2016
South Asia Sub-Regional Meeting of NGOs on
Safeguarding Intangible Cultural Heritage for Sustainable Development
25 - 27 August, 2016
Sanskruti Bhavan, Panjim, Goa, India
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1. INTRODUCTION

The 2016 South-Asia Sub-regional Meeting of NGOs on Safeguarding Intangible Cultural Heritage for Sustainable Development was held between 25th – 27th August, 2016, at the Sanskruti Bhawan, Panjim, Goa, India.

The meeting was organized by the social enterprise Contact Base working under the trading style of banglanatak dot com and specializing in culture and development in collaboration with the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), UNESCO, New Delhi, and the Directorate of Art and Culture, Government of Goa.

Altogether 30 non-governmental organisations (NGOs) from Bangladesh, Bhutan, India, Maldives, Nepal and Sri Lanka participated in the meeting. This report provides a detailed documentation of the entire meeting and allied activities.

2. BACKGROUND

Sustainable development is defined as “development which meets the needs of the present without compromising the ability of future generations to meet their own needs”\(^1\)

In September 2015 the international community devised the Sustainable Development Goals (SDGs) seeking development that strikes a balance between social development, economic growth, and environmental conservation. The 17 SDG Goals and 169 targets set a plan of action for people, planet and prosperity. The Universal Agenda for 2030 seeks to foster inclusive growth where no one is left behind, strengthen universal peace in larger freedom, address the challenge of eradicating poverty in all its forms and dimensions, realize the human rights of all and to achieve gender equality and the empowerment of all women and girls.

Sustainable development is a central theme in the field of intangible cultural heritage and a core concept in the 2003 Convention for the Safeguarding of Intangible Cultural

Heritage which considers “the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development.” As a continuation of this emphasis on sustainable development, a new chapter of the Operational Directives, Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level, was adopted at the tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in November 2015.

Although the link between intangible cultural heritage (ICH) and sustainable development is generally considered to be important, clarifying the exact nature of this link and demonstrating the impact of ICH in sustainable development in a tangible manner is very much a work in progress. The new chapter on sustainable development of the Operational Directives accordingly outlines broad areas of development where ICH is likely to play vital role and encourages the State parties to the Convention to assess the impact of development plans and programmes on ICH as well as to integrate ICH as strategic resource to meet the sustainable development goals.

3. MEETING OBJECTIVES & OVERVIEW

The South Asia Sub Regional meeting targeted the following:

- Introduce the new UN Agenda 2030 for Sustainable Development Goals and the new chapter of Operational Directive on sustainable development of the UNESCO 2003 Intangible Cultural Heritage Convention to the NGO audience;
- Exchange experiences and collect good practices of NGOs where safeguarding ICH improved the sustainable development goals of the communities;
- Discuss the modalities of future networking among the NGOs in South-Asia including the means to collect data on good practices and the impact of ICH safeguarding on sustainable development.

While the link between ICH and SDGs covers the wide range of topics, as laid out in the Operational Directives of UNESCO, the meeting focused on two of the main dimensions: Inclusive Economic Development and Peace and Security (Social Inclusion and Community Building)
Total number of participants was 47. Apart from South Asian NGOs, there were representatives of cultural organisations and educational institutions working for safeguarding of heritage, UNESCO offices at Paris and New Delhi and ICHCAP. The following is a list of organisations which participated.

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<td>Bangladesh</td>
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<td>1 Ajiyer Fair Trade Limited</td>
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<td>3 Prokritee</td>
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<td>4 Shejun Agency for Bhutan’s Cultural Documentation and Research</td>
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<td>5 Tarayana Foundation</td>
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<td>Maldives</td>
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The two day meeting started with an inaugural session on 25th August, 2016. This was followed by four panel discussions and one information session. The participants also got glimpses of cultural heritage and new innovations through cultural programmes and site visits. The following table provides the detailed schedule.

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<th><strong>Table II : Program at a glance</strong></th>
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<td><strong>25th August, 2016</strong></td>
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<td><strong>27th August, 2016: Field Trip</strong></td>
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The inaugural session started with lighting of a lamp and felicitation with flower bouquet.

Moe Chiba, Programme Specialist for Culture, UNESCO Delhi, in her welcome address pointed out that while many grassroots organisations are contributing to SDGs through their work with ICH communities, lack of data and evidence from ground-up hampers policy advocacy for ICH. She pointed out that the meeting intended to focus on the link between work of NGOs on ICH and the three SDGs of poverty alleviation (SDG 1), decent jobs and economic growth (SDG 8), and reduced inequalities (SDG 10).

Kwon Huh, Director General, ICHCAP stated the importance of “not only development” but a holistic culture based development. He reiterated that Culture based development needs to be dynamic, creative and consensual. He stated that the need is for the transformation of perception. He said that it is necessary to integrate Intangible and Tangible heritage in safeguarding efforts. He said that it is
equally important to link natural and cultural heritage. He stressed on the need for the Stakeholders to refrain from the activities that are contrary to the spirit of the convention.

**Daulat Hawaldar, IAS, Secretary, Arts and Culture, Government of Goa,** in his speech stressed on the “harmonising role of culture” as its key strength in the context of countries where there is great diversity in terms of religions, castes, regions, and languages. He illustrated his point by saying that “the beauty of folk tales lies in the fact that everyone can add to it. Each folk tale has several versions.”

**Dayanand Mandrekar, Minister of Culture Government of Goa,** was the Guest of Honour. He thanked everyone for their effort and agreed to the views expressed by the preceding speakers and expressed his faith in the fruitfulness of the initiative.

**Prasad Lolayekar, Joint Secretary to C.M. & Director of Art & Culture** gave the vote of thanks.

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Honorable Minister delivering his inaugural speech

Mr. Daulat Hawaldar, Secretary, Dept. of Art and Culture, Goa

Participants at the inauguration

Kwon Huh lighting the inaugural lamp
The first keynote speaker was Susanne Schnuttgen, Head – Policy Unit, ICH Section, UNESCO Paris. She spoke on “New SDGs – Implications on UNESCO Convention”

"ICH is a mainspring of cultural diversity and a guarantee of sustainable development. Practice of ICH is for a better material, spiritual and emotional well being.”- Susanne Schnuttgen

Susanne Schnuttgen shared about role of UNESCO and the various conventions on cultural conservation and protection. She shared examples from across the world on how traditional knowledge supports environmental protection and conservation, strengthening food security, promoting good health and how culture contributes to improved social cohesion and peace. The following are the key points of her address:

- While cultural legislations have been adopted by State Parties (countries) to the UNESCO 2003 Convention on safeguarding of Intangible Cultural Heritage, little effort has been done to link culture to other important domains of development like health, education, food security, agriculture, etc.
- The Operational Directives of the Convention have added a new chapter (chapter 7) called “safeguarding ICH and sustainable development at the national level” that emphasizes that state parties should include culture in its development planning as an important resource for development, as well as
assess the potential and actual impact of development plans on ICH. It emphasises that safeguarding plans be socially inclusive, participatory and in cooperation with communities, NGOs, and development experts, and for both rural and urban contexts.

- Some of the main risks that need to be considered while using culture as a tool for development include de-contextualisation, misrepresentation, and unequal income distribution.
- Capacity building, consultation mechanisms, community participation, and legislations are some of the measures for mitigating such risks.

Next, Kwon Huh, Director General, ICHCAP, spoke on “Safeguarding ICH and NGOs”.

Mr. Kwon Huh shared about the importance of the role of the NGOs in safeguarding ICH. The following are the key points of this speech:

- NGOs increasingly have an important role to play in a context where culture industries are becoming mature and perceptions on culture as a development force are gaining acceptance. Culture based development is increasingly being seen as dynamic, creative, and consensual.
The new approaches over the years include: integrating tangible and intangible cultural heritage, natural and cultural heritage, community-based, and role of cultural heritage in sustainable development.

Apart from the risks already mentioned, other risks to ICH and practitioners that need to be considered include: marginalisation of communities in terms of making them non-participatory in contemporary life, discrimination based on social, linguistic, religious, and other factors, and over-commercialisation and un-sustainable tourism.

Amitava Bhattacharya, Founder Director, banglanatak dot com then spoke on “The role of NGOs for sustainable development”.

“If we treat culture as a skill, it has the potential to develop into an enterprise. Networking is important to inspire people in learning from others who have done the journey.” - Amitava Bhattacharya

Mr. Amitava Bhattacharya in his address shared about the experience of banglanatak dot com regarding augmenting the livelihood of the rural poor by revitalizing traditional skills in art and craft. He pointed out the following:

- While it is critical that ICH continues, the socio-economic empowerment of the communities, practicing ICH needs to be prioritised equally. The NGOs have an important role to play here through capacity building of the
communities, creating direct market linkages, and facilitating exchange and collaboration for the practitioners.

• NGOs have a role to play in reaching out to women, children, and youth and including them as participants in ICH safeguarding.

• Where policies exist for ICH, it is important to work with the government to ensure that schemes and other benefits reach people. It is also important to work with different ministries apart from Culture Ministry to implement activities for entrepreneurship, skill development, education, social security, etc.

• The evaluation of activities is critical to assess the impact of one’s activities. NGOs, in collaboration with organisations like UNESCO and ICHCAP can develop parameters to assess the effectiveness of their ICH programmes.

Amitava invited a traditional rural folk singer Sumantra Baul and a young urban singer Debalina Bhowmick to perform for the audience.

Sumantra Baul

Debalina Bhowmick
Traditional bearers of ICH are often located among marginalized sections of the society. It is a ground reality that poverty is created by lack of opportunities and employable skills. Recognition and revitalization of traditional knowledge and skills as livelihood provides opportunities for economic regeneration and poverty alleviation. Safeguarding strengthens community identity, recognition, and pride. This encourages the artists to integrate more fully in society and take part in the development process. Impact includes non monetized outcomes like reduced migration, improvement in health, education and other quality of life indices as people start taking interest and ownership in achieving the sustainable development goals. The session delved into how ICH contributes to achieving the following SDG goals:

- **SDG 1 No Poverty:** End poverty in all its forms everywhere
- **SDG 8 Good Jobs and Economic Growth:** Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

**Discussion points for panelists were as follows:** How can ICH contribute to poverty alleviation and generation of sustainable livelihoods? How can safeguarding support recognition of cultural skills as employable skills? How can skill transmission systems be revitalised for augmenting livelihood options?
Chaired by: Ananya Bhattacharya, Director & VP Projects, banglanatak dot com

Panelists: Karma Phuntsho (Shejun Agency for Bhutan’s Cultural Documentation and Research, Bhutan), Kuldeep Kothari (Rupayan Sansthan – Rajasthan Institute of Folklore, India), Vinod M Nambiar (Vayali Folklore Group, India), Suraiya Chowdhury (Prokritee, Bangladesh), Amitava Ghosh, Kalamandir, The Celluloid Chapter Art Foundation, India)

1. Karma Phuntsho, Director, Shejun Agency for Bhutan's Cultural Documentation and Research, through his presentation, highlighted how by giving up the traditional way of living we are endangering ourselves. According to him it is important to bring heritage in the curriculum at the initial stages of learning. He also said that traditional knowledge has to be made valuable and cherished experienced for the future generation.

“Documentation is a way to gauge the wealth of cultural traditions and then to find out which are viable for socio economic development.” Karma Phuntsho

2. Kuldeep Kothari, Secretary, Rupayan Sansthan (Rajasthan Institute of Folklore), stressed on the need to the accessibility of traditional knowledge, identify groups and transmit the skills to the next generation. He has created a base of 20000 books and 15000 hours of digital recording in Jodhpur, Rajasthan.

“The study of cultural heritage is to explore and understand human efforts in sustaining life based on utilisation of natural resources from immediate surroundings by developing creative productive social institutions and finally pass on traditionally acquired skills and knowledge to the next generation.”, Kuldeep Kothari

3. Vinod M. Nambiar, Founder Director, Vayali Folklore Group spoke on the need to involve youth in the sphere of preserving and promotions of ICH in Kerala. He mentioned instead of tourism looking at the village the ideal situation is when the village looks up at it and develops village based tourism.

“Instead of outsiders looking at tourism, the community should look at tourism themselves. Artists should perform in their own village rather than going elsewhere to perform. This creates a platform for the youth to get involved as a result of which a junior team was formed.” Vinod Nambiar
4. **Suraiya Chowdhury, Director of Design, Prokritee (Bangladesh)** highlighted on how Prokritee has been successful in generating income for 90% rural women with the use of locally available natural resources like water hyacinth, old sarees, jute etc. She also mentioned how traditional knowledge of jute making, combined with the design and technical inputs has helped in empowering women in Bangladesh.

