a great deal for the Philippines.

Plans and Priorities for the Next Phase

Next, I would like to brief the plan and priorities for the next steps. In next phase, we will focus on consolidating the results of the previous phase of capacity building training in the Asia-Pacific region and further enhancing the professionalism of the training. To this end, CRIHAP will continue to work under the guidance and support of UNESCO to enhance the overall design of international training, innovate ways and means of work, improve the effectiveness of training, and actively explore potential training opportunities.

We also would work in accordance with the purposes and principles of the Convention, and UNESCO Medium-term Strategy for 2022-

2029 (41C/4), Programme and Budget for 2022-2025 (41C/5), and also with CRIHAP's Medium-term Development Programme for 2022-2026, Work Plan and Budget for FY2022.

In next five years, 6 to 10 workshops each year or 30 to 50 in total are scheduled and 30 to 40 countries are expected to benefit from these training activities. Through organizing these international training, CRIHAP will assist UNESCO and related countries to train a group of people familiar with the Convention and its mechanisms for the beneficiary State Parties in the Asia-Pacific region so that they can play a role in raising the awareness of ICH safeguarding and promoting the implementation of the Convention such as assisting State Parties in the preparation of Period Reporting in their own countries; professionals in ICH research and safeguarding will be trained to consolidate and expand the facilitators' network in the Asia-Pacific region; the willingness and capacity of ICH safeguarding among young people in the region will be strengthened; more attention will be given to ICH safeguarding in small island developing states (SIDS) and joint ICH safeguarding efforts of stakeholders will be facilitated there.

In 2022, we will organize 10 international workshops including: one global, two regional and three sub-regional ones in terms of geographical representation; focusing on both UNESCO's existing capacity building courses for ICH safeguarding while emphasizing UNESCO's priorities in recent years, in terms of training themes. We will continue to consolidate the "ICH PLUS" model, such as ICH and youth, ICH and education, ICH and climate change, ICH and SIDS, and ICH and creative industry.

It is worth mentioning that in our future planning, organization and assessment for international trainings, CRIHAP will properly handle the relationship between standard, framework knowledge trainings meeting the capacity building strategy and knowledge trainings catering to needs of trainees and with more diverse themes. We will also endeavor to develop a more applicable system of methods to prepare for three different training scenarios in on-site, online, and online plus on-site manners, depending on different situations and diversified needs that may arise in the future.

Training Workshop Spotlight

Sidelights on the Capacity Building Workshop on Intangible Cultural Heritage and Sustainable Development for Bangladesh

By Wang Jingzhou

From November 23 to 25, 2021, CRIHAP and the UNESCO Dhaka Office co-organized the online Capacity Building Workshop on Intangible Cultural Heritage and Sustainable Development for Bangladesh. The sidelights present a comprehensive review of the workshop in three aspects: documenting the training, overviewing the workshop, and sharing what have been gained from the training. At the same time, the sidelights sort out and analyze the current status of ICH safeguarding in Bangladesh and the contribution to sustainable development made through relevant ICH safeguarding projects. By doing so, we hope we can invite some discussion and gain some inspiration with regard to further building the capability for safeguarding the country's intangible cultural heritage in the future.

A Young Country with Ancient Civilization

The South Asian subcontinent is a cradle of civilization. The ancient Indian civilization as one of the five great human civilizations of the world, and Buddhism as one of the world's three major religions, were all born in the soil here at the foot of the Himalayas. "The Golden Bengal" can be described as a new shining star in the northeast corner of the subcontinent. During the 16th century, the Bengal region was a prosperous cultural zone in the subcontinent. It became the center of the British colonial rule in India in the middle of the 18th century. With the passage of time and the end of colonial rule, the redistribution



of land and regimes profoundly impacted the lives of the region's people. The South Asian subcontinent has always been a melting pot of multiculturalism, with Buddhism, Hinduism, and Islam being the "triangular balance of power." The cultures of many ethnic minorities have influenced each other while foreign and local cultures mingled. Contrasting the subcontinent with a long history of humanity, Bangladesh, established in 1972, is a "young" country of only 50 years. The tumultuous long history laden with cultural confrontations and collisions has left a rich cultural heritage for the people living on this land today. It includes such magnificent ruins symbolizing ancient civilizations as the Twin Cities in the Narsingdi District, the Buddhist Temple of the Naogaon District, and the Sixty Dome Mosque. It is also home to the living heritages deeply rooted in the people's daily life, such as language, clothing, music, and folkway.

"Bangladesh's cultural traditions and heritage are a source of pride for its people. Various initiatives must be taken to develop, preserve, and support both tangible and intangible cultural heritage." The National Cultural Policy, adopted

by the Government of Bangladesh in 2006, reflects the pride the people have felt in their history and culture since independence. The government has paid significant attention to protecting, preserving, and developing cultural heritage. Legally speaking, Bangladesh has several laws and regulations that explicitly address the safeguarding of intangible cultural heritage. In addition to the National Cultural Policy, a specialized regulation in the cultural field, the country's Constitution clearly states that "The state shall take measures to safeguard cultural traditions and people's heritage." Institutionally, Bangladesh has established a multi-tiered management system to safeguard intangible cultural heritage. The Ministry of Cultural Affairs (MoCA) is the main government agency responsible for and overseeing the safeguarding of intangible cultural heritage. Its responsibilities include the "preservation, maintenance, promotion, and necessary development" of Bangladesh's cultural traditions, arts, language and literature, history, traditional and cultural heritage, folk arts, and handicrafts. It has ten subordinate institutions, including the Shilpakala Academy, the Bangladesh National Museum, and the Department of Archives and Libraries. These institutions cooperate with each other, extend downward, establish branches, and carry out relevant activities in different professional fields. Among them, the



Painted and decorated rickshaws are the most common form of transport in many cities in Bangladesh.



A street scene of Dhaka, the capital of Bangladesh

Shilpakala Academy has the widest coverage of responsibilities, with a total of 69 local branches nationwide, mainly overseeing the promotion of cultural heritage by increasing the people's awareness of the richness of its tangible and intangible cultural heritages through the implementation of necessary initiatives. They include organizing seminars, sponsoring training programs, holding art competitions, presenting awards and supporting outstanding artists, and producing promotional materials to introduce the country's culture at home and abroad.

In 2009, Bangladesh became a State Party to the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, making it the fifth among the seven South Asian countries to do so. Since then, with UNESCO's assistance and guidance, Bangladesh has adopted more proactive policies and initiatives to safeguard intangible cultural heritage. They include increased government funding, the stimulation of cultural activities, the safeguarding of cultural elements of ethnic minorities, and the promotion of cultural diversity within the country. In 2021, the Ministry of Cultural Affairs established an Intangible Cultural Heritage Committee composed of 21 institutions to develop an inventory of intangible cultural heritage meeting the Convention's requirements, discuss current threats and risks facing intangible cultural heritage, and promote full community participation in the inventory development process. As of 2021, four items in the country have been inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, namely the "Baul Songs" in 2008, the traditional art of Jamdani weaving in 2013, the MangalShobhajatra on PahelaBaishakh in 2016, and the traditional art of ShitalPati weaving of Sylhet in 2017. The country currently has no items inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding or the List of Good Practices. In 2018, the nomination for "Art of Rickshaw Painting in Bangladesh" was not approved by the 13th session of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage due to a "lack of community participation in inventory development" in its nomination dossier. Bangladesh had not submitted any new nominations to UNESCO in the following three years until 2022, when it resubmitted the nomination for the rickshaw painting project. The result will be announced at the session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage in 2023 at the earliest.

Revitalizing the Economy and Promoting the Culture

On the path of safeguarding intangible cultural heritage, Bangladesh is like a young pioneer working

hard to explore and protect the cultural wealth on its land. But challenges inevitably abound along the way. The underdeveloped economy is one of the main reasons restricting the safeguarding of intangible cultural heritage in Bangladesh. The brutal War of Independence in 1971 severely damaged the local economy. The people live extremely poor and miserable lives due to additional factors, such as dense population, lack of resources, and frequent disasters. The United Nations included Bangladesh in the List of Least Developed Countries in 1975. Safeguarding intangible cultural heritage is out of the question when people's basic needs for survival cannot be guaranteed while the government lacks funds to carry out cultural activities and events.

Bangladesh has always attached importance to economic development and has strived to improve people's living standards. It implemented economic reforms in the early 1950s and has made remarkable achievements recently, becoming one of the fastest-growing economies worldwide, with an economic growth rate of over 6% for six consecutive years. The country's economic indicators showed an upward trend even during the global economic downturn caused by the COVID-19 pandemic. In March 2018, the United Nations Development Policy Committee announced that Bangladesh could enter the ranks of developing countries. After the follow-up review in 2026, Bangladesh will officially "graduate" from the list of underdeveloped countries.

