

RESEARCH ON ICH CONTRIBUTION TO SDGS: EDUCATION AND COMMUNITY DEVELOPMENT

PROJECT REPORT FOR FY 2020

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



PREFACE

The International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) was established in 2011 within the National Institutes for Cultural Heritage (NICH), Japan, as Category 2 Centre under the auspices of UNESCO. Since its establishment, IRCI has been working extensively to enhance research for the safeguarding of intangible cultural heritage (ICH) in the Asia-Pacific region through implementing research projects in cooperation with research institutes, museums, NGOs, and government sections within and outside the region.

This project report presents the outcomes of the first year's works of the IRCI's 2-year project "Research on ICH contribution to SDGs: Education and Community Development" that was launched in FY 2020 to investigate the contribution of ICH to Sustainable Development Goals (SDGs), specifically SDG 4 (Quality of education) and SDG 11 (Sustainable Cities and Communities), including the case study reports of 3 NGOs, the results of international symposium that was held online on 28-29 January in 2021. The project was commissioned by the SDGs Platform in the framework of the "Platform for Future Co-creation of UNESCO activities" of Ministry of Education, Culture, Sports, Science and Technology (MEXT), Japan. The first-year of the project can see the meaningful outcomes with considerable supports and cooperation from both Japanese and international institutions, universities and individuals who have participated in the project. IRCI would like to express sincere gratitude to those who have provided their painstaking work and support to our project despite the COVID-19 pandemic.

First, the research team of Dhaka Ahsania Mission (DAM) in Bangladesh has worked hard with cultural practitioners of Dhamail, community leaders, youth, educators and local government members to obtain candid opinions through discussions interviews and questionnaires in 4 Unions under 4 Upazilas of Sunamganji District in Sylhet Division.

Secondly, members of Dewi Fortuna Community Learning Center (DFCLC) in Indonesia has made outstanding efforts on the case study, including interviews and questionnaires to educators, students, their parents as well as communities in Klaten to find out contributions of Kethoprak to non-formal education and community development.

Thirdly, researchers of Taalim-Forum Public Foundation (TFPF) in Kyrgyzstan has conducted laborious work to discover the relationship among traditional knowledge related to Kyrgyz yurt building, education and community development. It covered from literature surveys to field research in 4 villages, including interviews and discussions with cultural practitioners, youth, community members and experts by using both online and face-to-face to collect voices and data and analyse them.

This report also contains the summary of the International Symposium where the outcomes were presented and discussed on 28 – 29 January 2021. Fortunately, the research partners of IRCI's 2018 - 2019 project "Multi-disciplinary study on intangible cultural heritage's contribution to sustainable development: Focusing on education", National Commission for Culture and the Arts (NCCA) in the Philippines and members of the Vietnam Academy of Social Sciences (VASS), the Vietnam Institutes of Educational Sciences (VNIES) and the Vietnam Museum of Ethnology (VME) participated and reported the development of the project as follow-up. Their continuous involvement in this field is highly appreciated.

The Symposium also includes “Forum with participation of Japanese Educators and Youth” in which Japanese educators and youth presented their case studies on ICH, education, and community development.

For the educators and experts who participated to the “Forum with participation of Japanese Educators and Youth”, including the Asia-Pacific Cultural Centre for UNESCO (ACCU), the Global RCE Network, and the Goi Peace Foundation, IRCI offers deep and sincere gratitude for their generous cooperation and dedicated involvement in our project.

This report and the project at the first year could not have been accomplished without the intellectual supports and valuable advice of resource persons throughout the project, including Professor Sato Masahiko of Tokyo City University, Professor Liou Lin-Yu of Nara University of Education and Mr. Ishimura Tomo of Tokyo National Research Institute for Cultural Properties. Their comments for this report clearly show the significance and challenges of the project. IRCI is also extremely grateful to Ms. Duong Bich Hanh of UNESCO Bangkok Office for her warm supports and beneficial thoughts.

I take this opportunity to thank Ministry of Education, Culture, Sports, Science and Technology (MEXT), Japan and SDGs Platform who provided financial support.

I hope this report together with the case study reports by 3 NGOs help the researchers and educators deepen their knowledge and stimulate further their research activities upon the contribution of the intangible cultural heritage to quality education and community development as well as the safeguarding of intangible cultural heritage.

February 2021

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

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ACRONYMS AND ABBREVIATIONS

DAM	Dhaka Ahsania Mission in Bangladesh
DFCLC	Dewi Fortuna Community Learning Center in Indonesia
FY	Fiscal year
ICH	Intangible cultural heritage
IRCI	International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region in Japan
SDGs	Sustainable Development Goals
SLTs	School of Living Traditions
TFPF	Taalim-Forum Public Foundation in Kyrgyzstan

I PROJECT OVERVIEW

I-1 Background

The Sustainable Development Goals (SDGs), adopted in the 70th General Assembly of the United Nations on 25 September 2015, have gradually infiltrated in countries around the world. Since the SDGs are the common goals shared by the international community to realise the sustainable world, the countries have sought ways to achieve the goals. UNESCO emphasizes potential contributions of culture, especially intangible cultural heritage (ICH) in SDG 2 (Zero Hunger), 4 (Quality education), 5 (Gender Equality), 11 (Sustainable Cities and Communities) and 17 (Partnerships for the Goals), and put great priority on the safeguarding of ICH in formal and non-formal education at the 12th session of the Intergovernmental Committee in 2017. With these situations, Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) conducted the 2-year project that testifies ICH contribution to SDG 4, mainly the target 4.7¹, starting from 2018.