5. **Amitava Ghosh, Secretary, Kalamandir, The Celluloid Chapter Art Foundation**, emphasised on bringing the craft along with a story to the cities. He shared how through his work he has helped in generating a sense of pride in the different communities of Jharkhand. Amitava shared on how he has led various initiatives to preserve and restore the art and culture of Jharkhand. He has designed, documented and written various important articles on art and craft of Jharkhand and its rich heritage. He also shared about his unique initiative to protect, promote Pyatkar paintings and Santhal dance forms like Sarpha, Dhonger, Dasai. A rural tourism centre was founded by him in Amadubi. It is a community driven and community managed successful rural enterprise and is self sustainable since 2013. Amitava also spoke about his initiative to develop Handicrafts Cluster in Janumdih village of Potka where grass-mat weaving and handicrafts making is done by the marginalized Bhumij women. In the same village he has worked for the revival of Firkaal dance and its promotion.
Key points:

- Detailed knowledge of ICH practices, especially oral traditions, folk knowledge and customs, etc (these being the most threatened), is extremely important before any intervention is designed to understand what is viable and evolve appropriate solutions to the problems.

- The ICH documentation needs to be accessible to all, including the community, through community museums (like Arna-Jharna started by Rupayan Sansthan), digitisation, etc. Crowd-based archiving (employed by Vayali Folklore Group) that involves youth participation in documentation is another measure.

- The knowledge generated through documentation can also be integrated in education curriculum, skill development and entrepreneurship programmes for ICH to increase youth participation in ICH safeguarding (Shejun Agency, Bhutan, Vayali Folklore Group, India, UNESCO guideline “Learning with Intangible Heritage for a sustainable future” http://unesdoc.unesco.org/images/0023/002323/232381E.pdf).

- Traditional cultures and knowledge systems can teach us a lot about sustainable production and consumption which is one of the SDGs (SDG 12). Cultural-knowledge practices that have sustained the test of time need to be paid attention to.

- Sustainable economic development is linked to local resources (like use of local raw materials), local skills, local market (apart from other markets), local culinary traditions, and innovating with these.

- Community-driven models such as artists’ village run self-sustainably by the artist community itself through performances, festivals, local food, and site visits is essential for sustainable economic development (eg. Amadubi Art Village, Jharkhand, promoted by Kalamandir).

- Intellectual Property Rights (IPRs) is another important aspect of protection of livelihoods based on ICH. Awareness about available IPR certifications like Geographical Indications, Handloom Mark, India Handloom Brand, etc among artisans as well as institutional buyers and end consumers is critical to ensure that benefits reach genuine artisans, quality of products is not compromised, and consumers have access to genuine handcrafted/handloom products. It is also critical that use of IPR certifications is monitored to ensure that they are not misused (Human Welfare Association, Varanasi).

- Inclusive economic development also leads to social recognition, decline in social issues like alcoholism, caste barriers, migration, etc (banglanatak dot com). It attracts youth participation thus creating the next generation of
artisans and skills. It creates opportunities for women to step out and confidently engage with the outside world.

SESSION 2 – ICH FOR CULTURAL INDUSTRIES

In economic terms, cultural industry is one of the fastest growing sectors across the world. It requires low capital investment while yielding high value addition. It is also by default supportive of green-economy as it is knowledge based and does not rely heavily on natural resources or major infrastructure development. The statistic shows that even at the time of global financial crisis, the demand for culture based products and service had steady growth. Growing number of people are also traveling to experience new cultures in particular the ICH of various communities. If harnessed appropriately, ICH thus holds the promise for building new culture based industry including tourism with potentially larger economic benefit beyond the traditional ICH bearers by creating demands for subsidiary supporting sectors. For instance, festivals brings business opportunities to the local communities at large by creating need for hospitality service to the visitors. Marketing of traditional craft leads to the demand for new skill-set such as packaging or e-commerce thus providing opportunities for new job. The panelists discussed how ICH contributes to generate new business sector and contributes to SDG Goal 8.

Discussion points for panelists were as follows: How does safeguarding ICH create shared resource for building cultural industries impacting the larger community? What are the risks and challenges? How can participation of new generation be mobilised? What is the potential of ICH for sustainable and responsible tourism? What are the pitfalls and how can they be addressed?
Session 2: ICH for Cultural Industries

- **Chaired by:** Moe Chiba, Section head & Program Specialist Culture, UNESCO – New Delhi
- **Panelists:** Shraban Datta (Ajiyer Fair Trade Limited, Bangladesh), Maitreya Shakya (Impulse Social Enterprises, India), Sunil Chitrakar (Mahaguthi, Crafts with Conscience, Nepal), Lokesh Paliwal (Merijanmbhumi, India), and Motilal Netalkar (Omkar Arts and Crafts Association, India)

1. **Shraban Datta, Consultant, Social Inclusion and Tourism, AJIYER Fair Trade Ltd.** shared how AJIYER has been successful in presenting living experiences to the urban tourists through community led responsible tourism in Bangladesh. She also shared how with their intervention sustainable agricultural practices and rituals have been revived bringing in a near complete revival of cultural heritage. She also shared how the conflicting situations are proving to be serious challenges to their efforts in conservation, preservation and revival.

2. **Maitreya Shakya, Business Manager, Impulse Social Enterprises** represented the social business that engages women in their intervention to promote a socially responsible society. Mr. Shakya through his presentation shared how with their work they have been able to stop outward migration in the community of Northeast India. He shared about how in an area where there are no major industry and at the same time traditional skill was getting lost. With the design development workshops they have been able to ensure economic empowerment of the rural women. The women are better placed with working in flexible format for known reasons. He shared on how they have developed a culture based livelihood for the 202 ethnic groups for whom culture is the main strength.

3. **Sunil Chitrakar, Chief Executive Officer, Mahaguthi, Craft with Conscience** said that art and craft is a part of living in Nepal and how Mahaguthi has been successful in transforming lives through art and craft
with economic empowerment being the core focus of the intervention. Mahaguthi markets the handicrafts of more than 1,000 Nepali artisans working in 150 workshops. Most of the artisans are from remote and mountainous areas; among them 85 percent are women who use traditional craft skills while working in their own home. Mahaguthi’s focus is to promote the well-being of artisans, to provide employment and to embrace and promote the principles of fair trade. Artisans receive medical and education allowances, paid leave and maternity leave.

4. Lokesh Paliwal, Project Head, Merijanmbhumi emphasised on bridging rural and urban India through affordable technology. Merijanmbhumi is the process of developing a mobile app for direct market linkage for the communities they are working with in Rajasthan. They have already linked 5 villages and 4000 household inhibiting them with their people living outside in the urban areas.

5. Motilal Netalkar, Secretary, Omkar Arts & Crafts Association stressed on how his initiatives in skill development have resulted in enhanced income for the artisans’ community of Goa.

During this discussion, the importance of GI (Geographical Identification) of crafts was brought up. Dr. Rajani Kant Dwivedi of Human welfare Trust, Varanasi mentioned how important it is to identify a craft and set it to a location to save the artisan community. He also shared how the famous Varanasi weaves are now being replicated elsewhere and in turn threatening the livelihood of the actual weavers.
In addition to its ability to generate livelihood and employment, practicing ICH, such as festival and rituals, is likely to bring about community bonding and cohesion through their collective participation and act as rampart against conflict. The experiences of NGOs inform that the revitalization of ICH is a fundamental factor in community building during the post-conflict / post-disaster recovery process. In other cases, public recognition of ICH skill has helped the socially and economically marginalized group, including tribal communities, low-caste groups and women, to earn respect and gain voice to claim their right for development. The session examined the case studies demonstrating how safeguarding ICH has actually contributed to social inclusion of the communities of practitioners, or helped restoring the dialogues within and between the communities after the conflict or disaster. The relevant SDG goals are:

- **SDG 5 - Good Gender Equality**: Achieve gender equality and empowerment of all women and girls
- **SDG 16 - Peace And Justice**: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all level

**Discussion points for panelists**: How does safeguarding of ICH contribute to peace building and conflict resolution? How does it support addressing social exclusions and promoting equity and equality? What contribution does safeguarding have on achieving gender equality?
Chair: Professor Amareswar Galla, Executive Director, International Institute of Inclusive Museum.

Panelists: Parakrama Niriella (Janakaraliya – Theatre of the People, Sri Lanka), Anita Reddy (Dwaraka Foundation, India), Anil Gandharba (Gandharba Cultural Art Organisation, Nepal), Rajendra Kerkar (Vivekanand Environment Awareness Brigade, India), Ganesh Purohit (Jagran Jan Vikas Samiti, India)

1. Parakrama Niriella, Founder, Janakaraliya – Theatre of the People shared on how ethnic conflicts have misbalanced the society in Sri Lanka. Janakaraliya has developed multi ethnic theatre groups where people from diverse backgrounds can come together, work, and interact breaking caste/religious/gender/rural-urban/other barriers and providing community space with bilingual dramas. This has resulted in reconciliation, social inclusion and has been largely successful in overcoming the language barrier among the Tamils and the Sinhalese.

2. Anita Reddy, Managing Trustee, DWARAKA Foundation shared how the drying up of the river around Kalahasti area altered the lifestyle of the local people. Through her initiative the revival of heritage skills of Kalamkari art has made the women in control of their destinies. DWARAKA foundation has been successful through participatory, inclusive and democratic ways in breaking caste barriers and bringing in cultural unity.

3. Anil Gandharba, Member, Gandharba Cultural Art Organisation stated how their community, believed to the messengers of Gods, uses music to talk about the birds, plants, life and death. He mentioned how they are trying to document their traditional form of art.

4. Rajendra Kerkar, Founder, Vivekanand Environment Awareness Brigade shared how the community elders have taken lead in celebrating the religious festivals to educate the youth on heritage. The network has spread beyond Goa to the states of Karnataka and Maharashtra as well.
5. Ganesh Purohit, Director of Jagran Jan Vikas Samiti shared on the need to revive the traditional knowledge on health and healing. Jagran Jan Vikas Samiti has developed urban gardens and health camps. People are trained in the Guni (traditional healers) Ashrams and there are nurseries where traditional medicinal plants are cultivated. They already have a strong network of 1300 Gunis in North India. The healers claim to a knowledge of 306 herbs and medicinal plants from the Aravalis.

Key points:

- ICH practices contribute to social inclusion by providing community spaces – which can be physical or conceptual (like multi-ethnic theatre group, theatre exercise and games for actors to learn the language of each other, or mobile theatre of Janakaraliya Theatre) where people from diverse backgrounds can come together, work, and interact breaking caste/religious/gender/rural-urban/other barriers. Such ‘processes’ can create opportunities for social inclusion.

- Many folk cultures are integrally linked to the ethos of nature/environment conservation, agriculture, medicinal values of plants, etc. The wisdom of folk cultures can be used to educate people about environmental issues and respect nature (eg. Vivekanand Environment Awareness Brigade). The Indian state does not accord any status to ‘sacred groves’.

- Many ICH practices are either practiced only by the marginalised, or they are excluded from it. The community members are not interested in taking up the practice due to the social exclusion they face. Their inclusion can achieved by bringing the practice and practitioners into the mainstream (in the first case), and including them in the practice in the latter case (eg. Dwaraka Foundation, Jagran Jan Vikas Samiti, Gandharba Cultural Art Organisation).
There is a challenge, however, in mainstreaming where only one aspect of the practice is taken up while the cultural history gets relegated behind.

- An ICH practice can in fact also give a new identity and recognition to the practitioner such as the identity of an ‘artist’, or a ‘guni’ meaning skilled one (Jagran Jan Vikas Samiti). As a further step forward towards social recognition/inclusion, the Jagran Jan Vikas Samitiis facilitating the accreditation certification of traditional health healers or ‘gunis’ which is being developed in collaboration with IGNOU, AYUSH, and Centre for Quality Excellence.

**SESSION 4: ICH FOR GLOBAL PARTNERSHIP**

Implementation of UNESCO 2003 Convention and the attainment of SDGs cannot be achieved without the involvement of NGOs who are effective partner for community outreach and mobilization, as well as to experiment new ideas and to provide data to inform the policy decision. There should be a means to bring the tacit on-the-ground experience of the NGOs to the fore on a regular and systematic basis. The last session delved into the following key questions:

- How can NGOs share experiences and learning?
- How can NGOs contribute to building evidence on contribution of culture to sustainable development?

The session also targeted exploring the topic of multi-stakeholder partnership as elaborated in the following points under SDG 17- Partnership for the goals: Revitalize the global partnership for sustainable development

- Enhance the global partnership for sustainable development, complemented by multi-stakeholder partnerships that mobilize and share knowledge, expertise, technology and financial resources, to support the achievement of the sustainable development goals in all countries, in particular developing countries.

- Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships.

**Discussion points for panelists:** How can NGOs share experiences and learning? How they can contribute to building evidence on contribution of culture to sustainable development? How to encourage and promote effective public, public and private, and civil society partnerships for mobilising and sharing knowledge,
expertise, technology and financial resources to support the achievement of SDG goals?