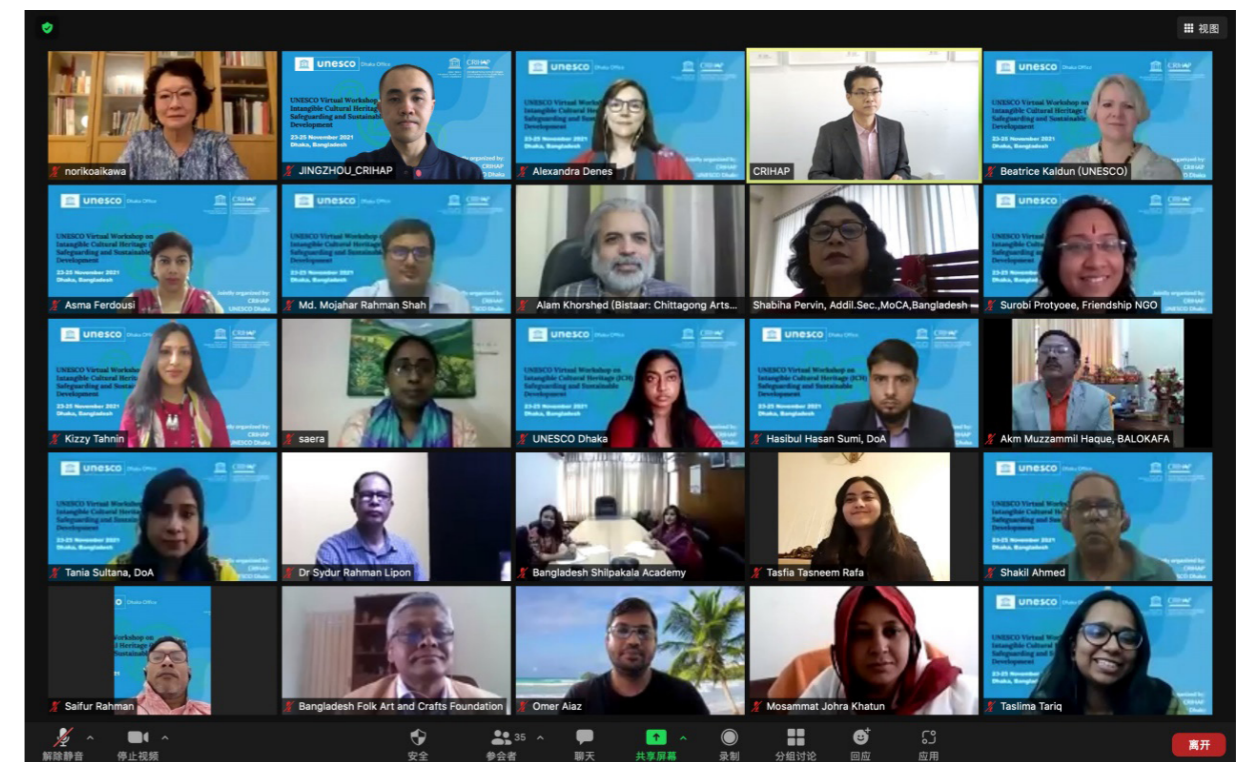
Politics, economy, and culture are always interactive in a country. Positive interaction can be mutually reinforcing, while negative interaction can lead to a vicious cycle. UNESCO calls on the world to pay attention to the role of culture in sustainable development. In September 2015, the United Nations General Assembly adopted "Transforming Our World: The 2030 Agenda for Sustainable Development", covering 17 sustainable development goals (SDGs). At the same time, culture was mentioned for the first time on the international development agenda, a move that UNESCO hailed as an "unprecedented emphasis" on culture. As an important content of culture, intangible cultural heritage is gradually being recognized for contributing to sustainable development. "Intangible cultural heritage and sustainable development" is also a key issue that UNESCO focuses on. In June 2016, the General Assembly of the States Parties to the Convention adopted at its sixth session a resolution to add a new chapter of "Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level" in its Operational Guidelines for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage. The chapter created a framework for action by the States Parties to "fully integrate the safeguarding of intangible cultural heritage into sustainable development planning, policies, and projects." The current strategic focus of UNESCO is organically combining intangible cultural heritage with the 17 sustainable development goals of the United Nations so that intangible cultural heritage can help the world solve social, economic, and environmental problems in a comprehensive way and gradually transit toward sustainable development between 2015 and 2030.

Bangladesh supports green development, and its government introduced the "National Sustainable Development Strategy" in 2013, which sets forth a long-term vision of achieving a balance between population, development, and the environment. The government has also established a Sustainable Development Monitoring Committee to rally various ministries and private enterprises for cross-sectoral dialogues and cooperation on green development and sustainability. Bangladesh's "National Cultural Policy" emphasizes combining culture and economic development. In recent years, under the guidance of the UNESCO headquarters, Bangladesh has actively promoted the safeguarding of intangible cultural heritage, enhanced public awareness of safeguarding intangible cultural heritage, and made significant efforts to improve the overall capacity for safeguarding intangible cultural heritage and promoting cultural diversity. Given Bangladesh's relatively low overall economic conditions, its activities for safeguarding intangible cultural heritage are still lagging. Since 2018, CRIHAP organized capacity-building training workshops on "Developing ICH Safeguarding Plans," "Community-based ICH Inventorying," and "Nomination of Intangible Cultural Heritage" for three consecutive years. These training workshops systematically and effectively supported the implementation of UNESCO's strategy for capacity building in safeguarding intangible cultural heritage, actively contributing to the promotion of intangible cultural heritage safeguarding practices and the enhancement of safeguarding capability in the country, garnering recognition from all parties involved. Based on those, the UNESCO Dhaka Office has requested further cooperation with CRIHAP to organize capacity-building workshops.

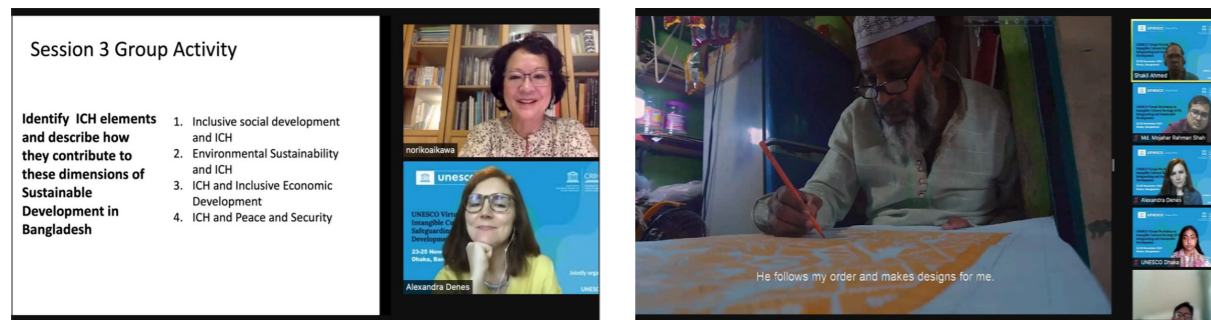
Need-based Trainings

After receiving the request for training, CRIHAP's working group conducted a serious study on the safeguarding of intangible cultural heritage in Bangladesh, sorted out the content of the past three workshops in detail, and actively communicated with the UNESCO Dhaka Office on training topics, personnel selection, and curriculum building at the first time. While developing the training program, CRIHAP's working group learned about a large amount of easily overlooked intangible cultural heritage resources in various Bangladesh communities, especially the representative local know-how and social practices, such as the traditional handicrafts, performances, and ceremonies, which play a crucial role in maintaining local groups' and communities' livelihood, strengthening social cohesion and inclusiveness, and developing the local economy and social inclusiveness. After a discussion with the UNESCO Dhaka Office, both parties decided to hold a training workshop with the theme of "Safeguarding Intangible Cultural Heritage and Sustainable Development" for Bangladesh to help its intangible cultural heritage practitioners, policymakers, and stakeholders gain a deep understanding of the relationship between intangible cultural heritage safeguarding and sustainable development. The training workshop would flexibly apply the theoretical and practical knowledge gained in the previous three years of training to exploring and safeguarding the intangible cultural heritage resources in local communities that urgently need safeguarding. The workshop has thus played an active role in constructing Bangladesh's overall capacity for safeguarding intangible cultural heritage.

The COVID-19 pandemic hit while the training was going on, seriously restricting travel and international exchanges. Under such circumstances, UNESCO encouraged online work on safeguarding intangible cultural heritage and building capacity to ensure that activities such as intangible cultural heritage safeguarding practice and training were uninterrupted. CRIHAP actively responded to UNESCO's call and timely adjusted its work strategy to strengthen communication and collaboration with the UNESCO Headquarters, its field offices and partners, organize online training, and develop an "online plus offline" training model so as to provide continuous capacity building for the Asia-Pacific region. Due to the



A group photo of the 2021 online Capacity Building Workshop on Intangible Cultural Heritage and Sustainable Development for Bangladesh



Norika Aiawa and Alexandra Denes, UNESCO-accredited facilitators, are giving lectures to the trainees.



Trainees and facilitators watch a previously made video before discussing and studying in groups

severe impact of the COVID-19 pandemic on Bangladesh, the workshop was delivered in an online manner.

The Capacity Building Workshop on Intangible Cultural Heritage and Sustainable Development was held online in Bangladesh from November 23 to 25, 2021. Shabiha Pervin, Assistant Secretary of the Ministry of Cultural Affairs of Bangladesh, Beatrice Kaldun, Head of the UNESCO Dhaka Office, and Liang Bin, Director of CRIHAP, attended and addressed the opening ceremony. Noriko Aikawa and Alexandra Denes, UNESCO-accredited facilitators, were invited to give lectures to 25 trainees from Bangladesh's cultural departments and research institutions as well as colleges and universities.

At the opening ceremony, Shabiha Pervin said that as the State Party to the Convention, Bangladesh had always attached great importance to the transmission and conservation of cultural heritage resources. She thanked CRIHAP for continuously organizing capacity-building training for Bangladesh, which had provided strong support for strengthening Bangladesh's overall capacity to safeguard its intangible cultural heritage. Beatrice Kaldun noted that intangible cultural heritage was the driving force for sustainable development. She said that how to combine the safeguarding of intangible cultural heritage with sustainable development in the context of the COVID-19 epidemic was a key issue that UNESCO was currently focusing on. She thanked CRIHAP for timely organizing this training workshop to provide in-depth guidance for the trainees as they discussed new ideas and initiatives to deal with the new problems and challenges from the current work of safeguarding intangible cultural heritage. Liang Bin said that Bangladesh had always been a country on which CRIHAP focused. Through four capacity-building training workshops, CRIHAP actively promoted the safeguarding of intangible cultural heritage in Bangladesh, achieving accumulative results from the training. In the future, Liang Bin said that CRIHAP would actively summarize and use the experience and achievements of this training series and contribute to the better organization of capacity-building training programs in the Asia-Pacific region.



(Weaving Craft of MirpurBenarasi)
The video of the weaving craft of Mirpur Benarasi shot by the trainees in the beignning stage of the training

CRIHAP continued to explore a training model combining "online teaching" and "offline practice" in designing and organizing the workshop. This workshop built upon and expanded the previous three courses in terms of content. In the early stage of the training, the trainees reviewed the key concepts of the Convention and gained an in-depth understanding of important issues related to the sustainable development agenda. Afterward, the two trainers used practical cases and the development of intangible cultural heritage safeguarding plans as the starting point, allowing participants to use their acquired knowledge to develop safeguarding plans for intangible cultural heritage in local communities that align with the Sustainable Development Goals. The COVID-19 pandemic made on-site fieldwork difficult. Therefore, this training utilized online video analysis as a substitute for offline field trips. Some trainees had been asked to conduct field research in the communities near Dhaka and recorded with in-depth observation the area's local traditional crafts, music, and rituals related to intangible cultural heritage through video footage. In the subsequent online exercises in groups, the trainees, under the facilitators' guidance, developed safeguarding plans aligned with the Sustainable Development Goals for the four intangible cultural heritage elements shown in the videos: Stitching of NakshiKantha, Weaving Craft of Mirpur Benarasi, Making of Shokher Hari, and Dhamail by following the seven steps outlined by UNESCO. A collective presentation and evaluation ensued at the end of the workshop. Such a design greatly aroused the trainees' enthusiasm for mutual communication and participation in the training. It enhanced the liveliness and interactivity of the online classroom, thus getting unanimously recognized by the trainees and facilitators alike.