The project was successfully completed in cooperation with the counterparts in the Philippines for non-formal education and in Viet Nam for formal education by developing the guidelines that unique ICH elements are incorporated into educational materials and using the materials in actual teaching and learning settings in both countries.

Through the 2-year project², IRCI found out that ICH contributes to SDG 4. The educational materials using ICH could help learners understand the ICH itself and acquire its knowledge and skills. We further witnessed that affection towards learners' community and pride as members of their community were cultivated in the course of the project. In formal education, ICH helped students learn not only academic subjects but also non-cognitive skills. It is worth noted that the attempt using ICH into formal and non-formal education could affect not only learners but also educators including cultural bearers and government officials. The project clearly proved to achieve the target 4.7 and that ICH contributes SDG 4.

I-2 Purpose

As UNESCO suggests that ICH's potential contribution to other SDGs as well as SDG 4, IRCI will focus on another SDG, namely SDG 11, because ICH is deeply related to the community where the ICH is practiced and transmitted. In order to study how learners who receive the education related ICH contribute to their community and put their acquired knowledge and skills into practice for community development, IRCI will launch a new 2-year project this year. The project aims to unveil relationship among ICH, SDG

¹ SDG 4 target4.7: By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

² Project details: <https://www.irci.jp/research/sdgs/>

4 and SDG 11 and clarify ICH roles on quality education and community development through a series of case studies. In cooperation with NGOs in Bangladesh, Indonesia and Kyrgyzstan, IRCI will analyse good practices that combine ICH, education and community development to testify ICH's contribution to SDGs and utilise the outcomes for safeguarding ICH effectively.

In addition, through the International Symposium including the Forum with Japanese educators and youth, IRCI provides an opportunity for both international and Japanese experts and researchers to share their research activities and discuss future perspectives on ICH research. The project also helps them deepen their knowledge with regards to the relationship between ICH and SDGs and eventually contribute to effective ICH safeguarding in the Asia-Pacific region.

It also expects to build and enhance a network of researchers in the ICH related fields in the Asia-Pacific region.

2 SUMMARY OF THE CASE STUDY

The case study was conducted by 3 NGOs (DAM in Bangladesh, DFCLC in Indonesia, and TFPF in Kyrgyzstan) to investigate ICH contributions to SDGs, especially SDG 4.7 and SDG 11.4 by selecting their own ICH. The study aims to find out relationship among ICH, SDG 4, and SDG 11 and identify ICH roles towards effective ICH safeguarding.

This section shows the summary of each case study. The detailed reports by the 3 NGOs are provided in APPENDIX 1.

2-1 Bangladesh

2-1-1 Target ICH

Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh. While it varies in areas, Dhamail dance is generally performed by at least 8 and maximum 30 women accompanied by special musical instruments played by men. It is practiced on the occasions of certain religious rites, religious festivals and birth and marriage ceremonies.



2-1-2 Target community and people

The case study was conducted in 4 Unions (Badaghat, Polash, Joykolosh, Rafinagar) Unions under 4 Upazilas of Sunamganj District in Sylhet Division.

Division	District	Upazila	Union	Category
Sylhet	Sunamganj	Bishwamvarpur	Palash	Urban
		Tahirpur	Badaghat	Rural
		Derai	Rafinagar	Rural
		South Sunamganj	Jaykolosh	Urban

The target people include teachers, educationists, social workers, local government officials and the Dhmail group members, community senior citizens, community leaders, cultural performers, journalists, youth and their parents in the above 4 unions in consideration of religion (Muslim and Hindu) and gender.



2-1-3 Target ICH education

Dhmail is practiced in the Let us Learn project³ of DAM, implementing in the target communities in mentioned in 2-1-2 Target community and people.

2-1-4 Social issues to be addressed

The case study focused on such social issues as poverty, lack of community solidarity, dropout and modernization.