Session 4: ICH for Global Partnership

- **Chair: Seong-Yong Park (ICHCAP), Assistant Director-General, ICHCAP**
- **Panelists: Sharmila Pawar Shapiro (The Kishkinda Trust, India), Sisir Dutta (BITA Bangladesh Institute of Theatre Arts, Bangladesh), Yumna Maumoon (Tharika, Maldives), Tulasi Diwasa Joshi (Nepali Folklore Society, Nepal)**

1. **Sharmila Pawar Shapiro, Founder & Director Trustee, The Kishkinda Trust** shared how through her work she has been able to integrate culture with conservation and livelihood. She stressed on the need to create a space where culture can thrive.

2. **Sisir Dutta, Founder & Executive Director, BITA** shared on how culture can be used as an instrument to eradicate poverty. He mentioned that political crisis leads to social crisis and social crisis leads to cultural crisis. He feels that interactive education is necessary and dissemination of information to the rural poor is equally important. Safeguarding is an important aspect where State and institutions should take lead. He stressed on youth involvement and the need for regional collective action at every level.
3. **Yumna Maumoon, Founder, Tharika** stated that culture in Maldives is under threat due to globalisation. Maldives has no written history before 1953. She founded Tharika meaning heritage and plans to work on the revival of the traditional art craft and cultural aspects of Maldives.

4. **Tulasi Diwasa Joshi, President, Nepali Folklore Society** stated how it is important to document the culture and the lifestyles of the various ethnic groups of Nepal. Nepali Folklore Society has documented the lifestyle of numerous ethnic groups of Nepal. He also shared the challenges of documenting and researching on the groups due to the geographical locations, natural disasters and political conflicts in Nepal. He shared on how the society disseminated the Nepali concepts of folklore studies and established wider contacts with the folklore societies and scholars from both within the country and abroad. The Society organises International Folklore Congresses in Kathmandu in every alternative year since 2001. The society collects materials related to folk culture and organizes workshops for the promotion and safeguarding of folklore.

Monica shared how she used cooking and sharing traditional food recipes as a way of building bridges.

**Key points:**

- An integrated approach to culture is important to forge effective partnerships. ICH cannot be delinked from basic issues like health, sanitation, education, social security, and environment. Partnerships need to be developed to address these basic issues in the context of ICH practitioners. A strict implementation of government policies is also required towards this end.
Sustainability is embedded in the local context (local knowledge, skills, resources, etc). Partnerships thus have to be considered as emerging from local→regional→global.

As inter-generational transmission is one of the key challenges in ICH, art education needs to be viewed as a ‘partnership’ with learners. Art educators need to ensure that all voices are heard, that learning is interactive and listening and communication skills are inculcated among new learners. Partnership with youth as agents of change is important.

Cultural exchange and collaboration programmes can help bring the marginalised into the mainstream, create awareness, and lead to innovation in the practices.

7. INFORMATION SESSION

Network and Partnership between ICHCAP and South Asian Region

This session had speakers from ICHCAP, Kwon Huh, Director-General and Weonmo Park, Section Chief discussing on how important is the role of networking in the safeguarding issue. They shared about ICHCAP’s work in Asia Pacific region.
After the information session, the team from banglanatak dot com who went to the different countries for the purpose of mapping the NGOs working on Safeguarding Intangible Cultural Heritage, made their presentation on the findings in each country. Devdan Mookerjee of the team that visited Nepal said, the organisations mapped in the country are actively involved in preservation and revival of the traditional art forms. Due to the challenges like natural calamities and political scenario it is difficult to work with the communities. Shalini Majumdar who had visited Sri Lanka shared that, the organisations in the country are revitalizing their traditional dance forms; many are working to resolve the conflicts through their work. Debjani Bose who visited Bangladesh shared how organisations are working with craft, art forms, performing arts, theatre and traditional agricultural knowledge. The organisations shared about the effort they are putting in for the revival of traditional knowledge and in turn making it into a successful source of livelihood. They all expressed their eagerness to work as a collective and walk the path of regional co-operation and peace building.
Potential areas of collaboration as a South Asia network:

“South Asian countries should come together to have a thesaurus of intangible heritage”, Amareswar Galla

The following ideas were discussed:

- Knowledge exchange related to documentation and archiving, data collection, ICH in education methodologies, and case studies on how ICH is contributing to the development of communities.
- Exchange and collaboration programmes to facilitate exposure and capacity building of ICH practitioners and other learners, co-productions among performing artists, etc.
• Develop impact evaluation frameworks that not only focus on quantitative indicators like income growth, but also capture the qualitative impact on communities.
• Skill development of NGOs in monitoring and evaluation of their programmes.
• Identifying critical issues of common concern that lack support from governments, and engaging in policy advocacy.
At the end of day 2, a media briefing session was held with the print and television media houses. Director, Art & Culture of Goa Government, ICHCAP, UNESCO, banglanatak dot com and representative participants from all the countries were present at the meet. The questions fielded to the participants included on the challenges they face in working in their respective countries. Prasad Loleyakar, Director, Dept. of Art & Culture, Govt of Goa said that they have already worked with UNESCO and have concrete plans of working again to document the ICH elements of Goa.
9. CLOSING SESSION

Outcome sharing at the closing session

The outcome document was shared by Moe Chiba. The participants were given out certificates in appreciation to their participation in the meeting.

Moe Chiba sharing the outcomes

Participants taking note of the outcomes
10. EXHIBITION

An exhibition was put up at the venue where the participating organisations had showcased the different kinds of innovations that they have brought in the traditional crafts keeping the essence intact. Some of the participants put up the documentations of the work they have done over the period. There were photo journeys of their activities which were showcased.
Anita Reddy displaying her work

Rajani Kant showing samples of Varanasi weaves to the participants

Delegates from Bangladesh, Sri Lanka and Korea take a look around the display hall

Harmanpreet Singh from Punjab

Korean delegates at the Nepal stall

Participants take a look at the display at the Bhutanese stall
The evening of the first day had a brilliant Chau performance by Jagannath Chowdhury and his troupe. Chau has been inscribed in UNESCO’s list of Intangible Cultural Heritage of the humanity. The dance form is a blend of martial arts and is characterized by vigorous movements.

In the evening at the end of Day 1, there was a folk performance of Mando put up by Marianela Dias and her team. Mando or Manddo (Konkani Māṇḍo) is a musical form that evolved during the 19th and 20th century among the Catholics of Goa, India. It represents the meeting point of Indian and western instruments.
musical traditions. The dance form they presented essentially showcased the community and their celebration of everyday life.

The Patachitra painters of Paschim Mednipur district of West Bengal made a presentation of Pater Gaan. The Patuas (Patachitra painters) sang a song on the need to plant trees as they unfurled the scroll on environmental awareness. Patachitra is a unique cultural tradition of Bengal and draws inspiration from the mythological tales of India. Traditionally, the Patuas paint stories on long scrolls of cloth using natural colours extracted from fruits, vegetables and other natural sources. Patachitra has drawn the attention and interest of artists, art connoisseurs and art researchers and has been nationally and internationally acclaimed as a very interesting style of painting.

In the evening, the delegates were invited for a state dinner hosted by the Minister of Art & Culture, Govt. of Goa, and graced by the Minister of Culture.
The participants went for a field trip on Day 3, when they were taken to Salcete village of Lavo weavers. The weaving of Mandri/mats was a traditional way of life for the rural women. But with the changing times, they had lost touch with it. The recent intervention by banglanatak dot com has been successful in bringing back the women into the craft.

Then the participants watched a performance of Dhalo (a traditional folk dance of Goa) presented by the village women. It is a group dance where women perform the dance and the men accompany them with musical instruments.
Participants visiting the Mayor of Madgao Municipality

The next visit was to the Municipal Building of Madgao which is a heritage building. The team was welcomed by the Chairperson of the municipality. The team members took round of the building whose architecture is a reminder of Goa’s Portuguese past.

Korean delegates share their experience at the Madgao Mayor’s Office

Tulasi Diwasa from Nepal expresses his views
The participants next went to the Basilica of Bom Jesus in old Goa, which is a UNESCO World Heritage Site. The basilica holds the mortal remains of St. Francis Xavier.

The next visit was to The Contemporary Arts Museum of Goa (MOG). It is an endeavor of artist Subodh Kerkar to take art to the masses. It seeks to break social and cultural barriers and make art accessible to all. This inclusive space for the Arts intends to bring together artists, curators, collectors, art enthusiasts, educators, students and audiences from all walks of life. The entourage took a brief stop at the Calangute beach.
In the evening the participants joined a program for the music release of Ananda Lahari, a collaborative venture by Bengali and Goan musicians. The release and the subsequent musical presentation by the artists was a mesmerizing experience for one and all.
APPENDIX 1: OUTCOME DOCUMENT

OUTCOMES

The following are the outcomes noted at the end of the 2 - day meeting:

1. We, the civil society and grass-root organizations from Bangladesh, Bhutan, India, Nepal, Maldives and Sri Lanka, gathered in Goa, India from 25 to 27 August 2016 to deliberate on the role of intangible cultural heritage in driving new UN Sustainable Development Goals in particular its Goals 1, 5, 8 and 16.

2. We recognize that intangible cultural heritage is the expression of communities’ wisdom and creativity contributing to their well-being and strengthens their resilience to cope with economic, social and environmental challenges and constitutes a valuable resource for sustainable development.

3. We believe that sustainable development can be achieved, only if safeguarding this living and dynamic heritage is integrated in development programmes and strategies.

4. We therefore welcome Chapter IV of the Operational Directives of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and pledge to contribute towards its implementation;

5. We recognize that safeguarding intangible cultural heritage also strengthens community identity, recognition and pride and encourage people, especially those marginalized groups, to take part in the development process;

6. We acknowledge that safeguarding traditional knowledge and skills contributes to creating livelihood thereby alleviating poverty and facilitating inclusive economic development;

7. We further recognize that many of community practices such as rituals and festivals creates bonds within and among communities and foster social cohesion; and the revitalization of such community practices should be actively promoted, including during the post-conflict / disaster recovery process;

8. We believe that our experience on the ground has amply demonstrated how safeguarding intangible cultural heritage actually contribute to the critical needs of development;

9. We are committed to respect the Ethical Principle for the Safeguarding of Intangible Cultural Heritage adopted by the Convention’s Intergovernmental Committee.
10. We are concerned that, despite the hands-on experience of grass-root civil society organizations, the national and international development policies and discourse including the new UN Sustainable Development Goals still largely overlook the role of culture as a strategic sector for development;

11. We realize that there is a need for a collective platform for the grass-root civil society organizations to share our good practices and voice out our common pledge to integrate intangible cultural heritage into sustainable development;

12. We request ICHCAP and UNESCO support to create such a platform where our knowledge and experience be systematically collected to gather convincing evidence on the role of intangible cultural heritage in sustainable development;

13. We thank ICHCAP, UNESCO, Contact Base and the Government of Goa for having initiated a valuable platform of dialogue among the civil society organizations in South Asia; and request their support for further opportunities for exchange with a wider group of grass-root civil society organizations.
Susanne Schnüttgen, Head – Policy Unit, ICH Section, UNESCO
Paris, France

Susanne Schnüttgen is the Chief of the Capacity Building and Heritage Policy Unit in the UNESCO Secretariat of the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), heading its global capacity-building programme in collaboration with UNESCO’s field office network. From 2004 to 2011 she was team leader in the UNESCO Cultural Policies Section, responsible for developing tools and programmes to support the mainstreaming of international standards for the protection and promotion of cultural diversity in national strategies for sustainable development. As such, she also coordinated UNESCO’s action on indigenous peoples’ issues and cultures. Prior to her work in the Culture Sector, Ms Schnüttgen was a Programme Specialist in non-formal education in UNESCO’s Education Sector, developed a capacity-building programme for local NGOs and assumed a two-year assignment as UNESCO Programme Specialist for Education in the ‘UNESCO Office for Sub-Saharan West African countries in Ouagadougou’, Burkina Faso. Ms Schnüttgen holds a Postgraduate Degree in Political Science and a Degree in Education. She completed specialized courses on gender and development, community education, intercultural learning, international relations and linguistics. During her studies at the Free University of Berlin, she was awarded scholarships for studies at Essex University, United Kingdom (1989) and the University of Turin, Italy (1991).