This workshop was the fourth on building the capacity to safeguard intangible cultural heritage organized for Bangladesh by CRIHAP. It was the second time CRIHAP organized four consecutive capacity-building workshops for the same country following Pakistan. The training content included the three major themes under the framework of the Convention: development of safeguarding plans, ICH inventorying, and nomination for inscription on the Lists and Register. Moreover, the workshop closely followed UNESCO's strategic priorities of capacity building for intangible cultural heritage and catered to the actual situation of Bangladesh. This workshop further deepened the country's intangible cultural heritage practitioners' understanding of the Convention, helped them keep abreast of the international trends on intangible cultural heritage safeguarding, and promoted the diversity and sustainability of the country's cultural development.

A Brief Discussion of the Relationship between Safeguarding Intangible Cultural Heritage and Sustainable Development in Bangladesh

During the workshop, the trainees actively developed plans for safeguarding their intangible cultural heritage with sustainable development in mind. Fazlul Karim, former Bangladeshi ambassador to China, once said that "Bangladesh is proud of its splendid performing arts and handicraft traditions," from which it is not difficult to see that these two types of ICH elements have an important position in Bangladesh's cultural heritage. Stitching of Nakshi Kantha, Weaving Craft of Mirpur Benarasi, and Making of Shokher Hari are all traditional handicrafts among the four ICH items presented by trainee groups. The Dhamail singing and dancing is a performing art. This article hopes to show the connection between intangible cultural heritage and sustainable development in a more concrete and detailed way by introducing the two ICH elements of Stitching of Nakshi Kanth and Dhamail.



(Making of ShokherHari)
A photo of making Shokher Hari pottery in the local community taken by a trainee during a preliminary field trip



Artisan Ayesha Khatun gathers thread from a piece of used sari for stitching Nakshi Kantha.



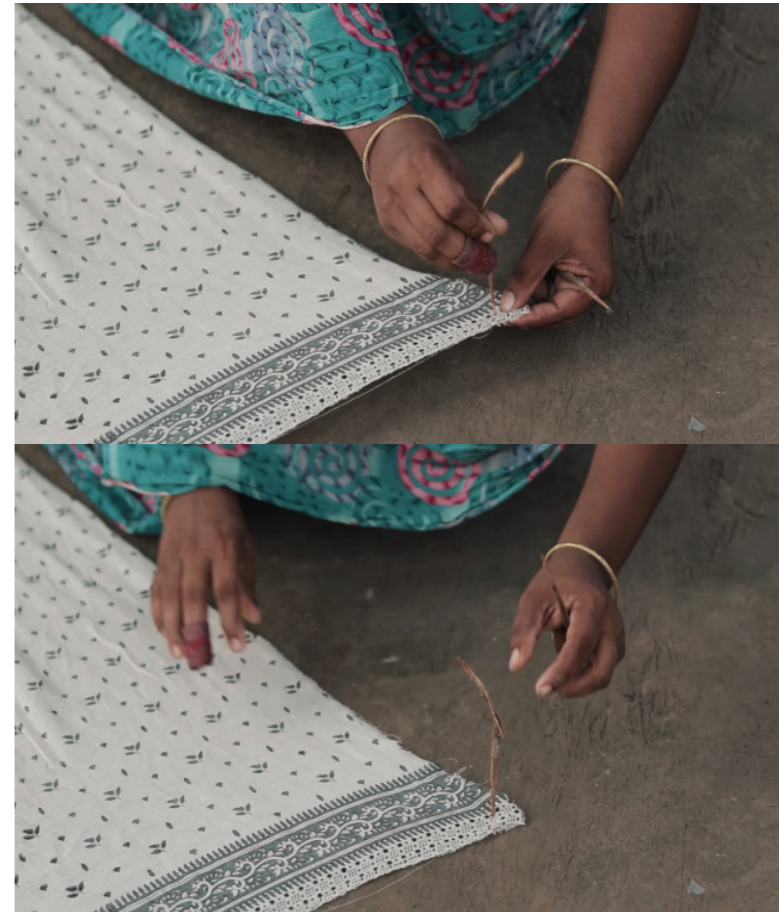
Artisans spread the pieced fabrics on a courtyard ground or a farm field.

NakshiKantha: The Craftsmanship of Traditional Embroidered Quilt

The word "Kantha" comes from Sanskrit, originally meaning quilt, rag, or patch, and is now mostly used to refer to embroidered quilts made of old fabrics. A traditional handicraft handed down from generation to generation by Bangladeshi women, Kantha-sewing has a documented history of 500 years. Poor people used to sew worn saris and cloth fabrics into quilts or blankets to keep out the cold. That was how Kantha originated. Traditionally, most Bengali families used Kantha to wrap their babies to protect them from the alleged covetous evil spirits. Throughout history, Kantha has evolved into various styles, sizes, patterns, and uses.

"Nakshi" comes from Bengali, meaning beautiful and artistic. As the name suggests, Nakshi Kantha is a boutique of its kind, with fascinating patterns and designs, from the hands of ingenious craftsmen and women. Nakshi Kantha fabrics are relatively large, with their production more time-consuming and complicated. From gathering raw materials to completing embroidery, Nakshi Kantha's sewing can be divided into six steps, each requiring sufficient patience and skill. The design of Nakshi Kantha's most artistic embroidery, in particular, needs to test a craftsman's ability to use multiple stitches together. Therefore, it is the most complicated and challenging step, which requires a lot of "spare time" for continuous stitching to perfection. It is worth noting that Nakshi Kantha often takes many women to complete in collaboration due to its large size. Its production skills were mainly transmitted through oral teaching among family or community artisans at first.

Steps	Characteristics
1.Gather raw materials (cloth and thread)	The fabric mainly consists of saris. Even the thread is recycled from used sari products.
2.Piece fabrics together to the needed size, usually a rectangle of 152 cm (59.8 in.) x 182 cm (71.7 in.).	Five to seven pieces of used saris are normally needed for one quilt.
3.Spread the pieced fabrics on a courtyard ground or a farm field.	Smooth out the creases on the fabrics.
4.Fix the four corners.	Traditionally, jujube date thorns are used to fix the corners.
5.Plain stitch is used as much as possible to join the fabrics.	It usually takes two to three artisans to finish.
6.Designing embroidering patterns.	The artisans finish the embroidery in their spare time.



Artisans use jujube date thorns to fix the corners of a patchwork in the ground.

Steps of Making Nakshi Kantha

Since ancient times, the Nakshi Kantha embroidered quilt has been not only wealthy families' favorite but also every household's heirloom. Traditionally, it is crafted by the most beloved woman in a family for important festivals or ceremonies. Therefore, Nakshi Kantha can be broadly understood as a traditional artistic pattern. Very close to the category of "folk crafts," its production method originated from the daily needs of laborers and has gradually adapted to people's love and appreciation of beauty.

Where design is concerned, Nakshi Kantha's beauty lies in its patterns' variety and its stitches' versatility and flexibility. The finished Nakshi Kantha product features bright and vibrant colors, and the magnificent embroidery patterns exude a sense of simplicity derived from the used fabrics. It is a perfect blend of technical and material beauty. The inspiration for Nakshi Kantha's designs mainly come from the local flora and fauna, religious

beliefs, and family life, closely intertwined with the daily lives of the local community. They showcase the natural conditions and cultural background of the community where the creators of the artistic artifacts reside and display distinct regional characteristics.

The rise and fall of the Nakshi Kantha craftsmanship reflect the development process and social changes in the Bangladeshi region. Studies have shown that the decline of the Kantha craft corresponds to two significant periods: the partition of India and Pakistan in 1947 and the independence of Bangladesh in 1971. Political turmoil, economic depression, population migration, and drastic changes in the social life of the people in Bangladesh have impacted the survival of Nakshi Kantha craftsmanship. On the one hand, rural handicraftsmen forced to leave their hometowns to work in cities lack leisure time and community space to make Kantha. On the other hand, with the development of modern textile production, people's practical demand for handmade Kantha has declined. Nashi Kantha has gradually become a high-end artwork for the elite, mainly for collection, exhibition, and export. The folk Nashi Kantha craft is facing the plight of gradual extinction.

Bangladesh has long been committed to protecting its folk arts, and many government departments have participated in the protection endeavor and adopted relatively active policies and initiatives. In folk handicrafts, Bangladesh established the Bangladesh Folk Art and Crafts Foundation, affiliated with the country's Ministry of Culture, as a specialized institution for preserving folk arts in 1998. Its main functions include: "protecting ancient folk art and handicrafts, encouraging the development of traditional folk art and handicrafts; studying Bangladeshi folk culture; taking measures like the establishment of independent colleges; conducting research and training on folk art; and establishing folk art museums in various regions." Bangladesh's Ministry of Culture actively cooperates with its Ministry



A 19th-century Kantha product housed by the Cleveland Museum of Art in the United States

of Trade to conduct cultural activities such as exhibiting cultural heritage and showcasing traditional folk arts and handicrafts to double the effort with a view of publicizing and promoting folk arts. In addition, the Ministry of Women and Children of Bangladesh has provided tens of thousands of poor women in the country with training in traditional handicraft skills such as embroidery and knitting through the "Urban Poor Women's Development Project" and "Rural Women's Development Project."

Government organizations also play an important role in the protection of folk arts, and non-governmental organizations deeply engage with local communities, focus on specific elements, actively respond to government-level safeguarding policies and measures, and create positive social synergy, thereby enhancing the enthusiasm and participation in the overall cultural heritage protection in Bangladesh. Take the Bangladesh Rural Advancement Committee (hereinafter referred to as "BRAC") as an example. In 1979, BRAC launched its Traditional Craft Development Scheme, the main objects of which are the Jamdani and Kantha weaving arts. The scheme mainly supports rural women's handicraft activities from economic and educational aspects by providing financial assistance to solve rural women's basic problems related to their livelihood and purchase raw materials for their handicraft projects. At the same time, a series of handicraft training programs are carried out in the communities, including workshops for teaching weaving, embroidery, and pattern design; researching and documenting traditions; and establishing mechanisms of protection and promotion. Finally, a platform for further development will be established to provide sales channels by their social enterprise Arong.