2-1-5 Activities

Schedule

No.	Date	Activities
1	15 September 2020 - 4 October 2020	Organised a research team
2	5 October 2020 - 11 October 2020	Prepared a work plan
		Conducted desk surveys
3	12 October 2020 - 18 October 2020	Developed research tools
4	19 October 2020 - 25 October 2020	Conducted hands-on orientation training on Dhmail for the research team
		Organised the Focus Group Discussions in Badaghat of Tahipur
5	26 October 2020 - 1 November 2020	Organised the Focus Group Discussions in Palash of Bishwamvarpur
		Compiled and analysed qualitative data
6	2 November 2020 - 28 November 2020	Selected Key Informants for interviews
		Conducted the Key Informant interviews
		Prepared the draft case study report

³ Let Us Learn (LUL) project: <http://www.ahsaniamission.org.bd/let-us-learn/>

No.	Date	Activities
7	30 November 2020	Submitted the draft of the case study report
8	1 December 2020 – 13 December 2020	Conducted further desk surveys by expanding the target communities
9	14 December 2020 – 20 December 2020	Conducted field surveys
10	21 December 2020 – 3 January 2021	Analysed the case studies
11	4 December 2020 – 15 January 2021	Created the final case study report.
12	28 – 29 January 2021	Participated in the international Symposium
13	25 January 2021	Submitted the final case study report

Main activities

1. Data collection (online or physical)
 - Literature surveys
 - Focus Group Discussion with semi structured questionnaire
 - Key Informant Interview
 - Direct observation of Dhamail
 - Documentation and recording of a live performance
 - An interactive youth forum
2. Data analysis
3. Case study report creation

2-1-6 Main findings

Dhamail has been followed by both Hindu and Muslims. Dhamail is used in their worship for both religions as well as during the marriage ceremony, birthday, national and international remarkable day observances and, so on. Dhamail is very friendly to the atmosphere and well accepted by the community and religiously. It develops the interpersonal relationship among the family, community, culturally and, religiously. Dhamail is very effective to get together and way out from communal feelings, it creates peace and harmony where all levels of people especially women participate actively, reduces domestic violence and discrimination, and establishes UNCRC, CEDAW, and Human Rights. Currently, Dhamail is going to be disappeared from the community due to a lack of financial support and very few cultural organizations established to practice and continue Dhamail for its existence and influence of modern song and dance. There is a scope to protect, preserve and, safeguarding Dhamail as discussed in the consultations with all levels of community people. Dhamail could be introduced in the education and learning as well as developing cultural organization at the local and district level. There is a need for more information to draw a conclusion.

2-1-7 ICH contributions to SDG 4 and SDG 11

- From the consultations, it was found that Dhamail could play an effective role and contribute to achieving SDG 4.7 and 11.4 by social inclusion and introducing formal and non-formal education through co-curriculum activities-
- Formation of a cultural group in the school, college, and university level to perform during the cultural program at the local and national level.
- Providing training is an integral part of developing skills of the youth and, cultural forum members to protect, preserve and, safeguarding ICH that will continue from generations
- Dhamail is an example of building a relationship between people of different religious faith, involving women actively, interpersonal relationship development, reducing domestic violence, gender-sensitive and active participation
- A cultural organization needs to establish at the Union or Upazila level involving the singer, writer, musicians, Dhamail dance performers who will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 4.7 and 11.4.

2-1-8 ICH contributions to other SDGs except for SDG 4 and SDG 11

Dhamail contributes to the following SDGs:

SDG 3.7

SDG 5.1, 5.2, 5.3

SDG 10.2

SDG 13.3

SDG 16.1, 16.2 16.9

2-2 Indonesia

2-2-1 Target ICH

Kethoprak is a traditional theater performance accompanied by traditional Gamelan music, in traditional language and dress, which is an oral expression, social practice, rituals, and celebration events. In the story, it represents the concept of the life of the Javanese "Memayu Hayuning Bawana" or maintaining a harmonious relationship between humans and Nature and God, teaching history, spiritual values, patriotism, social care, mutual cooperation, and entertaining, can be done and accepted by anyone and this.



2-2-2 Target community and people

The target community was Klaten Central Java with a population of 1,174,986 consisting of 576,513 male residents and 598,473 female residents.

The case study was conducted in 2 schools: SD Krista Gracia primary school that used Kethoprak as an extracurricular activity and SD N 2 Trunuh primary school that didn't use Kethoprak in a school curriculum.

The target people include students, headmaster, teachers of cultural arts, Javanese language, social studies, history, civics, parents, and other community members.

2-2-3 Target ICH education

Extracurricular activities that use Kethoprak in SD Krista Gracia primary school.

2-2-4 Social issues to be addressed

The case study focused on such social issues as globalization, poverty, gender inequality, lack of community solidarity, dropout, and modernization.

2-2-5 Activities

Schedule

No.	Date	Activities / Targets
1	10 October 2020	Held a team meeting
2	30 October 2020	Finalised general guidelines
3	31 October 2020	Sent a letter of recommendation Sent letter to schools
4	7 November 2020	Made a presentation / outreach SD Krista Gracia
5	7 November 2020	Made a presentation / outreach SD N 2 Trunuh
6	10 November 2020	Conducted initial data collection and a questionnaire SD Krista Gracia
7	13 November 2020	Conducted initial data collection and a questionnaire SD N 2 Trunuh
8	18 November 2020	Interviewed at SD Krista Gracia
9	20 November 2020	Interviewed at SD N 2 Trunuh
10	25 November 2020	Conducted second data collection SD Krista Gracia
11	25 November 2020	Conducted second data collection SD N 2 Trunuh
12	04 January 2021	Conducted data analysis SD Krista Gracia
13	18 January 2021	Conducted data analysis

No.	Date	Activities / Targets
		SD N 2 Trunuh
14	22 January 2021	Conducted comparative data analysis I
15	25 January 2021	Conducted comparative data analysis II
16	27 January 2021	Submitted the draft case study report
17	28 – 29 January 2021	Participated in the international symposium
18	8 February 2021	Submitted the final case study report

Main activities

1. Data collection (online or physical)

- Literature surveys
- Extracurricular lessons in SD Krista Gracia primary school by using Kethoprak
- Questionnaire and interviews

2. Data analysis

3. Case study report creation

2-2-6 Main Findings

Based on the results of the case study and the discussions, there were differences in the results and impacts on education and sustainable development between schools that do and do not learn the traditional art kethoprak.