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Kwon Huh, Director General, ICHCAP, Korea

Mr Kwon Huh is the Director General, International Networking Centre for Intangible Cultural Heritage In the Asia Pacific Region under the auspices of UNESCO. He is a Ph.D candidate in Cultural Policy under Chungbuk National University, Cheongju, Korea. Mr. Huh has been Educator, ASEAN-ROK Human Resource Development Workshops (Cambodia, Thailand, Myanmar, and Malaysia), 2011-12, Vice-chairman, ICOMOS Korea, 2009-2011. He worked as the Regional Co-ordinator, Organization of World Heritage Cities (OWHC) Asia-Pacific Secretariat, worked for and retired from the Korean National Commission for UNESCO as Deputy Secretary-General. Mr. Kwon Huh has a number of publications to his credit, namely, Strategy for ICH Safeguarding Activities as Category 2 Centre, Intangible Heritage Association of Korea, 2015, Major Challenges for the Safeguarding of ICH, CRIHAP, 2015, Sustainable Preservation in the World Heritage Cities, Gyeongju Cultural Center, 2014, Safeguarding of Intangible Heritage, Suncheon Association for UNESCO, 2013, to name a few.

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Amitava Bhattacharya, Founder Director, banglanatak dot com, India

Amitava Bhattacharya, based in Kolkata, India is an engineering graduate from IIT Kharagpur and a Chevening–Gurukul Scholar in Leadership & Excellence from London School of Economics. Amitava is a social entrepreneur with 27 years of global experience. Amitava formed banglanatak dot com specializing in Culture and Development in 2000. Amitava has also started World Peace Music Festival in Kolkata, and in 6
years time, the festival now called Sur Jahan is a destination for music lovers and musicians worldwide. Amitava’s new initiative MusiCal, is aimed to strengthen collaborations between folk and World Music and record traditional music to safeguard the same while creating opportunity for the youth. Amitava’s passion is innovation, social entrepreneurship and searching for ways to empower people & address developmental issues using culture and to work towards global peace using music. Amitava received the Global Indian of the Year Award by Times Now in 2013.

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SESSION 1: ICH FOR INCLUSIVE ECONOMIC DEVELOPMENT

Ananya Bhattacharya, Director & Vice President, Projects, banglanatak dot com, India

Ananya Bhattacharya is an electrical engineer from Jadavpur University, Kolkata (1989) and a Commonwealth Scholar with Masters in Sustainable Development from the Staffordshire University, UK. Ananya is Director and Head of Projects Division at banglanatak dot com - a social enterprise headquartered at Kolkata and working across India for pro poor growth using culture based approaches. Promotion of gender rights and sustainable development are the key areas of Ananya’s work. Ananya participates in international advocacy for integration of culture in developmental planning and policymaking. She has extensive experience in planning, designing and implementing projects for developing cultural enterprise.

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Karma Phuntsho, Founder Director, Shejun Agency for Bhutan's Cultural Documentation and Research, Bhutan

Dr. Karma Phuntsho, Director of Shejun Agency, is a DPhil. in Oriental Studies from the Oxford University, UK. The Shejun Agency was established with the aim of preserving and passing on the rich cultural heritage of Bhutan to future generations. Shejun presently focuses on the documentation and study of Bhutan's written heritage and oral traditions. The organisation is located Thimphu, capital of Bhutan and comprises of a group of two dozen committed national scholars, field researchers and support staff. Shejun works in close collaboration with local partners such as the Department of Culture under Bhutan’s Ministry of Home and Culture and with leading international research universities such as Cambridge University and the University of Virginia. Karma is also the founder and President of the Loden Foundation, a charity for education and social entrepreneurship.

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Kuldeep Kothari, Secretary, Rupayan Sansthan (Rajasthan Institute of Folklore), India

Kuldeep Kothari, Secretary, Rupayan Sansthan, is an informal but structured communicator on culture and traditions, collecting/archiving/preserving and disseminating audiovisual material related to folk performing arts of Rajasthan. He regularly organises folk performances at international and national levels to support professional hereditary caste musician communities of the Indian desert state of Rajasthan. He is also playing an instrumental role in establishing an ethnographic museum “Arna Jharna – The Desert Museum of Rajasthan” envisioned by founder director Padma Bhusan.
late Komal Kothari, folklorist and ethnomusicologist. He and his team of local communities and researchers have curated the exhibitions on “daily life objects-such as broom, white water jar (pottery)” and “temporary exhibitions - folk musical instruments and performing arts of Rajasthan”. He is member of various governmental and non-governmental state and national cultural institutions across India.

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Vinod M Nambiar, Founder Director, Vayali Folklore Group, India

Vinod M Nambiar is a software engineer with a strong interest in Kerala's cultural heritage and traditional knowledge systems. Right from childhood, he had a keen interest in assimilating local knowledge and in observing and absorbing the local ethos. In course of time he understood the value of the native culture and traditional knowledge, and the pressing need for preserving it in the face of rapid transition. He joined hands with a few like-minded friends, and Vayali was born in 2004 exclusively with the intention of preserving the folk arts of the indigenous communities along the banks of river Nila. The group of folk singers were identified by folk enthusiast Vinod Nambiar and given a chance to perform at 'Thali Silpasala', where they performed the art form 'Chavittukali'. This was the real beginning of Vayali's journey. What started as a group of folk singers then became an authority in performing various other Folk forms, like Dharikavadhom, Kudachozhi and Maani. Vayali also involved in promoting Indigenous Handicrafts and helping them to survive. The Community Digital Archive is the ongoing exercise Vayali taken up in 2007 to document the vanishing traditional knowledge.

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Suraiya Chowdhury, Director of Design, PROKRITEE, Bangladesh

Suraiya Chowdhury is Director of Design in Prokritee, a Fair Trade organisation working for promotion of handicrafts of Bangladesh. The organisation supports over 1,500 artisans in rural Bangladesh for becoming self reliant. Prokritee creates and promotes income generating projects that benefit the artisans in marginalized situations. It promotes eco-friendly and recycled products. Prokritee organizes the Marketplace Dhaka Craft Bazaar. Suraiya is a Graduate in Fine Arts from Dhaka University. She has also studied in Graphics and Design at the Viswa Bharati University. She started her career as a designer with Karika, the first artisan’s cooperative organisation in Bangladesh. She was also the Head Designer at the Mennonite General Committee. She served as the Director, Design and Research of Prokritee.

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Amitava Ghosh, Secretary, Kalamandir, The Celluloid Chapter Art Foundation, India

Amitava Ghosh is the Secretary of the Kalamandir. Kalamandir Saksham SHG Federation works for safeguarding indigenous art and culture. They have 117 active artisan members. Kalamandir is engaged in nurturing a sense of aesthetics about tribal art among individuals, communities, organisations and social groups and has a unique showroom at the city of Jamshedpur. Amitava has led various initiatives to preserve and restore the art and culture of Jharkhand. He has designed, documented and written various important articles on art and craft of Jharkhand and its rich heritage. He has been functioning as co-convener, INTACH, Jharkhand.
since 2013, National Vice President (East), Federation of Film Societies of India. In a unique initiative to protect, promote pyatkar paintings and santal dances like Sarpha, Dhonger, Dasai A rural tourism centre was founded by him in Amadubi weathering all sorts of bureaucratic obstacles in Amadubi, Dhalbhumgar. A community driven and community managed successful rural enterprise is being visited by hundreds of tourists. It is self sustainable since 2013. Another initiative of Handicrafts Cluster in Janumdih village of Potka was started and being run successfully since 2005 with grass mat weaving and handicrafts making by bhumij tribal women. In the same village he worked for revival of Firkaal dance and its promotion as a Project Coordinator of SNA for 3 years.

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SESSION 2: ICH FOR CULTURAL INDUSTRIES

Moe Chiba, Section Head & Program Specialist, Culture, UNESCO, New Delhi, India

Moe Chiba is Section Head and Programme Specialist for Culture at UNESCO (United Nations Educational, Scientific and Cultural Organization) office in New Delhi responsible for Bhutan, India, Sri Lanka and Maldives. Her nearly 10 years of work in UNESCO New Delhi has enabled to develop and execute a wide range of programme and activities aimed at mainstreaming culture in the national development agenda with particular focus on heritage-based urban development; culture for rural livelihood; and participation of person with disabilities in cultural enjoyment. She is also spearheading the drafting of national heritage law in Bhutan which introduces innovative concept of protecting Bhutan as a whole as cultural landscape.

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Shrabana Datta, Consultant, Social Inclusion & Tourism, AJIYER Fair Trade Limited, Bangladesh

Shrabana Datta is trained as a socio-cultural anthropologist and development practitioner by profession. She studied Cultural Anthropology and Geography at Ludwig-Maximilians-University of Munich in her PhD. She works on climate change and sustainable development in South Asia. Currently, Shrabana is working as a Consultant, Social Inclusion and Tourism for AJIYER Fair Trade Ltd. AJIYER promotes community led responsible tourism where community has the rights and knowledge to operate tours to promote and conserve not only their cultural heritage but also safeguard their surrounding environment. It operates in Tangail, Jhikorgacha, Chittagong hill tracts, Komolgonj Monipuri community where local communities engage in economic empowerment through tourism to promote and safeguard their cultural heritage (crafts, music and instruments) and indigenous knowledge (organic farming).

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Maitreya Shakya, Business Manager, Impulse Social Enterprises, India

Maitreya Shakya is a post graduate in Development Studies working as the Business Manager at Impulse Social Enterprises (ISE). ISE is a sister concern of Impulse NGO Network (INGON) which for the past 14 years has been active in fighting against human trafficking in North-east India. As a strategy to combat human trafficking effectively, INGON continued to promote livelihood initiatives by
ensuring sales and marketing of handloom and handicraft products to buyers like FabIndia and other foreign buyers. This resulted in INGON building association with 30000 artisans over a period of 17 years. This initiative is now undertaken by ISE as a private limited entity with the broader aim to prevent unsafe migration of women.

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Sunil Chitrakar, Chief Executive Officer, Mahaguthi, Craft with Conscience, Nepal

Sunil Chitrakar is the CEO of Mahaguthi. He also serves as the Vice President of the Nepal Federation of Handicrafts. Mahaguthi started in the year 1984 and at present serves over 1000 producers all over Nepal. Federation of Handicraft Associations of Nepal was established in 1972 to enhance and promote handicraft trade and industry. It helps its members to improve their productivity, explore markets and introduce them to the international arena. It also works as liaison between its members and the Government and Non-Government Organisations. The organisation also plans to include traditional performing arts of Nepal under its umbrella.

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Lokesh Paliwal, Project Head, Merijanmbhumi, India

Lokesh Paliwal is the Project Head of Merijanmbhumi working for bridging the gap in rural and urban India. He is a science graduate and co-founder of Merijanmbhumi project. Merijanmbhumi aims at the establishment of locally motivated and driven MJB Centers at village level to leverage the community with ICT tools; create an online/offline network of concerned native people to take active participation in their local development; identification, exploration, conservation, promotion of Cultural Heritage; organize and participate in eco-social festivals like Shakti-Sundays and conduct seminars, workshops, events and talk shows to mobilize and inspire community.

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Motilal Netalkar, Secretary, Omkar Arts & Crafts Association, India

Motilal Netalkar is the Secretary, Omkar Arts & Crafts Association. Since 1997 the organisation has formed self help groups and clusters with crafts persons. They have facilitated financial linkage for more than 3000 persons. They regularly facilitate skill development, market promotion, insurance and credit linkage in collaboration with institutions like NABARD, Development Commissioner of Handicrafts, LIC etc.

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SESSION 3: ICH FOR SOCIAL INCLUSION AND COMMUNITY BUILDING

Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, India

An alumnus of the Jawaharlal Nehru University, New Delhi, Professor Galla is currently the Curator of Amaravathi Heritage Town, upholding how Mahayana Buddhism took birth and spread from here to all over Asia. He is also a Visiting Professor and International Curator at the Don Bosco Museum and University, Shillong, India; and an Honorary Professor in the prestigious Global Change Institute at the University of Queensland, Australia. An accredited mentor/trainer of UNESCO for the 2003 ICH Convention, he is the founding Executive Director of the International Institute for the Inclusive Museum (http://inclusivemuseum.org/director/). His extensive publication record ranges from World Heritage: Benefits beyond Borders, Cambridge University Press & UNESCO Publishing, 2012, to Heritage Curricula and Cultural Diversity, Prime Minister & Cabinet, Australia, 1993.

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Parakrama Niriella, Artistic Chief Executive Officer, Janakaraliya-Theatre of the People, Sri Lanka

Parakrama Niriella is the founder of Janakaraliya Mobile Theatre (Theatre of the People), an alternate aesthetic social intervention in Sri Lanka. He Studied Drama & Theatre from the Art Centre Theatre Academy of the Lionel Wendt Memorial Centre in Colombo. Jana Karaliya while travelling with collapsible theatre set provides the area with a cultural hub during its stay, using drama and theatre, with other art forms for social harmony. Its mission is to develop a culturally and spiritually awakened society enabling it to
live in peace and harmony and also make the Sri Lankan society a sensitive, creative, wise, active and a just one.