BRAC conducted surveys and interviews on the mastery of Kantha weaving skills by rural women in the Jamapur region of Bangladesh. The researchers found that the vast majority of the region's women had some sewing skills, but their works were usually limited to plain Kantha products without decorations. Crafting Nakshi Kantha often needs to use a variety of embroidery stitches, and sewing patterns and decorations, in particular, require relatively high skills of artisans. In this training workshop's fieldwork video featuring Nakshi Kantha's craftsmanship, artisan Ayesha Khatun said she learned sewing skills from her neighbors during childhood. When sewing Nakshhi Kantha, she would apply the techniques required to stitch other types of Kantha products. But as the demand for Kantha declined, many skills became obsolete and even forgotten by artisans.



The Dhamail Dance Performance



My son will see, daughter will see, daughter's groom will see,
and they will be happy to see that my mother-in-law is also there to participate.

The Dhamail Dance Performance

Dhamail is a traditional music and dance performance originating from the Sylhet region of Bangladesh. Radha Raman (1833-1915), a prominent folk poet and composer in the local area, is known as the father of Dhamail. His works were influenced by both the Vaishnava sect of Hinduism and the Sufi tradition of Islamic mysticism, which incorporates elements of wandering minstrel culture. Dhamail is a narrative performance that initially depicted the love stories of deities Krishna and Radha. Therefore, it is commonly performed during Hindu women's weddings, symbolizing the commitment of love between the bride and groom. With the promotion by influential religious figures in the community, Dhamail spread from Sylhet to various regions of Bangladesh and India. Throughout its development, the content of Dhamail has changed constantly. It has adapted to include religious songs so that devout Muslims



A Dhamail performer interviewed by the trainees expects this performing art to be better passed on.

have embraced them as part of their religious rituals. Today, Dhamail has become a widely accepted performance in both Hindu and Islamic communities, and it has become an indispensable activity in various important occasions and festivals.

During the performance, women dressed in saris are responsible for dancing and singing, while men are responsible for accompaniment with traditional musical instruments. Dhamail is usually performed by 8-30 women in a circle. The performance begins with a leading woman singer, followed gradually by a chorus as the rhythm intensifies. The male accompaniment involves traditional local musical instruments with strong ethnic characteristics. The song lyrics and performance form depend on different occasions. The more common ones are those performed in religious ceremonies and festivals. Dhamail performances featuring modern songs have been introduced at some weddings recently. No musical instruments are used in the performance of Dhamail songs at weddings, relying solely on the clapping accompaniment of the performers. If the performance is longer, there will be a special break in the middle, during which performers usually drink tea and chew betel leaves.

From small wedding parties to national festivals, Dhamail, as a part of people's lives, can bring people in the community together in a friendly way to sing, dance, and have fun together. It is the common heritage of the people of Bangladesh, transcending religious and regional differences, strengthening emotional connections among people, and contributing to national cohesion and social harmony. But Dhamail's current existence has been hit hard. On the one hand, people's living habits have changed. Dhamail is mainly popular in rural communities. With modernization, a large number of people continue to migrate to cities, and many are forced to give up this activity. On the other hand, contemporary popular culture has influenced local youth. The internet has accelerated the dissemination of popular culture, especially popular songs, while traditional ethnic songs used in Dhamail performances are not widely known. Many young people do not know how to sing traditional ethnic songs or have never seen Dhamail activities, which somewhat hinders the inheritance of this tradition. Lastly, the ICH element lacks local financial support, and few government departments or NGOs pay attention to and invest in this element.

Bangladesh's Ministry of Cultural Affairs has recently redoubled its efforts to safeguard this element. In October 2020, it organized a special consultation meeting on the element's current status. Officials

from the Ministry engaged with local community representatives and performers to understand the situation and sustainability of the element. Subsequently, the Bangladesh Ministry of Cultural Affairs also plans to organize a research team to inventory the element. Furthermore, in collaboration with the United Nations Children's Fund (UNICEF) and the non-governmental organization Dhaka Ahsania Mission, the Ministry of Cultural Affairs has initiated the "Let Us Learn" community programme to provide traditional performing arts training courses for local youth, especially women to help safeguard and transmit Dhamail.

Contribution to Sustainable Development

The two elements mentioned above contribute to the sustainable development of local communities in various aspects, with both shared and distinct characteristics. Generally speaking, these two elements can mainly effectively promote inclusive social and economic development.

1. Inclusive Social Development

The main elements of inclusive social development include sustainable food security, quality health care, safe water and sanitation, quality education for all, inclusive social safety net system, and gender equality. The above two ICH items mainly contribute to the realization of quality education for all and an inclusive social security system, which is embodied in the following two sustainable development goals:

Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

Firstly, weaving skills and performing arts, as life knowledge and skills passed down from generation to generation in the community, provide high-quality content for education. Secondly, actively safeguarding and utilizing Kantha and Dhamail's transmission method of "using leisure time to teach by word of mouth" in the community will help promote the development of local non-formal education. Lastly, as stated in SDG 4.7, learning traditional knowledge and inheriting traditional skills help to "affirm cultural diversity and the contribution that culture makes to sustainable development."

Goal 11: Make cities and human settlements inclusive, safe, resilient, and sustainable

Intangible cultural heritage contributes to social

cohesion, inclusiveness, and the establishment of inclusive and sustainable human settlements. The role of performing arts such as Dhamail in ceremonies and festivals is particularly evident in this regard. Such collective activities can bring people from different backgrounds together to enjoy the fun and beauty brought by music and dance, strengthen social bonds between people, and enhance social cohesion. Dhamail traditions exist in communities of all faiths, a good example of how "cultural heritage can cement a sense of identity and continuity from the past for people across gender, class, and local differences." NakshiKantha also plays a role in this regard because it requires the collaboration of multiple women in a community, and studies have shown that before the Partition of India and Pakistan, Hindu and Islamic residents would work together to complete a Nakshi Kantha. Weaving Kantha together undoubtedly has a positive significance in fostering harmonious coexistence among community residents of different religious beliefs, contributing to the establishment of inclusive human settlements. In addition, safeguarding the two intangible heritage items reflects SDG 11.4 directly, "making further efforts to protect and defend the world's cultural and natural heritage."

2. Inclusive Economic Development

Inclusive economic development depends on sustainable production and consumption modes to achieve equitable and inclusive economic growth. The sustainable production model advocates low-carbon, resource-saving economic growth and welfare protection. Equity and inclusion primarily involve directing economic development toward addressing the needs of the poor, marginalized groups, and individuals often excluded from participating in economic activities. The contributions of the above two intangible cultural heritages to inclusive economic development are mainly manifested in the following aspects:

Goal 8: Promoting sustainable, inclusive economic growth and fostering full productive employment and decent work for all.

Nakshi Kantha can generate income and decent jobs for the people, especially the poor and disadvantaged. Research has shown that during the early years of Bangladesh's independence, the government encouraged women to learn and produce Nakshi Kantha to solve their livelihood problems. As mentioned earlier, Bangladesh's government and non-governmental organizations are taking a series of measures to provide



impoverished women with training in traditional embroidery skills and create income and employment opportunities for them. Traditional handicrafts not only generate income for the artisans and their families but also have a ripple effect on multiple communities, including those involved in transporting and selling handicraft products and collecting or producing raw materials. They significantly contribute to achieving SDG 8.5 and SDG 8.6. The former aims to “achieve full and productive employment and decent work for all women and men, including for young people and persons with disabilities, and equal pay for work of equal value” by 2030. The latter aims to “substantially reduce the proportion of youth not in employment, education, or training” by 2020.

Additionally, communities can benefit from tourism activities related to intangible cultural heritage. Under the premise of respecting the community and abiding by ethical principles, various traditional festivals and performing arts represented by Dhamail can be developed into tourism activities, thereby stimulating employment, generating income, and cultivating community pride. It aligns with SDG 8.9, which aims to “devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products” by 2030. At the same time, Dhamail, which female dancers dominate, can further encourage the active participation of women and young community members in local economic development activities.

On the whole, the safeguarding and development of these two intangible cultural heritage items will help them become a driving force to promote the sustainable development of the local economy and help to achieve SDG 8.1, which aims to “maintain per capita economic growth according to the national conditions of each country, especially the least developed. The annual growth rate of GDP should be maintained at 7% at the very least.”

It is worth mentioning that the model of Nashi Kantha's recycling of old fabrics for recreation can encourage the public to adopt economic production models to a certain extent, avoid waste as much as possible, and help achieve SDG 12, which aims to “adopt sustainable consumption and production models.”

What We Have Learned

As a student, I once captured a scene with my camera: a dark-skinned teenage boy

with a bamboo basket on his head, moving calmly through the crowd on top of a train. While receiving banknotes from the customers sitting at his feet with one hand, he reached above his head and grabbed a portion of the popcorn as the train slowly chugged away.... At that time, people were not accustomed to stuffing their mobile phones with anecdotes too many for the eye to take in. But that simple yet vibrant scene truly touched my soul.

The scene of “people clinging to trains” is also commonly seen in some Indian movies, considering that Bangladesh and India were once parts of the same country. The history of Bangladesh can be fundamentally described as a history of shifting borders. At one point, the territory of Bangladesh included present-day Indian states like West Bengal and Bihar. During the nearly 200 years of British colonial rule in South Asia, the Bengal region flourished economically and culturally. Kolkata, the birthplace of the renowned poet Rabindranath Tagore, was the capital of the British Indian Empire. Tagore was a Bengali, his mother tongue was Bengali, and most of his works were also written in Bengali. During the partition of India and Pakistan in 1947, the Bengal region was divided into two parts: East Bengal, which became part of Pakistan, and West Bengal, which remained with India. The British colonial administration drew the boundaries based on religious principles, resulting in East Pakistan, located in the eastern region surrounded by India on three sides and with access to the sea in the south, becoming an exclave. Nakshi Kantha in Bengal had an obvious decline during the partition of India and Pakistan. One of the reasons was the emigration of a large Hindu population. Many patterns of Nakshi Kantha have religious implications, and the lotus-shaped pattern is a sacred symbol of Hinduism. When the Hindu residents left, they also took away a lot of skills in sewing religious patterns, which caused the gradual loss of this particular design in the local area. In 2014, due to unfavorable evaluations given by the Evaluation Body, the nomination of the “NakshiKantha Traditional Embroidery Art” was withdrawn by the Bangladesh Government just before the Intergovernmental Committee met. The distinction of intangible cultural heritage elements, passed down since ancient times, into different “versions” due to political factors in later stages inevitably leads to shortcomings in listing intangible cultural heritage elements and the nomination for their inscription on the Lists. During the discussion session, some trainees suggested that multinational nomination for elements like Nakshi Kantha and Dhamail be considered. In recent years, UNESCO has actively encouraged

multinational nomination to strengthen cultural exchange, promote international cooperation, and enhance the protection of shared heritage to foster the continuity and inheritance of the overall intangible cultural heritage in the region by protecting common cultural heritages. However, multinational nomination may face many challenges in practice, especially the nomination of community-based intangible cultural heritage elements to promote the cooperation of communities with different cultural backgrounds. It is worthwhile for us, the main actors of multinational nomination, to wait and see what will happen.