The schools that make efforts to preserve, protect and promote ICH through learning the art of Kethoprak contribute to character development and sustainable community development in supporting communal cultural work in the community and have additional achievements as motivation for character education of stakeholders.

The students in the schools that used Kethoprak as an extracurricular activity found the activity was fun and a new experience and obtained its knowledge and skills of Kethoprak by being directly involved. As a result, they came to respect the traditional artworks of their own regions and provide energy for the growth of creativity. The case study showed that Kethoprak learning help students clearly understand the process of work of an object and event. The students also acquired cognitive knowledge, such as thinking skills, competence to acquire knowledge, recognition, understanding, the conceptualization of determination, and reasoning. Furthermore, Kethoprak learning brought positive effects on other subjects, such as art and culture, vernacular, historical social science, and civics. Therefore, there is a significant influence and linear regression as well as a positive correlation of interest motivation and the results of increasing student participation in learning kethoprak art which has a positive development effect on character education of students in supporting achievement other academic subjects.

Regarding community involvement, there is interest and community involvement in the development of the traditional art of kethoprak in providing solutions to socio-cultural and environmental problems. Learning the Art of Kethoprak is like inviting educators to develop and behave in daily life according to the values and norms that

lead to the formation of character and noble character of students as a whole which in turn will create awareness in social and environmental concerns.

2-2-7 ICH contributions to SDG 4 and SDG 11

The contributions to SDG 4 include:

- Increase student participation in school because of fun activities.
- Help increase the capacity of children's mental skills in communicating and appreciating the growing appreciation, pride and knowledge of the teachings of local wisdom in the community regarding gender and the Environment.
- Support mastery of arts subjects, regional languages, history and education.
- Increase citizenship, appreciation and respect for past cultural artworks.

The contributions to SDG 11 include:

- Encourage a feeling of unity and solidarity in the community.
- Form groups based on the preservation of the traditional art of Kethoprak.
- Provide a sense of togetherness and unity as a team.
- Foster a sense of care and cooperation in a community, which means mutual cooperation.

2-2-8 ICH contributions to other SDGs except for SDG 4 and SDG 11

Kethoprak contributes to the following SDGs:

SDG 1
SDG 5
SDG 8
SDG 9
SDG 17

2-3 Kyrgyzstan

2-3-1 Target ICH

The target ICH element is traditional knowledge and skills in making Kyrgyz and Kazakh yurts that were inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2014, including knowledge and mastery in making yurts, the craft of making felt carpets, and weaving patterned braids.

Kyrgyz and Kazakh yurt (hereinafter Kyrgyz yurt) is a traditional housing of nomadic people; embodiment and integral reflection of the nomadic way of life, traditions, values, and worldview of their ancestors. The yurt is a mobile dwelling, dome-shaped with a rounded roof created by curved roof poles and a circular trellis walled frame. The yurt reflects the adaptation of people to the natural and climatic conditions of the high mountains (Kyrgyz) and the Great Steppe (Kazakhs) and the traditional way of life and economy depended on cattle breeding and hunting. It also determined the way of perception and thinking of ancient nomads.



A yurt is not just a dwelling, but a living space, an environment that preserves, reproduces, and maintains the connections between Man and Nature and its landscapes, which was an effective mechanism to preserve and transmit the integrity of traditional ecological knowledge, experience, practice, and beliefs from generation to generation.

2-3-2 Target community and people

The case study focused on 4 villages (Visionary communities) that practice Kyrgyz yurt making and other elements that are deeply connected to the Kyrgyz yurt. The research group uses the term "Visionary communities", referring to communities with the capacity to act as true leaders in safeguarding of the intangible cultural heritage.

Province	District	Village	Population	Features
Issyk-Kul	Ton	Kyzyl-Tuu	470	167 yurt makers
Osh	Chon Alai	Sary Mogol	5,257	20% of women are involved in craftsmanship, including patterned weaving
Naryn	At-Bashy	Ach-Kaiyndy	5,106	Carpet making
Issyk-Kul	Ton	Bokonbaev	10,450	30 families keep and raise eagle and falcons and aboriginal hunting dogs.

In the above 4 villages, interviews and discussions were held with artisans, leaders of local organisations and communities, young people, community members, cultural practitioners.

2-3-3 Target ICH education

“Master-Apprentice” model was used. For example, it has been used in the School of Young Falconers in the Bokonbaev village.