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Anita Reddy, Managing Trustee, DWARAKA Foundation, India
Anita Reddy is dedicated to the uplift of the weak and the marginalised. She is the Managing Trustee of Association for Voluntary Action and Services, Dwaraknath Reddy Ramanarpanam Trust, Dwaraknath Reddy Institutes for Knowledge and DWARAKA Foundation (Development of Women and Rural Artisans for Knowledge and Action). She holds key position in boards of several other organisations working for community empowerment. DWARAKA works to revive hand painted Kalamkari art. DRIK has been focusing through a cultural network program called JEEVANOTSAVA to empower children and youth living in slums and villages by empowering them to understand their histories, heritage and culture—the vision is reviving values and practices that once helped their communities to live with unity and peace.

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Contact No: +91 80 23561394, Email: anita.drrt@gmail.com
Web-site: www.dwarakaonline.com
Anil Gandharba, Member, Gandharba Cultural Art Organisation, Nepal

Anil Gandharba is a member of the Gandharba Cultural Art Organisation (GCAO), a non-profit social organisation based in Kathmandu, Nepal. Since 1995 it represents the traditional Gandharba music community of occupational musician caste from isolated communities across the mountains of Nepal. GCAO has endeavored to keep the Gandharba tradition alive and to improve their socio-economic status. They plan to document and promote the endangered traditions. The GCAO represents the Gandharba in many rural districts of Nepal, such as Gorkha, Lamjung, Tanahun, Chitwan, Dhading, Palpa, Bhojpur, Dang and Kaski, and is currently reaching out to incorporate further districts where Gandharba communities reside. Anil is pursuing his Masters in English while keeping the Gandharba tradition alive in the form of the Sarangi - an instrument that has travelled from one generation to the next.

Address: Gandharba Cultural Art Organisation, Thamel-29, Kathmandu, Nepal  
Contact No: +977 014700292, Email: gandharbaculture@gmail.com/anilgandharba@hotmail.com  
Web-site: www.gandharba.org

Rajendra Kerkar, Founder Director, Vivekanand Environment Awareness Brigade, India

Rajendra Kerkar is an environmentalist. He is the founder of Vivekanand Environment Awareness Brigade (VEAB). He studied history from the Goa University. VEAB organizes multimedia shows on the environmental and cultural heritage of Goa and Western Ghats of India. Volunteers have been involved since last one decade in photo documentation of various facets of Goa’s biodiversity, culture and ecology. It organizes debate, discussions on the current burning issues of environment. Presently, under Goa
State Biodiversity Board, VEAB is involved in documentation of biodiversity of local area through Biodiversity Management Committee of the Village Panchayat.

Address: Vivekanand Environment Awareness Brigade, Keri, Sattari, Goa, India
Contact No: +91 08322369224, Email: rajendrakerkar15@gmail.com/rpkerkar@yahoo.com

Ganesh Purohit, Director, Jagran Jan Vikas Samiti, India

Ganesh Purohit is the Director of Jagran Jan Vikas Samiti. He established the community organisation JAGRAN which converted into a formal organisation JJVS in 1985. He is a Master of political science of Udaipur University. JAGRAN works with communities to address varied aspirations of the people ranging from managing of local resources and knowledge to issues of their livelihood with conservation concerns of biological resources. Today the organization operates in 10 blocks of Udaipur and its neighborhood districts for development activities, and nationally as a resource agency on Revitalization of Traditional System of Medicine and Gunis.

Address: Jagran Jan Vikas Samiti, Plot No 9, Samta Nagar, Bedla, Udaipur, Rajasthan, India
Contact No: +91 0294-2441322, Email: ganesh.jjvs@gmail.com
Web-site: www.janjagran.org
Seong-Yong Park, Assistant Director – General, ICHCAP, Korea

Dr. Seong-Yong Park is a PhD in Heritage and Museum Studies from the School of English, Media Studies and Art History, University of Queensland, Australia and an MBA in Strategy and Global Management from School of Public Policy and Management, KDI, Seoul, Korea. He is the Member of Governing Board, Jeollabukdo Creative Contents Industry Agency, Korea. Presently Dr. Park is the Assistant Director, ICHCAP. “Intangible Cultural Heritage Safeguarding, Communities and Sustainable Development”, George Town World Heritage Incorporated, Malaysia, 2015, “Comprehensive Approach to Being Listed among the UNESCO World heritage and to the Safeguarding of Tangible and Intangible Cultural Heritages”, Namhansanseong Fortress Newsletter, 2011, “Toward New Approaches of ICH-related Policies in Korea under the 2003 UNESCO Convention”, Current Situation and Challenges on the Safeguarding Measures in the Asia-Pacific Region, National Research Institute for Cultural Properties, Japan, 2010 are some of the publications by Dr. Seong-Yong Park.

Address: ICHCAP, Seohak-ro, Wansan-gu, Jeonju-si, Jeollabuk-do, South Korea
Contact No: +82 63 230 9703, Email: js3114@gmail.com
Web-site: www.ichcap.org

Sharmila Pawar Shapiro, Founder & Directing Trustee, The Kishkinda Trust, India

Sharmila Pawar Shapiro is the Founder & Directing Trustee of The Kishkinda Trust. The Trust has established zero impact handicraft units using locally available materials, some of which are owned by the community, and others are in the process of being handed over to them. The Trust
has also taken up the promotion of organic farming and awareness generation regarding ill effects of chemicals. It has set up tourism infrastructure in restored traditional houses. TKT has initiated an innovative program of education and performing arts for the local children. It has undertaken an extensive programme for the documentation of heritage resources of the historic settlement of Anegundi.

Address: The Kishkinda Trust, Anegundi, Hampi, Karnataka, India
Contact No: +91 8533267777, Email: intachtkt@gmail.com
Web-site: www.ttkishkinda.org

Sisir Dutta, Founder & Executive Director, BITA (Bangladesh Institute of Theatre Arts), Bangladesh

Sisir Dutta, the Founder and Executive Director of BITA, believes that culture can be used as an instrumental approach for development, and poverty reduction. He is a Masters in Sociology from the Chittagong University. BITA works with theatre, Kabi Gaan, folk songs, crafts and oral tradition for safeguarding ICH. It has been working with multiple disadvantaged communities including fisher folk, ethnic minorities, peasants, blacksmiths, grassroots artisans, slum dwellers, children, youth, women etc. in coastal areas and hill districts of Bangladesh. The ICH safeguarding activities undertaken are: skill development- technical improvement, knowledge sharing, workshop activities, use of folk elements, etc. BITA also has documentation and publication both in the form of audio and books.

Address: Bangladesh Institute of Theatre Arts, 753, Mehedibagh, Chittagong – 4000, Bangladesh
Contact No: +88 031 610262, Email: sisir_bita@yahoo.com/ bitactg@gmail.com
Web-site: www.bitactg.org
Yumna Maumoon, Founder, Tharika, Maldives

Yumna Maumoon after completing her Masters in English, Arabic Linguistic and Translation from the University of London, went back to her country and started working in the National Centre for Linguistic and Historical Research.

The NGO “Tharika” (meaning heritage in Maldivian language) aims to protect, conserve and raise awareness on the tangible and intangible heritage of the Maldivian people. The founders of this NGO are Dheene Hussain and Yumna Maumoon.

Address: Tharika, 6th Floor (Eat Wing), Aage, 12 Boduthakurufaanu Magu, Henveiru, Male 20094, Maldives Island
Contact No: +960 3333 644, Email: yumna@maumoon.org

Tulasi Diwasa Joshi, Chairman & Executive Director, Nepali Folklore Society, Nepal

Prof Tulasi Diwasa Joshi is the President of the Nepali Folklore Society. He is a literary figure, prominent poet, folklore expert and an ethnographer. Life member of the Nepal Academy, Professor Diwasa had served as Cultural Secretary at the Nepalese Embassy in the India and had also taught as a visiting professor in various universities abroad. Nepali Folklore Society (NFS) has established a mode of folklore studies, disseminated the Nepali concepts of folklore studies and established wider contacts with the folklore societies and scholars from both within the country and abroad. The Society organises International Folklore Congresses in Kathmandu in every alternative year since 2001. The society collects materials related to folk culture and organizes workshops for the promotion and safeguarding of folklore.
INFORMATION SESSION

Weonmo Park, Knowledge & Publication Section Program Consultant, ICHCAP, Korea

Weonmo Park is a Chief of Cooperation & Networking Section in ICHCAP. He has a BA in Education, Yonsei University. Later he studied in MA in Education, Yonsei University and MA in Anthropology, Rikkyo University in Japan as well. He also completed the Doctor Course in Anthropology, Rikkyo University in Japan. Professional area is Comparative Study of Folk Performing Art, Specially Religious Performing Art in Korea and Japan. He previously worked in National Research Institute of Cultural Heritage and Cultural Heritage Foundation in Korea. Selected publications are 'A study of Yokagura of Takachiho: A Sacred Music and Dancing Performed in Takachiho, the land of Japanessmyhts', 'Methods of Motion Capturing Intangible Cultural Properties in Japan', 'Establishment and development of policies of safeguarding intangible cultural heritage in Korea' etc.

Address: ICHCAP, Seohak-ro, Wansan-gu, Jeonju-si, Jeollabuk-do, South Korea
Contact No: +82 63 230 9730, Email: pweonmo@hanmail.net
Web-site: www.ichcap.org
BHUTAN

1. **Sonam Pem, Director, Programs, Tarayana Foundation, Bhutan**

Sonam Pem works as a Program Director, Taranya Foundation. Her passions include photography and writing. Her areas of expertise include Community Mobilization, Community Development. Tarayana Foundation was established by Her Majesty the Queen Ashi Dorji Wangmo Wangchuck with the vision to expand the scope of the charity work that Her Majesty has personally initiated throughout Bhutan. It works with 305 villages across 16 districts of Bhutan. Most of these villages are in inaccessible, remote areas. The Foundation has been promoting traditional crafts and skills by helping the artisans market their products. As the communities start generating income from the skills, they get eager to preserve the traditional knowledge and skills. The rural artisans are helped at different stages by way of adding value to their products and making them marketable and profitable. Efforts are made to transfer these skills to the younger generation by building common work-sheds, where the older generations will teach the young.

Address: Tarayana Foundation, Chubachu, Thimphu, Bhutan
Contact No: +975 329333, Email: sonampemtarayana@gmail.com
Web-site: [www.tarayanafoundation.org](http://www.tarayanafoundation.org)
MALDIVES

2. **Aminath Abdulla, Chairperson, Maldives Authentic Crafts Cooperative Society, Maldives**

Aminath Abdulla is the chairperson of the Maldives Authentic Crafts Cooperative Society. Having developed an extensive experience over the period of years, she is confident in administering any administrative and finance duties satisfactorily in any international or local organisation. She was involved in extensive sales and projects in various organisations. She currently plays an important role in the fund raising section and also facilitates the ongoing projects. She completed her education in Accountancy from Colombo. Maldives Authentic Crafts Cooperative Society (MACCS) is a handicraft cooperative, developing and marketing authentic handicraft items of the rural artisans. Based in the capital Malé, MACCS was founded by a group of women to assist and promote the development of the local handicrafts industry. Registered in 2011, MACCS promotes local arts and crafts and facilitates market access for local products. MACCS is committed, through its cooperative, to support & educate local communities in the revival of handicrafts and thereby make it a sustainable livelihood activity.

Address: Maldives Authentic Crafts Cooperative Society, H.Sunaar, Guleynooran Magu, Male’, Rep of Maldives
Contact No: +960 3325158, Email: aynthu.abdulla@gmail.com
NEPAL

3. **Bomekumari Budha, Member, Athar Magarat Magar Academy, Kalanki, Kathmandu, Nepal**

Bomekumari Budha is the leader representative of the Ethnic Group, Magar of Rolpa. She is also associated with the Ethnographic Museum, which aims to function as a living resource centre to inform and educate both Nepalese and foreign visitors/tourists interested to know and learn about Nepal’s architecture and culture (customs life styles and folkways). She helps them in collecting information on lifestyle and folk culture of the Magar Community, one of the oldest indigenous groups of Nepal. The regions that the Magar tribe inhabit are the districts of Palpa, Gulmi, Argha Khanchi, Syangja, Baglung, Parbat, Myagdi, Tanahun, Gorkha, Nawalparasi, Rupandehi in the Western region, Rolpa, Rukum, Dolpa, Dailekh, Jajarkot, Pyuthan in the Mid-Western region and Ilam, Taplejung, Dhankuta, Sunsari, Sarlahi, Okhaldhunga in the Eastern region. Their traditional form of dance is Kauda Dance.