The area of Bangladesh only ranks 92nd in the world, but its population of about 160 million ranks 8th. In 1967, when invited to visit India, Yukio Mishima described in his essay “India Newsletter” the beauty of “unmistakable” vitality he felt in the “city full of filth” and “famous poverty.” His words are also suitable for describing current Bangladesh, a land that carries abundant vitality and embodies the cultural accumulation left behind over the past century. If not properly utilized, such rich resources will undoubtedly become a heavy burden. As Bangladesh joins the ranks of developing countries, while people's livelihood issues are gradually being resolved, their spiritual needs are also rising. In the future, Bangladesh will need to explore how to utilize its living heritage better, meet the growing cultural demands of its people, and promote the country's long-term sustainable development.

We need to recognize that global efforts in safeguarding intangible cultural heritage will continue to evolve with the progress of human society, and the demands of States Parties in capacity building for safeguarding intangible cultural heritage will also change accordingly. Therefore, it is particularly important to tailor capacity-building training to local contexts. Specifically focusing on the overall situation of intangible cultural heritage safeguarding in Bangladesh and the issues and challenges faced in practical work, this training workshop has brought 25 practitioners, policymakers, and stakeholders in the field of intangible cultural heritage from the Bangladeshi government's cultural departments, research institutions, and universities. They learned and explored the relationship between intangible cultural heritage and sustainable development. They also learned how to integrate intangible cultural heritage into various sectors such as society, economy, and environment, making greater contributions to the cultural and sustainable development of the country. In the future, CRIHAP should also

explore more diverse training topics based on the guidance of UNESCO's strategic direction and the specific needs of States Parties.

Between 2018 and 2021, Bangladesh received four workshops of capacity-building training, covering a range of topics from the basic concepts and knowledge of the Convention to practical guidance on inventorying and nomination for inscription on the Lists, and finally expanding to the safeguarding of intangible cultural heritage and sustainable development. The course content was designed to be phased, gradual, and extensible so that practitioners, policymakers, and community protectors of intangible cultural heritage in Bangladesh have received systematic training with a comprehensive and hierarchical approach to capacity building. Building upon completing the four training workshops step by step, the follow-up summary of the training results should become one of CRIHAP's focuses. Currently, CRIHAP is collaborating with the UNESCO Dhaka Office to compile a handbook on capacity-building training for safeguarding intangible cultural heritage in Bangladesh. This

handbook will summarize and evaluate the training experiences, expand and disseminate the training effects, and contribute more effectively to CRIHAP's future endeavors in conducting capacity-building training.

For a long time, UNESCO offices in the Asia-Pacific region have been important partners of CRIHAP in carrying out capacity-building training activities. CRIHAP has always valued each office's capacity-building needs and cooperation willingness. For four consecutive years, CRIHAP has collaborated with the UNESCO Dhaka Office to organize capacity-building training activities to safeguard intangible cultural heritage in Bangladesh. Over time, the two parties have established a strong partnership based on mutual trust and support. After completing this training workshop, the Dhaka Office expressed its desire to continue collaborating with CRIHAP and carry out more capacity-building activities in various ways. They include conducting thematic training based on specific ICH elements and engaging more community representatives and practitioners in

the training process to better achieve the goals of UNESCO's capacity-building strategy in the region.

Afterword

People often say, "The real Bangladesh is beyond Dhaka." Unfortunately, I have few impressions of the places beyond the capital, although I have visited Bangladesh several times. Perhaps, only those who have lived in Bangladesh can truly appreciate the meaning behind the words. But what is gratifying is that I can revisit this familiar yet unfamiliar country by attending this intangible cultural heritage training. I could feel the charm of Bangladesh's intangible cultural heritage through the videos carefully produced by my fellow trainees and the ardently prepared group presentations in an online training session alone. I assume the true Bangladesh is what is contained in the pottery jar, interpreted in the touching songs and dances, and woven in the exquisitely embroidered fabric.

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Letting the Sampaguita Bloom

Reflections on the UNESCO Intangible Cultural Heritage Capacity-Building Workshops for the Training of Trainers (Philippines)

By Dong Jingru

In the Filipino language, Sampaguita refers to jasmine sambac, the national flower of the Philippines. Renowned for its exquisite fragrance and pristine white petals, this everblooming shrub is a symbol of love and devotion. According to legend, a young prince named Lakan Galing sacrificed his life in pursuit of enemies. His lover was devastated by the news and wept daily until she finally died of a broken heart. After she was buried, a previously unseen, fragrant white flower bloomed on her grave, which later became known as the sampaguita. Thus, this enchanting blossom came to symbolize the spirit of eternal love and devotion. Similarly, to the people of the Philippines, the intangible cultural heritage (ICH) passed down by different ethnic groups are as precious and profound as the sampaguita. We hope the three-year capacity-building workshop series on ICH safeguarding will empower the Philippines to safeguard its intangible cultural heritage, so they can continue to thrive as they are passed onto future generations.

The Philippines cherishes its ICH and is actively engaged in capacity building for ICH safeguarding, ratifying the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as "the Convention") in 2006. However, the Philippines still lacks specific legislation dedicated to ICH safeguarding. Relevant legal provisions are primarily found in the National Cultural Heritage Act of 2009 and the Indigenous Peoples' Rights Act of 1997, and there are no specific ICH safeguarding provisions under the current legal framework for intellectual property.

It is evident that to bolster ICH safeguarding, the Philippines urgently needs to enhance its management and policy-making capabilities in this area. To address this need, the International Training Centre for Intangible Cultural Heritage (CRIHAP) in the Asia-Pacific Region under the auspices of UNESCO and the National Commission for Culture and the Arts (NCCA) of the Philippines engaged in extensive consultations to develop a training program focused on the development of plans and policies for safeguarding ICH. At the request of NCCA, CRIHAP has launched a three-year workshop series in 2019 on capacity-building for ICH safeguarding in the Philippines to train a pool of skilled trainers in this field.

In 2019, NCCA and CRIHAP successfully held the capacity-building workshop in Manila, Philippines for the training of trainers on implementing the Convention at the national level. Despite the global pandemic in 2020, the Philippines advocated for further training to strengthen capacity-building for ICH safeguarding. The country collaborated with CRIHAP once again to conduct a workshop on training of trainers on safeguarding the viability of intangible cultural heritage during the pandemic in the context of sustainable development for the Philippines. In 2021, the workshop on safeguarding plan and policy development successfully marked the conclusion of the three-year capacity-building training of trainers on ICH safeguarding. The training program played a vital role in enriching the knowledge base of ICH safeguarding practitioners in the Philippines, enhancing their proficiency in developing robust policies and plans to safeguard ICH while advancing the country's ICH safeguarding and sustainable development goals.

Training Content

The training workshop was attended by 35 participants from the field of ICH safeguarding, including practitioners, researchers, members of cultural and arts departments, and local community representatives. This was the third time UNESCO-accredited ICH facilitators Alexandra Denes and Linina Phuttitarn were invited to deliver lectures for the workshop series. Under the framework of the 2003



Convention, the training aimed to equip participants with a deeper understanding of the Convention's key concepts, share experiences in safeguarding ICH during emergencies, and explore methods and approaches for developing ICH safeguarding plans and policies.

In response to the challenges posed by the COVID-19 pandemic, CRIHAP took into account the local circumstances in the Philippines, and for the first time, organized capacity-building training over the course of four and a half months and spanning across multiple years. This training course was divided into three parts. Part One commenced with an inaugural ceremony that outlined the training objectives. The facilitators also provided a comprehensive review of the courses from the previous two years, and introduced the course curriculum and timetable for the current session.

Part Two focused on helping trainees gain a deeper understanding of safeguarding principles and concepts through self-study and practical application. This would better prepare them for subsequent online capacity-building training and exercises in developing ICH safeguarding plans. In addition, participants explored factors that impact the survival of living heritage and learned specific practices in heritage protection through case study analysis and Q&A sessions. Participants were divided into five groups, where each group collaborated with relevant communities to identify a specific element of living heritage for preliminary research, policy development and discussions. Between January and April 2022, three and a half months were dedicated to self-study and Q&A sessions. Participants reviewed foundational knowledge on the Convention and prepared for new course content based on the course curriculum and learning materials provided by the facilitators. Throughout this period, CRIHAP collaborated with NCCA to allocate four assignments in a phased, step-by-step approach. Meanwhile, four online Q&A tutorial sessions were also provided to help participants absorb knowledge gained through self-study and address any challenges in a timely manner.

Part Three consisted of intensive online lectures held between April 27 and 29 in 2022. Adhering to the core concepts of the Convention, the facilitators related these concepts to the assignments completed during the participants' self-study period and provided in-depth analyses of the step-by-step guidelines developed as a part of their ICH safeguarding plans. This included a thorough analysis of various templates, work schedules, budgets and evaluation criteria, which were combined with practical experiences to facilitate discussions and revisions to the safeguarding plans. On the final day of the workshop, each group of participants reported on the progress of their respective projects, which showcased five ICH projects on indigenous Philippine agriculture, Padasal (prayer) rituals, handloom

weaving, traditional Pagrara (bamboo-weaving) and Abel Iloco (cloth-weaving) techniques. The workshop successfully concluded on April 29.