2-3-4 Social issues to be addressed

The case study was specifically addressed poverty and gender inequality.

2-3-5 Activities

Schedule

No.	Date	Activities
1	7 October 2020 - 30 November 2020	Held meetings with the research team
		Consulted and held discussions with experts, leaders of local organizations and communities.
		Conducted literature surveys
2	30 November 2020	Submitted the draft of the case study report
3	1 December 2020 – 20 December 2020	Conducted field research in the 4 selected communities, including interviews
4	15 December 2020 – 20 December 2020	Organised 3 online and one offline meetings with the group of ICH experts
5	20 December 2020 – 15 January 2021	Created the final case study report.
6	28 – 29 January 2021	Participated in the international Symposium
7	15 January 2021	Submitted the final case study report

Main activities

1. Data collection

- Literature surveys
- Field research in 4 villages (Kyzyl-Tuu, Sary Mogol, Ach-Kaiyndy and Bokonbaev), including interviews to about 70 people and focus group discussions.
- Consultations with experts and discussions (online and physical)

2. Data analysis

3. Case study report creation

2-3-6 Main Findings

- ICH becomes a source for cultural resilience, inspiration, consolidation, and collective responsibility.
- Masters - apprentices system is kept alive.
- Development of tourism became an impetus for development of craftsmanship in the communities.
- Increased self-reliance and resilience, ability to find solutions to challenges and changing situation

2-3-7 ICH contributions to SDG 4 and SDG 11

- In all targeted communities, masters of craftsmanship have apprentices interested in learning. Teachers/masters are eager to share their knowledge and skills and at the same time they are learning on improving the quality of their products to meet the requirements of the market.
- Non-formal, culturally acceptable educational models exist in the communities, place-based and hands-on approaches are used, and the learning process stimulates creativity and interest of participants, especially young people. Local leaders recognize the importance of attracting the youth to educational activities and transmitting traditional knowledge on ICH. Different models have been developed and tested such as the “School of Young Hunters” in Bokonbaev village, allowing learning directly from masters and practicing in traditional sports on the training site.
- Development of tourism became the impetus for the development of craftsmanship in the communities. This strengthens the self-reliance and resilience of communities able to find solutions to changing situation. It can be said that traditional knowledge helps local communities to survive in the rapidly changing time, and ICH becomes a source of cultural resilience, inspiration, consolidation, and collective responsibility.
- Local festivals help to promote handicraft products, stimulate to improve the quality of their products, empower local artisans, and elevate their status in the communities.

- The development of women’s leadership is vividly observed. Groups of women have become more active by registering local public organizations, associations, cooperatives, and uniting women into informal women’s groups. They create opportunities for themselves to earn money, to be engaged in their own business, to help socially disadvantaged women and their families; they increase their self-esteem and status in the family and community.
- The differences in education and community developments among the 4 villages were mainly resulted from such factors as geographic remoteness and support of local NGOs.

2-3-8 ICH contributions to other SDGs except for SDG 4 and SDG 11

Kyrgyz yurt making and related knowledge and skills contribute to the following SDGs:

SDG 1
SDG 5
SDG 11

3 INTERNATIONAL SYMPOSIUM

The International Symposium for “Research on ICH Contribution to SDGs: Education and Community Development” was held online on 28 -29 January 2021. It consisted of 4 sessions: session1 Presentations about the case study, session2 Discussion and analysis, session 3 Presentation about the follow-up of the previous project (FY2018 – FY2019), and session 4 Forum with the participation of Japanese Educators and Youth. It was successfully finished after active and profound opinions and thoughts were exchanged through all sessions by inviting 26 experts from Bangladesh, Indonesia, Japan, Kyrgyzstan, the Philippines, Thailand, and Viet Nam and 8 observers across Japan.

3-1 Objective

The objective of the international symposium is to share the results of the case studies conducted by the 3 NGOs in order to clarify the relationship among ICH, SDG 4, and SDG 11 and to find ICH contributions to SDGs, especially SDG 4 and SDG 11. The international symposium will serve to deepen knowledge with respect to the relationship between ICH and SDGs of the participants and to discuss future perspectives on ICH research that lead to effective ICH safeguarding.

With help from the UNESCO Associated Schools Project Network (ASPUnivNet), United Nations University Global RCE Network (RCE) and Asia-Pacific Cultural Centre for UNESCO (ACCU), Japanese youth and educators will be invited from universities and organisations to the symposium. They will share cases of Japan’s ICH education with international researchers and resource persons and promote UNESCO related activities domestically and internationally.

Furthermore, in cooperation with the Goi Peace Foundation, which has organised ESD youth conferences, the international symposium will give a valuable opportunity to consider the relationship among ICH, education and community development from the viewpoints of youth

The symposium will also provide a place to learn consequences of the previous project to testify the sustainability of the project.