Address: Athar Magarat Magar Academy, Kalanki, Kathmandu, Nepal
Contact No: +977 01 4301168, Email: bomkumaribm@gmail.com

SRI LANKA

4. **Kanchana Wijesooriya, Director, Bandu Wijesooriya Dancing and Masks Museum, Ambalangoda, Sri Lanka**

An accomplished artist, Kanchana hails from an illustrious family. She is the granddaughter of the Late Ariyapala Wijesooriya, Founder of Ariyapala Mask and Traditional Museum of Ambalangoda who was bestowed by “Sri Lanka Thilaka Award of His Excellency, The President of Sri Lanka and the daughter of Bandu
Wijesooriya Founder of Bandu Wijesooriya Dancing Academy, Ambalangoda, felicitated by the “Kala – Vibushana” Award’. At present, she is the Director of Bandu Wijesooriya Dancing and Masks Museum, Ambalangoda. She conducts dance courses, designs costumes and conducts seminars. She is the Co-Partner of Ariyapala & Sons Group of Dancing; Puppetry and Museum.

Address: Bandu Wijesooriya Dancing and Masks Museum, 426, Main Street, Ambalangoda, Sri Lanka
Contact No: +94 91 2258948, Email: jwk.wijesooriya@gmail.com
Web-site: www.masksariyapalasl.com

INDIA

5. Poonam Verma Mascarenhas, Honorary Secretary, Goa Heritage Action Group, Goa, India

Poonam Verma Mascarenhas, Honorary Secretary of the Group, is a B. Arch from Amravati University, Maharashtra and an M.A., Archaeology in Conservation of Historic Buildings from York, U.K. The Group has documented and encouraged the recognition of a variety of traditional cultural expressions present in Goa, several kinds of ICH and/or traditional knowledge, and a number of kinds of handicrafts. Their documentation and awareness raising activities have included: Musical forms including the western (Portuguese origin) ‘fado’, and the Goan ‘mando’ and ‘dulpod’; identification of communities and recordings of folk dances including ‘dhalo’, ‘dekhni’, ‘fugdi’, ‘shigmo’ and ‘kunbi’; identifying and recording building and construction crafts such as woodworking, finials, mother-of-pearl shell windows, copperware, brassware, terracotta pottery, bamboo cane and fibre craft and the mapping of folk tales and songs.

Address: Goa Heritage Action Group, 69, Vasudha Colony Lane 2, PO Bambolim Complex, Alto Santacruz, Goa, 403202, India
Contact No: +91 832 2459109, Email: ghaggoa@gmail.com
6. **Rajani Kant Dwivedi, Executive Director, Human Welfare Association**

Dr. Rajani Kant Dwivedi, has completed his Ph.D. in Soils & Agriculture Chemistry and served as Research Associate in the Banaras Hindu University for 5 years in the Ganga Action Plan and in 1993 left the university and joined a social development organization, Human Welfare Association as the General Secretary and has been working on developmental issues since the last 22 years. He has worked and implemented various projects at the grass root level with the support of international donor agencies. The organisation is trying to develop a registered society at the village level. A regional forum by the name of Shramik Sangathan is in the process of being registered which will have representatives from the clusters as its board members and a senior project member as its Secretary. The knowledge base of the community is being further developed through awareness generation and information dissemination at all levels.

Address: Human Welfare Association, S.15/116, 2-AC, Mawaiya, Sarnath, Varanasi-221007, Uttar Pradesh, India
Contact No: +91 7800914483, Email: hwa@rediffmail.com
Web-site: [www.hwavaranasi.in](http://www.hwavaranasi.in)

7. **Harmanpreet Singh, President, Punjab Folk Art Centre, Gurudaspur, India**

Harmanpreet is the President of Punjab Folk Art Centre, Gurdaspur. Over years he has been working on safeguarding of the vanishing art forms of Punjab. He is a folk dancer, teacher, director and designer. Punjab Folk Art Centre is a non-governmental organisation (NGO). It was established in the year 2002. Punjab Folk
Art Centre works in the area of Art & Culture. The organisation is familiarizing the people of Punjab at grass root level with their culture. The organisation operates in Gurudaspur and organizes many folk events to promote and preserve the rich cultural heritage and sports of this region.

Address: Punjab Folk Art Centre, 326-A/9 Rose Avenue Dera Baba Nanak Road Gurdaspur Punjab- 143521, India
Contact No: +91 1874 246730, Email: pfacgsp@hotmail.com
Web-site: www.indiamapped.com

8. **Rongsenla Marsaosang, Chairperson, Tribal Art & Craft Museum, Dimapur, India**

Ms. Rongsenla Marsosang is an executive member of Museum Association of India since 1993. She is also the member of International Council of Museums. She is the consultant of Chuchyimlang Village Farmer Cooperative Society, Dimapur and Walford Women Multipurpose Social Welfare Society, Dimapur. She is a famous social worker working for Child Welfare; renowned producer and film maker produced several documentaries for Doordarshan as well. She is also a famous organizer of Naga Folk dance and Music in India and abroad.

Address: Tribal Art & Craft Museum, Half Nagarjan, Lane 2, Kuda Village C, Post Box -181, Dimapur, Nagaland 797112, India
Contact No: +91 3862 226101, Email: rongsenla1957@rediffmail.com

9. **Monika Khangembam, Founder, Way for Peace, Imphal, India**
Monika Khangembam, popular women rights activist from Manipur, who has won international accolades for her work in the field of Armed Forces Special Powers Act (AFSPA). In the year 2011, she was one of the only four selected from India for the Global Change makers summit for her work in opposing the controversial Armed Forces Special Powers Act. Monika is the founder of Women and Youth for Peace and Development (WYPD), which is actively working in the field of women empowerment. The girl is also a member of Global Shapers Community, an initiative of the World Economic Forum. As per the information on globalshapers.org, the primary goal of Monika’s organisation” is to empower women through awareness of their rights and also to help them become economically sustained”.

Address: Way for Peace, Sagolband Bijoy Govinda Mamang Leikai, Imphal West-795001, Manipur, India
Email: monika.khangembam1@gmail.com/ wayforpeaceanddevelopment@gmail.com

10. Debashish Nayak, Director, Centre for Heritage Management of Ahmedabad University, India

Debashish Nayak, Director, Centre for Heritage Management of Ahmedabad University, is an architect who has more than two decades of experience in managing urban conservation issues of Historic Cities in India and abroad. Since 1996 he has been working as advisor to the Heritage Programme of Ahmedabad Municipal Corporation for the revitalisation of the 'Historic Walled City’. He is also advisor to City Municipalities of Jaipur, Amritsar, Old Delhi, Lucknow and Pondicherry. He is the Advisor to the Indian Heritage Cities Network launched by UNESCO, India and as Gujarat State Project Co-ordinator for National Mission on Monuments and Antiquities, and member of the National Committee on Conservation Policy, Archaeological Survey of India. He has received the Ashoka Fellowship (1990 - 1993), Salzburg Fellow (1990), Ten Outstanding Young Indian Award (1994 & 1995), Friends of the United Nations Citizen’s Award at New York.
In 2006, AMA (Ahmedabad Management Association) awarded him with Anubhai Chimanlal–AMA Nagrikta Puraskar – citizenship award for his contribution in Ahmedabad. He has also received a Lifetime Achievement Award for "Enterprising Conservation of Heritage Properties" from Governor Keshari Nath Tripathi, of West Bengal.

Address: Centre for Heritage Management of Ahmedabad University, Asmita Bhavan, Principal SV Desai Marg, Opposite H.L Commerce College, Near Commerce Six Roads, Navrangapura, Ahmedabad – 380009, Gujarat, India
Contact No: +91 79 26308523, Email: debashish.nayak@ahduni.edu.in
Web-site: chm.ahduni.edu.in/

11. Venugopal, Director, National Museum of Natural History, New Delhi

Dr B Venugopal is the Director of the National Museum of Natural History (Ministry of Environment & Forests, Government of India). B. Venugopal hails from Manickamangalam near Kalady.
He is in charge of the Regional Museums of Natural History in Mysore, Bhopal, Bhubaneswar, Sawai Madhopur and Gangtok, he is on the executive board of the International Council of Museums' Committee on Collections and Museums of Natural History. He is an authority on Museum Education, Heritage Interpretation, and Accessibility studies.

Address: National Museum of Natural History, Block- 3, Old CBI Building, CGO Complex, New Delhi - 110003, India
Contact No: +91 11 23314849, Email: nmnhdir@gmail.com
Web-site: nmnh.nic.in/

12. Charlyne Weiss, Director, Alliance Française de Panjim, Goa, India
Charlyne Weiss is the Director of the Alliance Française de Panjim since the past 2 months. She has a Bachelor’s degree in Contemporary Literature and a Master’s in the Teaching of French as a foreign language; she previously worked at Alliance Française de Trivandrum in Kerala for about a year and a half. Then she was posted in the Institut Français in Estonia. One of the main objectives of Alliance Française de Panjim is to develop French classes. The cultural events of Alliance Française de Panjim attract both Goans as well as tourists. The Alliance Française de Panjim collaborates regularly with several cultural institutions in Goa.

Address: Alliance Française de Panjim, H. No 46A, P.E. Agnelo Road, Near Menezes Polyclinic, Altinho, Panjim, Goa - 403001, India
Contact No: +91 832 242 0049, Email: director.panjim@afindia.org
Web-site: www.panjim-goa.afindia.org/

13. Alan Gemmell OBE, Country Director, British Council in India, New Delhi

Alan Gemmell OBE is the Director of the British Council in India and Director of fiveFilms4freedom, the world’s biggest online, free LGBT Film Festival. In 2015, Alan commissioned www.mixthecity.com, an interactive digital art work where over 650,000 users in 193 countries have taken part. Alan has worked in Mexico and Brazil and at the centre of the UK Government. He studied music and law and set up the Scottish Youth Parliament. He was appointed OBE in the 2016 New Year Honours List for services to Arts and Science and included in GQ Magazine’s 2016 List of the 100 Most Connected Men in the UK.

Address: British Council, 17, Kasturba Gandhi Marg, New Delhi - 110001, India
Contact No: +91 120 456 9000, Email: alan.gemmell@britishcouncil.org
14. Pandurang Phaldesai, Author & Researcher, Goa

Dr Pandurang Phaldesai specialises in folklore studies, cultural anthropology and cultural history. Besides five books, he has several articles and research papers to his credit. He is the recipient of a couple of research fellowships and the prestigious State Cultural Award of the Government of Goa for his contribution to folk art and folklore studies. He is Member Secretary of the State academy of art, the Kala Academy, Goa. Dr Phaldesai has made an attempt to bring to the light the art and culture of Goa and to demystify it. Through this research-oriented work, he has attempted to shed light on the socio-religious and cultural life of the people of Goa.

Address: H. No. 875/50, Vijaynagar, P.O. Alto Porvorim Goa. 403521, India
Contact No: +91 832 2410888, Email: pandurangphaldesai@yahoo.co.in

Pantaleao Fernandes, Author, Photographer and Ethnographer Goa

Author, Photographer and Ethnographer, Pantaleao Fernandes works with people engaged in the traditional occupations of Goa. He has written several books and has photographed the life and culture of the Goans.

Address: Madhuban Complex, Maddar, Benaulim, Salcete, Goa - 403716, India
Contact No: +91 832 277072, Email: pantaleaof@gmail.com
# APPENDIX 3: LIST OF PARTICIPANTS FROM SOUTH ASIAN COUNTRIES

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organization</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bangladesh</strong></td>
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</tr>
<tr>
<td>Shrabana Datta</td>
<td>Senior Researcher</td>
<td>Ajiyer Fair Trade Limited</td>
<td>Panelist</td>
</tr>
<tr>
<td>Sisir Dutta</td>
<td>Founder and Executive Director</td>
<td>Bangladesh Institute of Theatre Arts (BITA)</td>
<td>Panelist</td>
</tr>
<tr>
<td>Suraiya Chowdhury</td>
<td>Director of Design</td>
<td>Prokritee</td>
<td>Panelist</td>
</tr>
<tr>
<td><strong>Bhutan</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Karma Phuntsho</td>
<td>Founder Director</td>
<td>Shejun Agency for Bhutan’s Cultural Documentation and</td>
<td>Panelist</td>
</tr>
<tr>
<td>Sonam Pem</td>
<td>Director Programs</td>
<td>Tarayana Foundation</td>
<td>Panelist</td>
</tr>
<tr>
<td><strong>Maldives</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Aminath Abdulla</td>
<td>Chairperson</td>
<td>Maldives Authentic Crafts Cooperative Society</td>
<td>Observer</td>
</tr>
<tr>
<td>Yumna Maumoon</td>
<td>Founder</td>
<td>Tharika</td>
<td>Panelist</td>
</tr>
<tr>
<td><strong>Nepal</strong></td>
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<td></td>
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</tr>
<tr>
<td>Bomekumari Budha</td>
<td>Member</td>
<td>Athar Magarat Magar Academy</td>
<td>Observer</td>
</tr>
<tr>
<td>Anil Gandharba</td>
<td>Member</td>
<td>Gandharba Cultural Art Organization</td>
<td>Panelist</td>
</tr>
<tr>
<td>Sunil Chitrakar</td>
<td>Chief Executive Officer</td>
<td>Mahaguthi, Craft with Conscience</td>
<td>Panelist</td>
</tr>
<tr>
<td>Tulasi Diwasa Joshi</td>
<td>Chairman and Executive Director</td>
<td>Nepali Folklore Society</td>
<td>Panelist</td>
</tr>
<tr>
<td><strong>Sri Lanka</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parakrama Bandana Niriella</td>
<td>Artistic Chief Executive Officer</td>
<td>Janakaraliya- Theatre of the People</td>
<td>Panelist</td>
</tr>
<tr>
<td>Juwan Wadu Kanchana</td>
<td>Director</td>
<td>Bandu Wijesooriya Dancing and Masks Museum</td>
<td>Observer</td>
</tr>
</tbody>
</table>
### APPENDIX 4: LIST OF PARTICIPANTS FROM INDIA