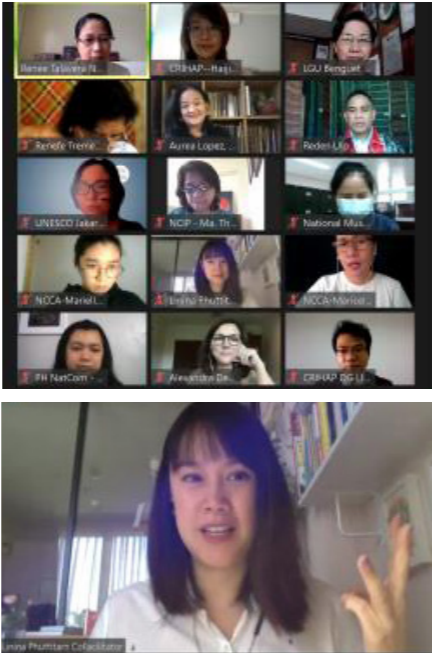
Training Highlights

Departing from Conventional Training Schedules

The COVID-19 pandemic was one of the biggest challenges in conducting ICH capacity-building activities worldwide, especially in cross-border collaboration projects. During the collaborative planning process for the workshop, CRIHAP fully respected and took into account the host country's COVID-19 policies and administrative requirements to ensure a well-organized training schedule. To successfully achieve the objectives of the workshop, CRIHAP provided Philippine counterparts with maximum flexibility in terms of the schedule, and boldly suggested extending the usual one-week course to four and a half months. This allowed participants to thoroughly review and prepare ahead of the intensive online lectures, which laid a solid foundation for the subsequent online classes. Judging from the results of this pragmatic approach, the training model has been well received by all parties. Participants indicated that the reasonable training approach has enhanced their understanding of the Convention and the importance of ICH safeguarding in practice.

Strengthening Community Engagement

Safeguarding ICH in emergency situations and developing ICH safeguarding plans and policies were the focus for this training workshop, making community engagement one of its core elements. However, due to challenges posed by the COVID-19 pandemic, issues such as the community's pandemic prevention policies and ethical taboos during the pandemic period had severely restricted or even hindered participants' ability to conduct in-depth field research within communities. Under these circumstances, the key consideration in course design was how to obtain local community consent for field research and collaboratively simulate the development of safeguarding plans. After several rounds of meetings with Philippine counterparts and facilitators, CRIHAP adopted an approach that was better suited to the participants' practical circumstances. The approach consisted of dividing participants into teams and nominating five community-approved Trainee-Community Representatives per team. During the 3.5-month self-study period, these representatives were able to freely allocate their time to conduct field studies and provide detailed



factual data for their respective teams. The approach not only effectively addressed the participants' inability to carry out intensive field research during the pandemic, it also allowed facilitators to utilise the four online assignment allocation and Q&A sessions to provide timely answers and guidance regarding questions and challenges encountered during field studies. This allowed participants with ample time to return to the communities for further surveys, thereby increasing their bond with these communities.

The appointment of Trainee-Community Representatives became a bridge between participants and communities. It bridged the gap between online training and field research in the context of the pandemic, and fostered communication between participants and communities. Through whole-class and breakout group discussions, participants shared learning experiences and engaged in timely exchanges. The collaborative atmosphere, both online and in-person, generated a positive synergy that received high recognition from the participants. They expressed that they were able to establish good relations with fellow trainees, facilitators and communities in such a free and open learning environment, which had deepened their bonds and facilitated authentic dialogues.

Case Studies

The main feature of online training is using interactive media as a platform to enable real-time interaction between facilitators and trainees and to achieve face-to-face knowledge delivery. To foster interest from participants and encourage self-study and online communication, CRIHAP conducted specific discussions with all parties on the course duration and course characteristics in order to diversify teaching methods and improve participant engagement. After careful deliberation, various teaching methods were employed to support the relatively long course duration, including case study comparisons, whole-class discussions, breakout group discussions, group assignments and Q&A sessions. In particular, facilitators selected case studies relevant to the training course based on their professional research experiences. They also utilised a wide variety of multimedia teaching materials and pre-assigned homework on case studies to encourage critical thinking before conducting in-depth analyses of these case studies through online teaching, discussions and Q&A sessions.

During the self-study period between January and April, participants engaged in in-depth learning of the George Town case study with the following considerations: How to ensure that the survey process is community-based and community-led? How to manage the element inventory and enable community access? How to address threats and risks faced by certain elements? They also discussed the similarities and differences between the safeguarding measures in the case study and official government safeguards, and compare them with local case studies from the Philippines.





George Town

The project was launched during a meeting held at the UNESCO headquarters in Paris on October 22–23, 2018. It was part of a pilot project on “Intangible heritage and creativity for sustainable cities: Community-based inventorying of intangible heritage in urban areas”. George Town (Malaysia) was one of the three pilot cities, alongside Harare (Zimbabwe) and Kingston (Jamaica). The objective of the UNESCO initiative was to gain a better understanding of the migration of people towards urban centers, as well as other factors impacting ICH, such as the implications of accelerated lifestyles and evolving urban needs and activities. During the launch meeting, each city's advisory team presented an overview of their pilot project, including key focus areas, expected outcomes, principal activities and implementation strategies of developing inventories in one or more domains.

George Town is a fully urbanized town characterized by multiculturalism and harmonious communities. These characteristics made the town an ideal location for the pilot project. UNESCO's Jakarta Office engaged George Town World Heritage Incorporated (GTWHI) as its local partner to facilitate the implementation of the pilot project in Malaysia. In 2019, GTWHI collaborated with over 40 local coordinators from 23 community groups in George Town to drive the project forward. Together, they investigated using community-based inventories to encourage greater community participation in the living heritage found in their daily lives, and raised awareness and capabilities within the community to document, share and safeguard ICH.

The trainers provided a detailed overview of the challenges encountered by the project, as well as their corresponding measures. Through this case study analysis and subsequent breakout group discussions, participants were able to propose solutions to the pre-assigned homework questions and enhance their capabilities for future participation in onsite projects.

Dayak Ikat Weaving

Traditional handwoven textiles are an important cultural symbol of the Philippines. In the workshop, three out of five groups chose this as the subject of their field research project, including handloom weaving, traditional Pagrara (bamboo-weaving) and Abel Iloco (cloth-weaving) techniques. Consequently, the facilitators selected a representative case study on the weaving traditions of Indonesian Dayaks for in-depth analysis.

Launched in 1999 by the People, Resources, and Conservation Foundation (PCRF), the project aims



to revitalize ICH associated with the weaving and dyeing traditions of the Dayak people in Indonesia. These traditions are an important symbol of Dayak heritage. The primary objective of the project was to restore and strengthen weaving and dyeing traditions among the Dayak people, as well as to enhance the artistic and managerial skills of the weavers, and promote women's rights through increased economic security and independence.

The Indonesian word ikat does not have a precise translation. It is commonly referred to as “textiles” internationally, with specific local terminology for different regions. It primarily deals with the preparation and dyeing of warp and weft threads before weaving. Pua kumbu (pua means “blanket” and kumbu means “cover”) is the most traditional and emblematic of Dayak textiles, which often feature figurative motifs of supernatural beings. These textiles may look like ordinary cloth, but they hold deep spiritual meaning for the local indigenous people, and often appear in local rituals and ceremonies such as birthday and naming celebrations, weddings, funerals and agricultural festivals. The traditional religious teachings of the Dayaks consist of communion with deities and the consequences of divine guidance. For example, weaving certain motifs may be considered dangerous because they will take the weaver into the spiritual realm, and certain patterns may possess mysterious properties or special powers. To protect themselves, weavers would use enchantments and offerings to appease these spirits, or use meticulously designed textiles to delight deities and seek their blessings during rituals.

In terms of craftsmanship, the project promoted the collection of plants used in dye production, since natural dyes are more expensive than chemical dyes. However, deforestation has been a serious environmental issue in the region, which has led to a shortage of raw materials for natural dyes. To address this problem, the project collaborated with local governments and conservation organisations to initiate a reforestation program that plants dye-producing vegetation. Of particular note, the project adopted a holistic approach to the implementation of local management practices, which differed in many respects from the official methods employed by UNESCO.

Through in-depth learning of this case study, and taking into account the local situation in the Philippines, some participants believe that official safeguards are not always suitable at a community-level and should be adapted to accommodate a community's specific circumstances. However, some other participants believe that official practices are more effective in safeguarding traditional Philippine weaving techniques from mass production, exploitation and plagiarism in overseas markets.

Living heritage is constantly moving and evolving, and just like the tides and the times, they won't wait for anyone. Hence the safeguarding and transmission of living heritage are an urgent and critical task. While modernisation and globalisation have brought economic development and lifestyle changes, they also seriously threaten ICH around the world through damage, disappearance and destruction. CRIHAP's mission has always been to safeguard the legacy of ICH in the Asia-Pacific region, draw attention to their rich cultural significance and vibrant cultural diversity, and support the safeguarding and transmission of ICH in countries across the Asia-Pacific region. Going forward, CRIHAP will boldly experiment with more diverse forms of training, and provide capacity-building training of an even higher standard to different participants and countries. This will enable beneficiary countries and local communities to continue practicing their living heritage and pass on relevant knowledge to future generations.



Global Updates

The Philippines

Capacity Building Workshop for Training of Trainers on Developing ICH Safeguarding Plans

From December 13, 2021 to April 29, 2022, the International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the National Commission for Culture and Arts of the Philippines (NCCA) co-organized an online capacity building workshop for training of trainers on developing ICH safeguarding plans. The event was the third workshop under the three-year capacity building workshop series tailor-made for the Philippines. Its participants include representatives from NCCA, provincial cultural departments, community-level ICH safeguarding programmes as well as ICH practitioners. UNESCO-accredited facilitators Ms. Alexandra Denes and Ms. Linina Phuttiarn were invited to deliver lectures.

In light of local circumstances and the COVID-19 pandemic, workshop organizers developed for the first time an extended, three-part schedule running for four and a half months.

The first part includes an opening ceremony and a self-introduction. On the opening day, under the guidance of the facilitators, the trainees introduced themselves in the group note and gave brief description of a local ICH element they chose. This newfangled and interesting model enhanced



interaction among the trainees and enabled the facilitators to offer their teaching according to the trainees' actual needs.