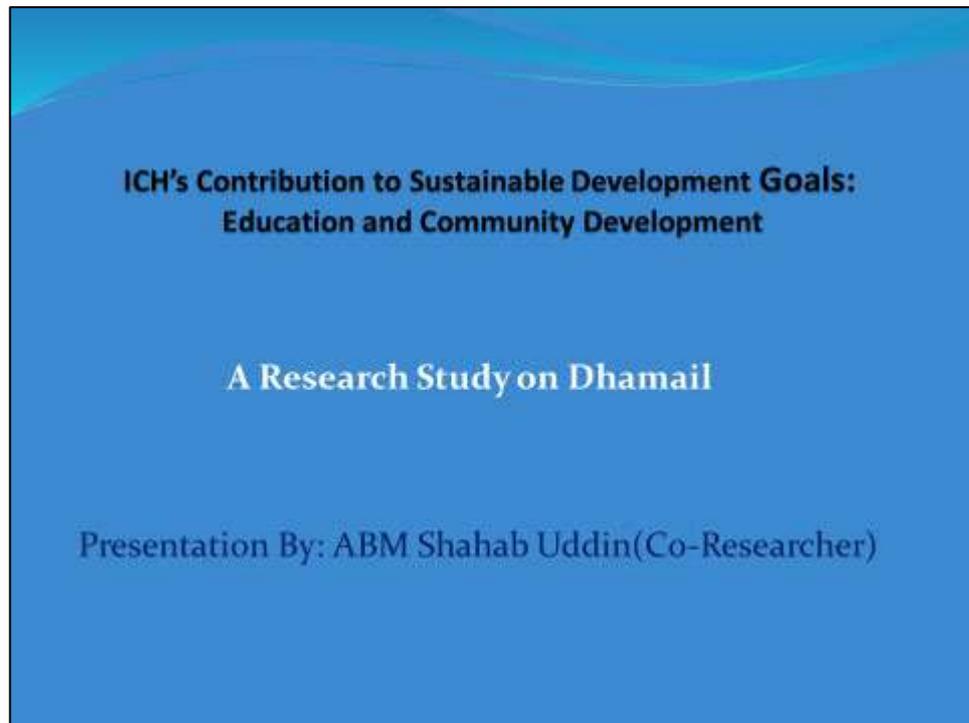
It also expects to enhance a network of researchers in the ICH related fields in the Asia-Pacific region.

3-2 Presentations

Presentations in session 1

There were 3 presentations in session 1. The 3 NGOs from Bangladesh, Indonesia and Kyrgyzstan made presentations, including the summary of the case study, ICH education treated in the project, analysis on the relationship among ICH, SDG 4 and SDG 11, ICH contributions to other SDGs and future orientation of research on ICH and ICH safeguarding.

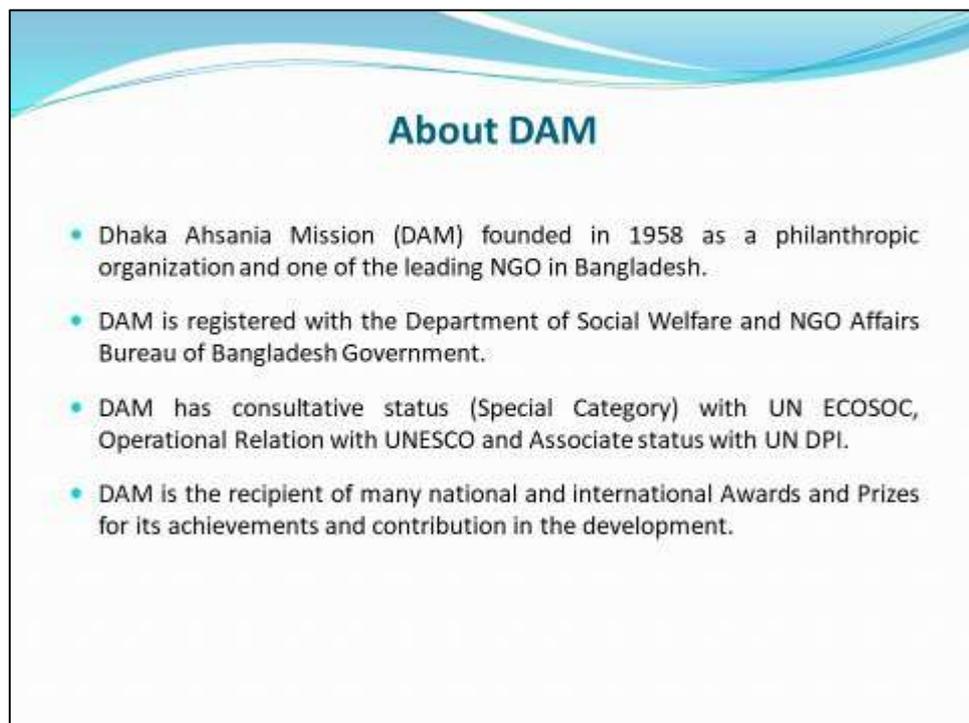
1) DAM (Bangladesh)



**ICH's Contribution to Sustainable Development Goals:
Education and Community Development**

A Research Study on Dhamail

Presentation By: ABM Shahab Uddin(Co-Researcher)



About DAM

- Dhaka Ahsania Mission (DAM) founded in 1958 as a philanthropic organization and one of the leading NGO in Bangladesh.
- DAM is registered with the Department of Social Welfare and NGO Affairs Bureau of Bangladesh Government.
- DAM has consultative status (Special Category) with UN ECOSOC, Operational Relation with UNESCO and Associate status with UN DPI.
- DAM is the recipient of many national and international Awards and Prizes for its achievements and contribution in the development.