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organization</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dayanand Mandrekar</td>
<td>Minister of Culture</td>
<td>Government of Goa</td>
<td>Chief Guest</td>
</tr>
<tr>
<td>Daulat Hawaldar</td>
<td>Secretary, Art and Culture</td>
<td>Government of Goa</td>
<td>Speaker</td>
</tr>
<tr>
<td>Prasad Lodayek</td>
<td>Joint Secretary to C.M. &amp; Director of Art &amp; Culture</td>
<td>Government of Goa</td>
<td>Speaker</td>
</tr>
<tr>
<td>Amitava Bhattacharya</td>
<td>Founder Director</td>
<td>banglanatak dot com</td>
<td>Speaker</td>
</tr>
<tr>
<td>Ananya Bhattacharya</td>
<td>VP (Projects) &amp; Director</td>
<td>banglanatak dot com</td>
<td>Chair</td>
</tr>
<tr>
<td>Anita Reddy</td>
<td>Managing Trustee</td>
<td>Dwaraka Foundation</td>
<td>Panelist</td>
</tr>
<tr>
<td>Poonam Verma Mascarenhas</td>
<td>Honorary Secretary</td>
<td>Goa Heritage Action Group</td>
<td>Observer</td>
</tr>
<tr>
<td>Rajani Kant Dwivedi</td>
<td>Executive Director</td>
<td>Human Welfare Association</td>
<td>Observer</td>
</tr>
<tr>
<td>Maitreya Shakya</td>
<td>Business Manager</td>
<td>Impulse Social Enterprises</td>
<td>Panelist</td>
</tr>
<tr>
<td>Amareswar Galla</td>
<td>Executive Director</td>
<td>International Institute for the Inclusive Museum</td>
<td>Chair</td>
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<td>Ganesh Purohit</td>
<td>Director</td>
<td>Jagran Jan Vikas Samiti</td>
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<td>Amitava Ghosh</td>
<td>Secretary</td>
<td>Kalamandir, The Celluloid Chapter Art Foundation</td>
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<td>Lokesh Paliwal</td>
<td>Project Head</td>
<td>Merijanmbhumi</td>
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<td>Motilal M Netalkar</td>
<td>Secretary</td>
<td>Omkar Art &amp; Craft Association</td>
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<td>Harmanpreet Singh</td>
<td>President</td>
<td>Punjab Folk Art Centre</td>
<td>Observer</td>
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<td>Kuldeep Kothari</td>
<td>Secretary</td>
<td>Rupayan Sansthan</td>
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<td>Sharmila Pawar Shapiro</td>
<td>Founder &amp; Directing Trustee</td>
<td>The Kishkinda Trust</td>
<td>Panelist</td>
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<td>Rongsenla Marsosang</td>
<td>Chairperson</td>
<td>Tribal Art and Textile Museum Society</td>
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<td>Vinod M Nambiar</td>
<td>Founder &amp; Director</td>
<td>Vayali Folklore Group</td>
<td>Panelist</td>
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<td>Rajendra Pandurang Kerkar</td>
<td>Founder</td>
<td>Vivekanand Environment Awareness Brigade</td>
<td>Panelist</td>
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<td>Monika Khangembam</td>
<td>Founder</td>
<td>Women and Youth for Peace and Development</td>
<td>Observer</td>
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<td>Debashish Nayak</td>
<td>Director</td>
<td>Centre for Heritage Management, Ahmedabad University</td>
<td>Observer</td>
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<td>B. Venugopal</td>
<td>Director</td>
<td>National Museum Of Natural History</td>
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<td>Charlyn Weiss</td>
<td>Director</td>
<td>Alliance Française de Panjim</td>
<td>Observer</td>
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<td>Alan Gemmell, OBE</td>
<td>Country Director</td>
<td>British Council</td>
<td>Observer</td>
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<td>Dr. Pandurang Phaldesai</td>
<td>Independent Researcher</td>
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<td>Pantaleao Fernandes</td>
<td>Independent Researcher</td>
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Safeguarding intangible cultural heritage

The 2016 South Asia Sub-Regional Meeting of NGOs on safeguarding intangible cultural heritage for sustainable development will be held on August 25 and August 26 at the Sanskruti Bhavan, Patto, Panaji. The meeting will be followed by a field trip for exposure to the cultural heritage of Goa on August 27.

Thirty-five organisations from India, Bangladesh, Bhutan, Maldives, Nepal and Sri Lanka are scheduled to participate in this meeting. It intends to introduce the new UN Agenda 2030 for sustainable development goals and the new chapter of operational directive on sustainable development of the UNESCO 2003 Intangible Cultural Heritage (ICH) convention to the NGO audience. Exchange experiences and collect good practices of NGOs where safeguarding ICH improved the sustainable development goals of the communities. Discuss the modalities of future networking among the NGOs in South Asia including the means to collect data on good practices and the impact of ICH safeguarding on sustainable development.

Intangible Cultural Heritage (ICH) means the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces, associated with that communities groups and in some cases, individuals recognise as part of their cultural heritage. ICH encompasses performing folk art traditions, traditional craftsmanship, oral heritage, traditional knowledge of nature and universe, rituals and festivals.

ICH is considered to be the mainspring of cultural diversity and a guarantee of sustainable development. Although the link between ICH and sustainable development is generally considered to be important, clarifying the exact nature of this link and demonstrating the impact of ICH in sustainable development in a tangible manner is very much a work in progress. It is important to assess the impact of development plans and programmes on ICH as well as the integrate ICH as strategic resource to meet the sustainable developments goals.

While the link between ICH and SDGs covers the wide range of topics as laid out in the operational directives of UNESCO the present workshop will focus on two of the main dimensions: Inclusive economic development and peace and security (social inclusion and community building). The organisers hope this first meeting to evolve into a South-Asia online NGO platform through which, the experience and knowledge of grass-root organisations may be collected to demonstrate that culture and in particular ICH is the fourth pillar of sustainable development.

The organisers of the 2016 South Asia Sub-Regional Meeting of NGOs on safeguarding intangible cultural heritage for sustainable development, include the International Information and Networking Centre for Intangible Cultural Heritage in the Asia Pacific Region (ICHCAP) – UNESCO Category II centre at Republic of South Korea, UNESCO New Delhi, the Directorate of Art and Culture, Government of Goa and Contact Base, a social enterprise headquartered at Kolkata and working under the trading style of bangiantakdot.com.

(The 2016 South Asia Sub-Regional Meeting of NGOs on safeguarding Intangible cultural heritage for sustainable development will be held on August 25 and August 26 at the Sanskruti Bhavan, Patto, Panaji. Registrations open at 9 a.m.)
Discussing Intangible Cultural Heritage and its development

The South Asia Sub-Regional Meeting of NGOs on Safeguarding Intangible Cultural Heritage for Sustainable Development kicks off today. Café looks at what’s in store.

The Schedule

AUGUST 29 (THURSDAY)

9:30 am – 10:30 am – Inaugural session
10:30 am – 11:30 am – Keynote address to Intangible Cultural Heritage and development.
12 pm – 2 pm – Session 1: ICH for inclusive Economic Development
2:30 pm – 4:30 pm – Session 2: ICH for Cultural Development

AUGUST 30 (FRIDAY)

9:30 am – 11:30 am – Session 3: ICH for Peace, Social Inclusion and Community Building
12 pm – 2 pm – Session 4: ICH for Global Partnership
2 pm – 4 pm – Information Session - Networking and Partnerships

AUGUST 31 (SATURDAY)

9 am – 5 pm – Field Trip

What is Intangible Cultural Heritage (ICH)?

Intangible Cultural Heritage (ICH) can be described as the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and in some cases, individuals recognize as part of their cultural heritage. ICH encompasses performing folk art traditions, traditional craftsmanship, and traditional knowledge of nature and universe, rituals and festivals. ICH is considered to be the foundation of cultural diversity and a guarantee of cultural development. Although the link between ICH and sustainable development is generally considered to be important, identifying the exact nature of this link and demonstrating the impact of ICH on sustainable development in a long-term manner is very much a work in progress. It is important to assess the impact of development plans and programmes on ICH as well as to integrate ICH as a strategic resource to meet the sustainable development goals.
Panaji: Rural and cultural tourism can enhance the economic growth of the state and also safeguard cultural heritage, said experts. They were speaking at the ongoing South Asia sub-regional meeting of NGOs on safeguarding intangible cultural heritage for sustainable development held in Panaji on Thursday.

They opined that the prominent features of each village/community in the state should be recognized and learned natives of that village can impart knowledge to visitors.

Vinod Nambiar of the Vayali folklore group said, “The change should be in the mindset of people creating the policy. Beaches are only one form of attraction, but other aspects should also be marketed to people. There are many other traditions and cultures that can get them interested.”

For this, he suggested that certain belts in Goa can be identified where community cultures are prominent. When people visit, they can engage in activities what that particular community is known for; like cuisine, folk art or craft.

“These small belts can have community-initiated exercises instead of the government identifying the space, the community forms the activity and runs it. This is sustainable development which benefits the community,” he said.

Nambiar also stressed on the need for inclusion of youth in community activities to retain the traditions and cultural practices of indigenous Goa.

“We can create new opportunities where the youth can learn traditional craft and modernize them. They can make these products contemporary and tap the market to sell them. This method of social inclusion can prove to be a good medium of income generation,” he said.

Sharing his thoughts on the same, Amitava Bhattacharya of Bengalnatak Dot Com, said that prominent landmarks or activities of each village should be identified and a resident can guide visitors around.

“Village festivals, for instance, are informative for tourists as they learn about a new culture while locals celebrate their heritage. This creates a spirit of local aspiration.” he added.
Working Towards Inclusive Economic Development

The 2016 South Asia Sub-Regional Meeting of NGOs on Safeguarding Intangible Cultural Heritage for Sustainable Development saw a session on Intangible Cultural Heritage for Inclusive Economic Development where ideas were tossed and experiences were shared.

Aravind Prabhakar, a software engineer with a driving interest in intangible cultural heritage and traditional knowledge systems, found himself in a room full of like-minded friends to share ‘Saroj’, a 100-year-old Cultural Heritage with the intimation of preserving this taste without the ingenious community along the banks of River Noy. The group of 30 ideas was invited by the World Intellectual Property Organization (WIPO), the UN agency that represents the views of stakeholders on the subject of intangible cultural heritage. The proposal was presented by Rabindra Sen from the Department of Cultural Affairs, Ministry of Culture, Government of India, to the 66th Session of the Intergovernmental Committee of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage in February 2017.

Rajkiran, Director of the Centre for Agricultural Research, information and Training (CART), a non-profit organization working for the protection and promotion of agricultural biodiversity, shared their experiences in organizing an agri-culture festival. He said that they had a clear idea of what they wanted to achieve and they were able to bring together farmers, researchers, and policy-makers to discuss the challenges and opportunities in safeguarding agricultural biodiversity.

The session was moderated by Arvind Prabhakar, who is the founder of the organization. He emphasized the importance of collaboration between different stakeholders and the need for a multi-stakeholder approach to safeguarding intangible cultural heritage. He also highlighted the role of technology in preserving and promoting cultural heritage.

The session ended with a vote of thanks to all the participants for their contributions and the organizers for their efforts in making the session a success.

Panji | Friday | 26 August 2016

Herald

Cafe

Green Movement celebrates its silver jubilee.
Project to conserve state’s cultural heritage under way

Working In India
A Challenge, Says Unesco

Panaji: The state government, after conducting a workshop with Unesco, is in the process of documenting the cultural heritage of Goa in a bid to conserve them.

Speaking at the 2016 South Asia sub-regional meeting of NGOs on safeguarding intangible cultural heritage for sustainable development, director of art and culture, Prasad Lolayekar said that the government is undertaking the initiative taluka-wise.

“We had one workshop with Unesco six months ago and thereafter started a project to conserve the entire cultural heritage of Goa. We have undertaken audio visual documentation of cultural heritage sites in Sattari and Canacona taluks. Sattari has already been completed and Canacona is on the verge of completion,” Lolayekar said.