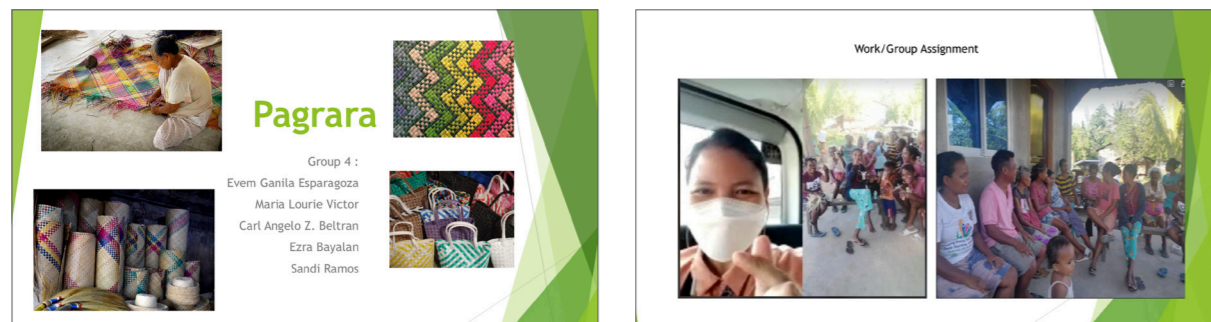
From January to April, the trainees learned about the basic knowledge of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter "the Convention"). During that period of time, CRIHAP and NCCA organized four exercise sessions, each followed by an online Q&A session to help the trainees digest what they had learned and solve problems they had encountered during the self-learning process. Making the best of their spare time, the trainees said they have gained a solid grasp of knowledge, old and new, and received targeted guidance from the facilitators. The trainees have also benefited from a learning platform which enabled them to share experience and exchange ideas.



During the three-day online courses running from April 27 to 29, the facilitators focused on the core knowledge of the 2003 Convention and explained in detail how to conduct ICH safeguarding in emergencies and how to develop ICH safeguarding plans and policies using specific cases as vivid examples. On the basis of exercises done by the trainees during the self-study period, the facilitators made in-depth analysis of the steps for developing ICH safeguarding plans, including the development of templates, worksheets and evaluation criteria. Then, the trainees worked in groups to learn how to develop ICH safeguarding plans and policies using the indigenous farming of Phalles Kano, the ritual of Padásal, the handloom weaving technique, and the Pagrara and Paghabol weaving techniques as examples. At the end of the courses, they shared and discussed each group's plans and transformed theories into practice and achieved positive results. Such courses enabled a holistic training programme integrating self-study, Q&A and online teaching sessions.

With the concerted efforts of CRIHAP and NCCA, the three-year capacity building training programme has offered the Philippines with a learning and exchange platform on three themes of capacity building



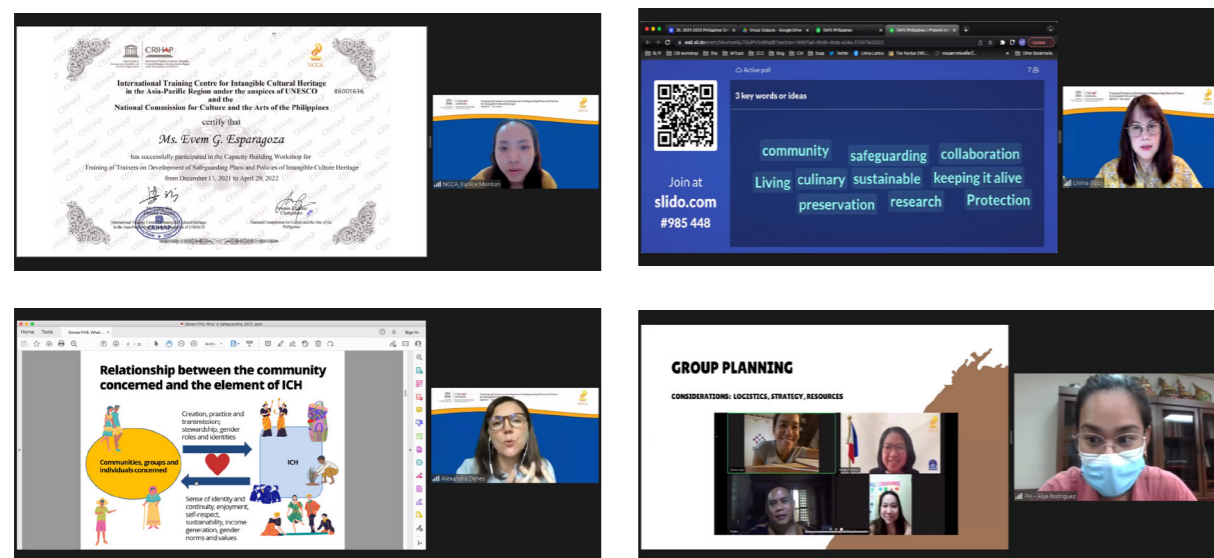


for the implementation of the Convention, ICH safeguarding in the context of sustainable development, and the development of ICH safeguarding plans and policies, helping ICH practitioners of the Philippines to establish a knowledge system of capacity building for safeguarding the intangible cultural heritage.

"With uniqueness and diversity, the intangible cultural heritages of the Philippines are of great value for local tourism, economy and even the whole nation's sustainable development. The three-year training program has turned out to be a fruitful cooperation between CRIHAP and NCCA which enormously benefited the participants who are expected to fully combine theories with practices and actively apply their new knowledge and experiences to ICH safeguarding plan and policy development for the Philippines." NCCA's Executive Director Oscar G. Casaysay said in a written speech at the closing session.

Renee C. Talavera, Director of NCCA's Cultural Community and Traditional Arts Division, extended her thanks to CRIHAP and the two facilitators. She noted that CRIHAP has organized a series of online capacity building workshops in accordance with specific training themes, offering trainees in-depth guidance irrespective of the pandemic which made it impossible to conduct field trips.

In face of the grave challenges posed by the global pandemic, CRIHAP has striven to overcome difficulties, explore varied training modes and carried out targeted and effective training for countries in the Asia-Pacific region, including the Philippines. CRIHAP is expecting more cooperation with the Philippines and will continue to help foster ICH safeguarding professionals for the country. (Dong Jingru)



Laos

Workshop on Capacity Building for ICH Safeguarding for the Youth and Digital Technology

From August 20 to October 15, 2022, the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the UNESCO Bangkok Cluster Office co-organized a workshop on ICH capacity building and digital technology for the youth

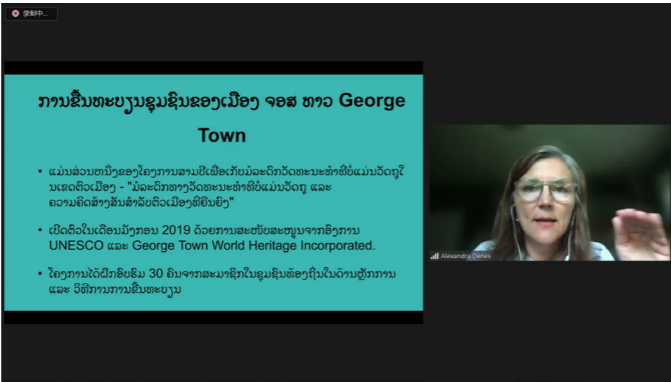
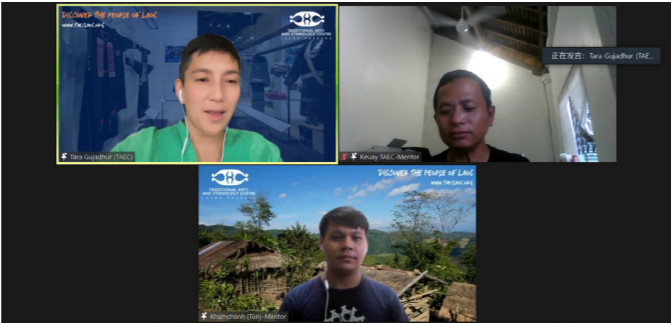


from Laos. 30 young participants from communities of Luang Prabang Province, Laos attended the workshop that integrates online lectures with field trips. UNESCO-accredited ICH facilitator Alexandra Denes gave online lectures, while eight other international experts and local experts guided the trainees to carry out field trips. The workshop focused on such themes as community-based ICH

inventorying, ICH elements in Luang Prabang, sustainable ICH development, and how to state and implement ICH safeguarding projects using digital technology.

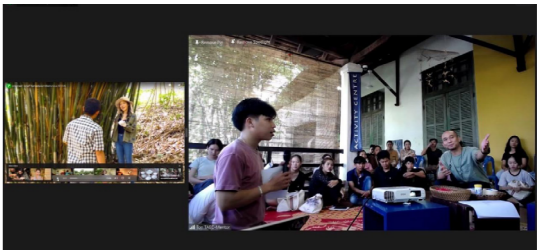
The workshop consists of three major thematic parts. In part one, the UNESCO-accredited facilitator introduced key concepts related to ICH safeguarding activities, importance of community participation in ICH safeguarding, and connections between ICH and sustainable development. In part two, ICH-related practitioners from communities and the trainees interacted with each other, exchanging ideas and experiences. Guided by the facilitators and experts, they also explored how to design and develop viable solutions for ICH safeguarding in local communities through field work, group discussion and brainstorming. Equipped with theories and knowledge they have newly acquired, the young trainees are expected to actively contribute to ICH safeguarding in local communities with creative solutions. In part three, the trainees shared their ICH safeguarding plans and showed their ICH-themed digital media outcomes through an online platform.

The training courses highlighted digital technology, as young people have strengths in branding, creative design and media operation and are sensitive to modern technology and adept at integrating traditional craftsmanship with modern elements and marketing products with internet technology. The experts thus used a variety of multimedia material in their lectures to share practical cases. For example, a Lao expert introduced basic methods to shoot film and how to document and carry out ICH safeguarding projects using images and videos. An international expert shared a story about ethnic music of Jali from Gambia as an inspiration to encourage the trainees to discuss connections between ICH and sustainable development and reflect on the knowledge of the Convention using their practical cases.



Unlike previous workshops featuring only mass classes, this workshop mixed online theoretical learning with offline practical guidance, juxtaposing weekly online courses and instructions with field trips the trainees conducted in five groups. The online classes include group interaction and brainstorming so that the trainees could conduct active discussions about how to devise better solutions to safeguard ICH elements in local communities. Under the guidance of the facilitator and the experts, the trainees took active part in group interaction and brainstorming, yielding fresh ideas and creative solutions. During their field trips, the trainees provided local communities with solid assistance, making use of what they learned from the online classes to figure out creative solutions.