“Dhamail” The Target ICH

- Dhamail is practised only in the Sylhet division of Bangladesh.
- Generally, Dhamail group consist of at least 8 and maximum 30 women.
- Dhamail mainly is a dance accompanies with song & clapping.
- Traditional musical instruments included such as Harmonium, Dholok and Kartal that produce a clinking sound when clapped together
- Mainly women and girls take part in the Dhamial song and dance. Male supports by playing musical instruments
- Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh.
- Radha Raman Datta known as Radha Raman is considered as the father of Dhamail folk dance and music.



God Krishna & Radha



Radha Raman Datta
1833-1913



Dhamail Song & Dance

Elements of Dhamail



Sharee



Mondra



Kartal



Harmonium



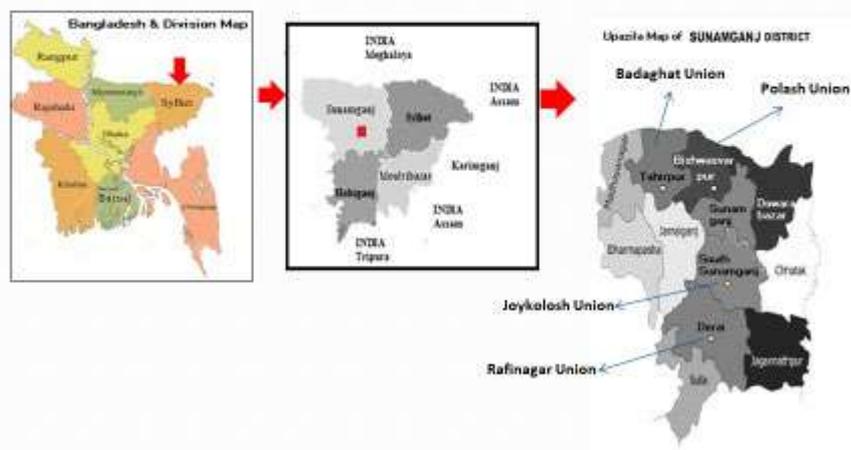
Dholok

The Target people

- Dhamail has been created in Sylhet Division and It is practiced in Sylhet Division only.
- The Research Study has been conducted in 4 Unions under 4 Upazilas of Sunamganj District under Sylhet Division.
- FGDs were Conducted with community leaders, senior citizens, youths, cultural groups, local government members, teachers, journalists and other community people.
- FGDs were Conducted in both Muslim and Hindu communities
- 8 FGDs - 115 male and female both participated i.e an average of 14 people participated in a FGD.
- KII was conducted and the sampling was 200 people of which 50 people in each targeted unions of 4 Upazilas (Sub-District).



Research Study Location Map

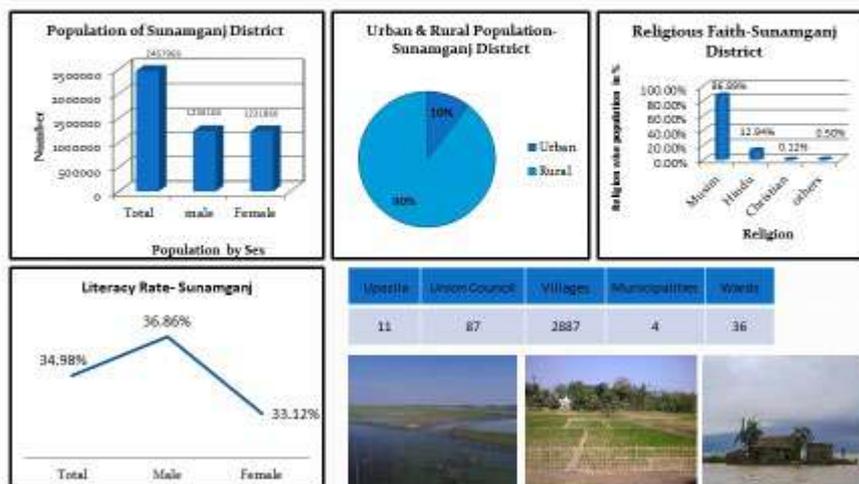


About Sylhet

- In 1874-1912, the current Sylhet Division, along with Karimganj Sub-division was under Assam province of India, was entirely known as the 'Sylhet district'
- In 1947, The four sub-divisions (North Sylhet, South Sylhet, Habiganj and Sunamganj) joined the then Pakistan. The Karimganj sub-division was given to India. And included with the Chittagong division
- In 1971, Sylhet became part of the newly formed country Bangladesh
- In 1995, it was declared as the 6th division of the country. The Sylhet Division include four districts –Habiganj, moulovibazar, Sunamganj and Sylhet
- Therefore, Sylheti culture exists in Asam province of India



A brief of Study district- Sunamganj



The Focused Social Issues

- Sunamganj district is widely known for existence of a large number of Haor (wetland).
- The Haor area is one of the 'highly food insecure' regions of the country.
- Haor is very low-lying /wetland - it keeps under water for about six months mainly in rainy/monsoon and other six months is dry.
- A large numbers of extremely poor or hard-core rural people live in the Haor area, have breakeven with no surplus food /deficit or have month/s of food deficit.
- One of the reasons behind food shortage is crop loss due to early flash flood and / or lack of income from their livelihoods means.
- During the monsoon, there is no work and no cultivation to grow crops, in those days' inhabitants organizes Dhamail at the courtyard/ homestead as amusement and way out from stresses

Continue...