The two-day meeting, organized by the International Information and Networking Centre for Intangible Cultural Heritage, in the Asia Pacific Region (ICHAP) – a Unesco centre based in South Korea, Unesco New Delhi, directorate of art and culture, government of Goa and banglanatak.com, saw representatives from these organizations. NGOs from India, Bangladesh, Bhutan, Nepal, Sri Lanka and Maldives introduced the new UN agenda 2030 for sustainable development goals and exchange working practices.

“The UN agenda 2030 was adopted in November 2015. This is a list of 17 sustainable development goals, replacing the millennium development goals, which were to be adopted by countries by 2015. These include social inclusion, diversity, zero hunger and affordable clean energy among others. The question was how to incorporate culture into these goals. This meeting has helped in pooling ideas from NGOs across South Asia, who are working on ground zero in this field,” Moe Chib, programme specialist for culture at Unesco, New Delhi, explained.

The Unesco officials, while informing the organizations’ initiatives to conserve cultural heritage in 169 countries at a policy making level, conceded that working in India is a challenge due to the subject being undertaken by both state as well as central government.

“India, being a vast and diverse state, is a challenge. We were initially working just with the central government. The Goa government is also among the firsts to work with us,” Unesco chief for intangible culture, heritage, Susanne Schnittgen said.
Heritage guardians tour South Goa

NESHWIN ALMEDA  
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MARGAO: Margao Municipal Council chief Dr Babita Prabhudesai along with her twenty other councilors hosted delegates of the recently concluded South Asia Regional Meet of NGO’s on safeguarding intangible cultural heritage for sustainable development.

The delegation on completion of the conference on Friday which was co-hosted by United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the Directorate of Art and Culture, on Saturday went on a tour across Goa from Quepem to Morjim getting a feel of the heritage architecture of Goa, traditional mat weaving livelihood of certain village groups of Paroda, a dhalmans clay performance besides visiting the Old Goa Churches and Subodh Kerkar’s Museum.

The delegation that consisted of intellectuals from India, Bangladesh, Bhutan, Nepal, Sri Lanka and Maldives came knocking on the doors of the heritage building of Margao Municipality. The delegation was led by Moe Chiba, from Japan, is the programme specialist for culture at United Nations Educational, Scientific and Cultural Organisation (UNESCO) and London School of Economics alumni Amitava Bhattacharya who works on the foundation that people’s participation is the key in preserving culture.

Amitava Bhattacharya, founder director, banglanatak.com, delivering a talk on heritage tourism at Margao municipal hall, on Saturday.

Moe Chiba interacting with the gathering and delegates in the beautiful town hall of the Margao municipality congratulated the council for maintain the building and the heritage look of Margao across the municipal building and the garden space.

The delegates were taken for a complete tour of the municipal building that was recently restored and painted. The Margao municipal building known as the Camara is a span over 19 arches sporting a striking yellow colour, probably since it was built, this edifice stands at the southern end of the Margao Municipal Garden. The garden was formerly known as Praça Vieira.

Jorge Barreto after the distinguished Mayor of that time. The MMC building houses the Margao Municipality and the Municipal Library. Until a few years ago pleasant Konkani music would stream from the Camara (Municipal Building) through the lush gardens cape which continues to happen in the evenings.

Moe informed the council that Margao should apply for a Cultural Heritage City status from the UNESCO with valid documentation and also documenting the historical and cultural fabric of the people of Margao and a status like that would go a long way in encouraging Madgaonkars in preserving its heritage.

The Chairperson Dr Babita chalked out her plans to the delegation as to how she plans to have a Children’s day programme and encourage people’s participation in being aware of its culture and heritage.

Sisir Dutta from the South Asian Delegation who’s the founder and Director of Bangladesh Institute of Theatre Arts told the audience that Bangladesh has a heritage building similar in nature to which Dr Babita replied that she’s aware of the same and has visited it too. She also mentioned that the heritage building in Bangladesh similar to Margao municipality was also built by the Portuguese.

The otherwise quiet and shut municipality on a Saturday came alive this weekend with deliberations followed by a nice sumptuous Goan lunch for the delegates hosted at the Margao municipal itself.
The Goa Government under the Department of Art and Culture is documenting the intangible cultural heritage of the state. A workshop has been held in the Sattari and Canacona districts to discuss this issue.

The Director of Art and Culture, Pradeep Lallavkar, said, "The documentation of these intangible cultural heritages is still underway as Sattari and Canacona are still considered as important districts." The workshop was attended by experts from the fields of art and culture, including Rajeendra Mokwar from Sattari and Aej Pooyinkari from Canacona. They discussed traditional medicines for which we have been noted in the world, he said.

The documentation of these intangible cultural heritages includes not only art and culture of a place but also different religious rituals, oral traditions and language as a cultural expression. For this workshop, forty-seven delegates from India, Bangladesh, Bhutan, Maldives, Nepal and Sri Lanka participated. It introduced the new UN Agenda 2030 for sustainable development goals and the new chapter of operational directive on sustainable development of the UNESCO 2003 Intangible Cultural Heritage (ICH) convention to the NGO audience.

The workshop was held under the International Co-ordination and Networking Centre for Intangible Cultural Heritage in the Asia Pacific Region (ICHCAP) - UNESCO Category II Centre at Republic of South Korea UNESCO New Delhi, the Directorate of Art and Culture, Government of Goa and Contact Base, a social enterprise headquartered at Kolkota and working under the trading style of banglantakdot.com. Ananya Bhattacharya of banglanakdot.com during the press briefing said, "We rarely think of culture as a solution to the various issues in a society. In this two-day workshop, we discussed on how art and culture can help to reduce poverty, empower women and can work on food security."

Moe Chiba, UNESCO, New Delhi, said that Goa government is the first state government who showed interest in conducting this meeting, foremost said. "We look at South Asian countries like India, Sri Lanka, Maldives and Bhutan. We intervene at policy level. Our aim is to safeguard the living tradition and not to make a museum of it. Like in Bhutan we are working on a heritage law and in Sri Lanka also we are developing a strategy. In India, it is tricky as it is a big country. We have to work not only with central government but also with different state governments. Goa is the first state which has accepted our proposal."

During this workshop they discussed the modalities of future networking among the NGOs in South Asia including the means to collect data on good practices and the impact of ICH safeguarding on sustainable development. They also focused on the economic aspects when it comes to intangible Cultural Heritage (ICH) and also about social inclusion and community building. The meeting will be followed by an inspection trip for exposure to the cultural heritage of Goa on August 27.
Does Goa need a culture policy to preserve its intangible heritage?

Over the last two weeks of August 2016, a group of internationalNGOs (India, Bangladesh, Bhutan, Nepal, Sri Lanka and Maldives) met in Panjim, Goa, to discuss the need for a culture policy in the state. The two-day meeting, which was initiated by the United Nations Educational, Scientific and Cultural Organization (UNESCO), was held in collaboration with the Goa government and the State Tourism Development Corporation (STDC). The aim was to promote the conservation and preservation of the state’s intangible cultural heritage.

According to the organizers, the meeting was an opportunity to share best practices and experiences in the field of intangible cultural heritage, and to discuss the challenges and opportunities that lie ahead. The participants included representatives from internationalNGOs, government agencies, and civil society organizations. The discussions focused on the importance of preserving intangible cultural heritage, as well as the role that culture plays in the development of sustainable tourism.

The meeting concluded with a declaration that emphasized the need for a comprehensive cultural policy in Goa that would ensure the preservation and promotion of the state’s intangible cultural heritage. The participants called for a greater focus on education and awareness-raising, and for the establishment of a dedicated fund to support cultural activities.

In conclusion, the meeting was a significant step towards the development of a culture policy in Goa that would help to preserve and promote the state’s rich cultural heritage. The participants expressed their hope that the discussions held during the meeting would lead to concrete actions and concrete outcomes in the near future.
गोवारूट : पणजी - सोमवार, २९ ऑगस्ट २०१६

मदगाव नगरपालिकेतील नगरसेवकांना नगरपालिका सभागृहात वारसा पर्यटनाबाबत मार्गदर्शन करताना अमिताभ भट्टाचार्य. (छाया : अरविंद टेंगसे)
मानवसमोरील प्रश्नांनाही संस्कृती आहे: हवालदार

पणाचे, ता. २५ (प्रतिवर्ष्य) : मानवसमोरील महत्त्वाचे दास हे सामाजिक नाहीत भाव तथा प्रवक्तांनी अर्थात एक संस्कृती आहे, असे वनशास्त्रीय कला व संस्कृतींचा शिकार अंतर्गत याची आजमध्ये केली. दर्शन आरोग्याची विकास संस्थेची क्षेत्रीय क्रियाकलाप अंतर्गत ते वैश्विद्यक. येथे प्रदर्शी व्यक्तिगत कला व संस्कृतींचे तर मानवकर, कुंवर्ष्या, मोठ्या, अस्तित्वात रंगांत व सामाजिक वास्त्विक अंतरालीपिक माहिती केंद्रांचे महत्त्वाचे हातहात करता हून, त्याच्या कला व संस्कृतींच्या प्रश्नांमध्ये अस्तित्वाची म्हणून उत्तरप्रद आहेत. अनेक दृष्टीकोनानुसार, थेळ्या आणि आषाधार्थांचे अधिक नवीन परंपरा म्हणून याची जास्तीत जास्त अभाव अत्यंत अनुभवात व त्याच्या विविधता प्रमाणात अधिक अस्तित्वाची आहेत.

मानवकर म्हणून, निर्माण व संस्कृतींचे पुरवठेचे संपूर्ण ज्ञान आहे. अनेक माझ्या लोकांना पारस्परिक अनुभवाचे महत्त्व आहे. पारस्परिक अनुभवात केलेला गुरुचर्चा व दौऱ्यासून संबंधित अंतर्गत याची उत्तरप्रद क। याचा समस्या संपूर्ण रुग्ण आहे. कृपया, हाथाकडून, जोडतक, पर्यावरणाचा ज्ञान हे आजच्या प्रश्नांमध्ये अत्यंत महत्त्वाचे दिसते. मानवसमोरील प्रश्नांमध्ये निर्धारण घडविणे शिक्षा अनुभव तर विशेष विविधता आणि विशेष विविधता उपलब्ध करून नेला आहे. याचेच अनुभव मानवसमोरील प्रश्नांमध्ये आरोग्याची वेतनी संस्कृती आहे.
युनेस्को राष्ट्रवाणार ‘अमूर्त सांस्कृतिक तेवा’ योजना

पण्यात: प्रतिनिधी सांस्कृतिक तेवाचे जान करण्यासाठी युनेस्को आयोजन ‘अमूर्त सांस्कृतिक तेवा’ योजना असलेली आहे. पाटील तेवाचे जान तसेच संस्कृती, संसाधनांना सोबत दिलेला आहे. उपलब्ध आहे संस्कृतीचा जान करण्यासाठी अभ्यासकोंचा संसाधन आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे. पाटील तेवाचे जान करण्यासाठी अभ्यासकोंचा संसाधन आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकोंचा संसाधन आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकोंचा संसाधन आहे.

युनेस्को राष्ट्रवाणार ‘अमूर्त सांस्कृतिक तेवा’ योजना

पण्यात: प्रतिनिधी सांस्कृतिक तेवाचे जान करण्यासाठी युनेस्को आयोजन ‘अमूर्त सांस्कृतिक तेवा’ योजना असलेली आहे. पाटील तेवाचे जान तसेच संस्कृती, संसाधनांना सोबत दिलेला आहे. उपलब्ध आहे संस्कृतीचा जान करण्यासाठी अभ्यासकोंचा संसाधन आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे. पाटील तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे.

युनेस्को राष्ट्रवाणार ‘अमूर्त सांस्कृतिक तेवा’ योजना

पण्यात: प्रतिनिधी सांस्कृतिक तेवाचे जान करण्यासाठी युनेस्को आयोजन ‘अमूर्त सांस्कृतिक तेवा’ योजना असलेली आहे. पाटील तेवाचे जान तसेच संस्कृती, संसाधनांना सोबत दिलेला आहे. उपलब्ध आहे संस्कृतीचा जान करण्यासाठी अभ्यासकोंचा संसाधन आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे. पाटील तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे. सार्वजनिक तेवाचे जान करण्यासाठी अभ्यासकों चेंड्यांना संसाधन देण्यासाठी आहे.

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संस्कृती ही आपत्त जिवनाचार भाग

इनीयशाली वेदांती गोवाल चौक उत्साहत

प्रतिनिधियों की संस्कृति फलत आपत्त जिवनाचार भाग वर्तमान रचन करती नहीं तर आपत्त जिवनाचार भाग निःस्वरूप संस्कृति रचना करते अथवा रचना करते वहीं प्रतिनिधियों संस्कृति रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवा रचना करते अथवা