During the workshop, the trainees formed five autonomous learning groups and found interesting nicknames for each group – the Penguin Group, the Elephant Group, the Wolf Group, the Rabbit Group, and the Snake Group. At the end of the workshop, all five groups delivered their presentations. The topics included the inheritance of the pottery-making skill, the product innovation for basketry weaving, the continuation of the ancient recitals and alphabets of Luang Prabang, the increase of





pottery producers in local communities, and the cost reduction strategy for manufacturing the Lanad musical instrument. The trainees showed photos and videos they shot and shared their ideas and findings during their field trips.

The workshop is the second session of the three-year training programme that CRIHAP has devised for young people in Laos. It

continues to feature the theme of "capacity building for ICH safeguarding for the youth", designed to encourage in-depth discussion on digital technology and build a learning and practice platform enabling more young people in Laos to understand, love, value and better transmit ICH. The trainees all said that they are willing to become a major actor in ICH safeguarding so as to turn "fingertip craftsmanship" into "fingertip economy" and benefit the livelihoods of people. (Dong Jingru)

Youth in the Asia-Pacific region

"Discover ICH through My Lens": Second Workshop under the Three-Year Capacity Building Training Programme for the Youth

From August 1 to September 5, the second ICH safeguarding workshop under the framework of the three-year capacity building training programme for the youth took place, co-organized by the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the UNESCO Beijing Cluster Office.

The month-long training featured online courses, Q&A interactions, video-shooting field trips, outcome presentations and discussions, and drew 127 participants, including trainees and observers from China, ROK, Japan and Mongolia. UNESCO-accredited facilitators Deirdre Prins-Solani and Linina Phuttitarn offered online lectures to the participants.

During the online classes from August 1 to 4, the facilitators gave detailed explanations of the Convention and encouraged the trainees to conduct discussions and share experiences via an online multimedia platform and through case study, group discussion, games, and fast quizzes.

During the two-week video-shooting field trips in the middle and end of August, under the guidance of the two facilitators and the four coordinators, the trainees delved into a wide range of ICH elements within their families, local communities and personal lives and produced 50 video works to reveal the history and transmission, and innovation and development of local ICH elements.

During the presentation and discussion sessions beginning from September 5, the ICH facilitators picked up several representative video clips and further explained the roles the young trainees can play and the responsibilities they can should in ICH safeguarding. The trainees were encouraged

to make contacts with local communities and continue to help with ICH safeguarding in their own ways in the future so as to benefit local communities and enhance their own sense of cultural identity and pride. The trainees also shared cultural traditions and customs of their own countries to promote cultural exchanges and mutual learning and appreciation.

The facilitators teaching at the first workshop, The second workshop continued the training mode used in the first workshop, combining video-shooting field trips with online courses. The facilitators teaching at the first workshop continued to offer lectures for the second workshop, while the scope of trainees extended from Chinese young participants to those from ROK, Japan and Mongolia. Young trainees from the four countries learned from and appreciated each other's culture, promoting cultural diversity and increasing multicultural exchanges. The workshop also guided the trainees to conduct ICH safeguarding in a proper and rational way, in particular in compliance with codes of ethics and informed consent of communities.(Shi Xuan)

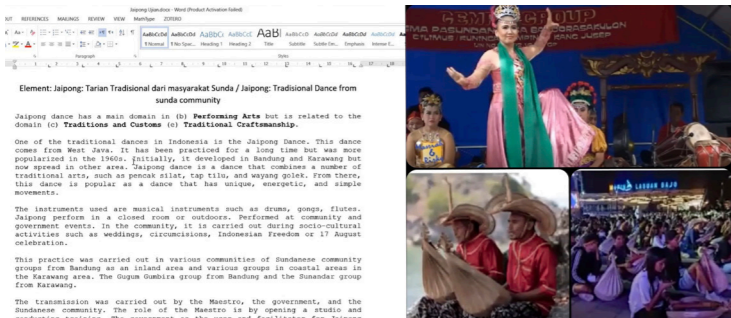
Indonesia

Workshop on Intangible Cultural Heritage Nomination

The Workshop on Intangible Cultural Heritage Nomination for Indonesia was held from October 10 to 14, 2022, co-organized by the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the UNESCO Jakarta Cluster Office. The five-day workshop drew participants from Indonesia's Ministry of Education, Culture, Research and Technology as well as local communities and business firms. UNESCO-accredited facilitators Paritta Chalermpong Koanantakool and Suzanne Ogge and former member of the Evaluation Body Nguyen Thi Hien were invited to deliver lectures.

With focus on the knowledge of ICH nomination, the workshop provided training in four aspects. First, basic knowledge about nomination were introduced, including key items and starting steps in the nomination process. Highlights in the Convention's three Lists and Register were explained using the nomination cases from Indonesia and other countries in the Asia-Pacific region, including "Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan", "Buklog,





thanksgiving ritual system of the Subanen", and "Raiho-shin, ritual visits of deities in masks and costumes". Second, community participation and inventory development were introduced to teach the trainees how to collaborate with communities on the basis of respect for rights of community members. It was emphasized that community participation is essential to nomination, playing an important role in ICH safeguarding. Third, by reference to recent nomination dossiers submitted by States Parties, issues that the Evaluation Body focus on during their evaluation process were analyzed to emphasize the importance of "from top to bottom" nomination and safeguarding. Fourth, the trainees carried out

simulation nomination exercises in groups, taking Indonesia's local ICH elements of Sundaese community traditional dance and traditional music and performance as samples. The trainees discussed and summarized the safeguarding and transmission of these local ICH elements as well as major threats affecting them, applying what they learned in class to practices.

Following the workshop on multinational nomination for Southeast Asian countries in 2021, the



facilitators suggested that the significance of nomination for inscription on the List of the Intangible Cultural Heritage in Need of Urgent Safeguarding and the Register of Best Safeguarding Practices should be explained in future workshops on nomination, so that trainees become aware that nomination is not just targeting elements that have been well kept but also those that do not have adequate resources to sustain themselves. It is also important to summarize and spread the best experiences and practices in ICH safeguarding. Therefore, this workshop arranged sufficient time for the topic, enabling the facilitators and experts to give detailed explanation of nomination criteria and analyze priority items of the evaluation process by reference to nomination dossier submitted by States Parties in recent years.

During the workshop, the facilitators and trainees discussed such topics as field trips, codes of ethics, and community participation. Facilitator Paritta Chalermkow Koanantakool shared her rich experience from field trips and encouraged the trainees to spend as much time as possible on building connection and mutual trust with communities while observing local traditions and fully respecting rights of communities. Some trainees who had participated in ICH nomination said that nomination work should be deeply rooted into communities so as to fully understand traditions that communities pass down and accurately describe nominated ICH elements. In the follow-up group exercise, the trainees all agreed that communities remain essential to both inventory development and element nomination and ICH practitioners should convey the understanding of communities on nominated elements. They looked to strengthening communication with communities, listening to voices from communities, and working together with local people for ICH safeguarding.

This is the first workshop that CRIHAP has ever organized for Indonesia. CRIHAP's working group spent much time and effort on learning about ICH safeguarding in Indonesia and held several virtual meetings with the UNESCO Jakarta Office, facilitators, and the Indonesian Ministry of Education, Culture, Research and Technology to design courses based on needs of participants. The trainees all said that they gained clearer knowledge about the Convention and background information of the Lists and Register and materials distributed before the workshop helped them better understand what they learned from training courses and could be used as references following the workshop.

While the workshop is themed on ICH nomination, it was repeatedly emphasized during the workshop that nomination is not the ultimate goal, but instead an important tool to safeguarding ICH and an



important platform to strengthen cultural exchanges and mutual learning among communities and countries. The workshop should not merely teach trainees how to prepare a nomination dossier, but more importantly explained how to prepare nomination together with communities and how to make communities and nominated elements benefit from nomination. (Yang Kaibo)

Four Central Asian countries

Capacity Building Workshop on ICH Safeguarding and Creative Industries

A capacity building workshop on ICH safeguarding and creative industries in Central Asia was held online from August 15 to 17, 2022, co-organized by the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the UNESCO Almaty Cluster Office. The workshop drew trainees in ICH safeguarding and creative industries from Kazakhstan, Uzbekistan, Tajikistan and Kyrgyzstan. UNESCO-accredited ICH facilitator Tamara Nikolic Deric was invited to give lectures.

The facilitator started her class by introducing the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter "the 2003 Convention") and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the 2005 Convention") as well as their contents related to the fashion industry. Her lectures focused on two hot topics: "goals of sustainable development under the framework of cultural heritage and the fashion industry" and "intellectual property rights protection and marketing from the perspective of industry insiders". The facilitator also explained various impacts of the two international conventions on ICH safeguarding and creative industries from the perspective of UNESCO, helping ICH-related practitioners to understand the intention and expected objectives of the 2003 Convention.

While explaining the Convention itself, the facilitator also introduced the UN Sustainable Development Goals. She noted that industrial development must take into account its sustainability and should not "drain the pond to get all the fish" only for the pursuit of short-term profits. During the workshop, several designers and entrepreneur from the fashion industry were invited to deliver lectures. These industry insiders discussed the relationship between cultural heritage and fashion industry with vivid examples and explained existing risks and practical tips on how to avoid mistakes.

In response to UNESCO's call for integrating the resources of different cultural conventions and pushing forward dialogue between these conventions, CRIHAP has organized the capacity building workshop on ICH safeguarding and creative industries in Central Asia, the first ever cross-convention, cross-discipline capacity building workshop on ICH safeguarding for a sub-region. Before this workshop, CRIHAP had organized four capacity building workshops for the four Central Asian countries for four consecutive years. Trainees from the region had had deeper understanding of the 2003 Convention. In consultation with the UNESCO Almaty Cluster Office, CRIHAP decided to organize this cross-discipline training workshop. A great wealth of materials and products, mysterious designs and colors, and glamorous and diverse cultures of Central Asia make the region's cultural heritage sector closely associate itself with the fashion industry. With a variety of cases and examples, the workshop introduced the driving force behind the integrated development of the two sectors, enabling participating ICH safeguarding and creative industry practitioners to understand the plasticity and necessity of integrating the two sectors and at the same time promoting their connectivity with each other and their sustainable development. (Shi Xuan)



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