- Dhamail song and dance follows a particular style that all performers stands move around in a circular way,
- One performer lead song and dance and others follows her. Musical instruments plays from outside the circle, sometimes in the middle also.
- Dhamail form mainly relates the love of God Krishna and Radha and the inner significance of this dance and worship of God krishna and Radha by hindu community
- Subsequently Dhamail spread out to the whole community included in the Syiheti Culture
- The Muslim community Performers sing song of Baul (Folk song), Sufi, Murshedi (Spiritual) on the Prophet and on the Islamic Saint following the Dhamail song & dance style.

Continue...

- From the discussion and observation, it was found that there are two categories of Dhamail song and Dance- one is for "Religious" and other is for "General".

Religious Faith:

Hinduism

Dhamail is honoured as Religious worship that includes Radha Krishna for Hindu religious faith and entreaty. Reverence, honour, homage, adoration and worship and is the essential ritual of Hinduism.

Islamism

Muslim community follows Baul, Sufi, Murshedi, and Kawali when they perform Dhamail.

General

Beside the religious based Dhamail, the both community take part in the common program and perform Dhamail Such as Marriage ceremony, birthday, National and International Day Observance.

Continue...

- Social Inclusion: The community people get participated, perform and enjoy Dhamail irrespective of the race, colour, sex, language, religion, political, ethnic or social origin, property, disability, birth or other opinion/status
- It develops social bonding among the neighbourhood and develop interpersonal relationship and effective communication in the community
- In addition, the respondents highlighted that Dhamail song and dance refrain the community people from the anti-social activities .
- During the natural disaster and lean period, when all people are bound to reside in their own house or in a shelter, organize Dhamail song and dance to relieve from the stress, trauma and engaging everyone in a peaceful environment and living.
- Currently, Dhamail gradually disappearing from the community comparing the old days due to:
 - Youths interest in the modern song and music
 - Lack of support and no structured cultural organization established to practice and continue Dhamail for its existence.
 - Writer and performers including singer are engaged at different work for maintaining their livelihood.

Continue...

- The Responses of FGD and KII
 - If cooperation and financial support is provided to the performer/ writer to write song on consequences of drug, dowry, child marriage, importance of education, afforestation, natural disaster, health and hygiene, domestic violence, gender etc. and perform as a tools of campaign and social awareness raising and learning, Dhamail could be a very effective media
 - Dhamail could be implemented in the educational institute on as well as in the community. Dhamail could be integrated in school education for early grades even naming, number counting, Alphabet learning and pronouncing, social studies, and physical education and so on.
 - Training is an important component for the new generation especially youth for undertaking the responsibility.
 - As described that Dhamail is going to disappearing from the community, Dhamail organization could be established in the Upazila or union level
 - Through Dhamail Organization, Performers and youth could practice and sustain Dhamail for generation to generation and to protect and preserve

The Schedule and Activities

Sl. No.	Activity	15 September – 15 November 2021 (Weekly)							Remarks
		1	2	3	4	5	6	7	
1	Signing Agreement								
2	KII/KG								
2.1	Consultation Researchers								
2.2	Field Supervisor								
2.3	Data Enumerator								
2.4	Support Staffs (Accountant and others)								
3	Preparation of Work Plan								
4	Desk Review								
5	Research Tools Development								
	Presentation of Research Tools for Evaluation								
6	Field Test of Research Tools								
7	Finalize Research Tools								
8	Hands on Orientation Training on Research Study on Dhamail as C/I for Research Team								
9	Organize FGD in Badolghat of Taherpur UPZ								
10	Conduct FGD in Badolghat of Taherpur UPZ								
11	Organize FGD in Pabna of Bhatnagar UPZ								
12	Conduct of FGD in Pabna of Bhatnagar UPZ								
13	Mapping for identification selection of Key Informant for Interview								Site visited on 14/11/2021
14	Conduct KII								
15	Qualitative Data Compilation								
16	Qualitative data analysis								
17	Prepare Phase I Research Report								
18	Submission of Phase I Research Report								

Sl. No.	Activity	1 December 2021 – 15 January 2022 (Weekly)							Remarks
		1	2	3	4	5	6	7	
1	Conduct further qualitative case studies (Key Informant Interview) for assessing target communities / or KII elements								
2	Expand the target of study								
3	Field Tour								
4	Analyze the case studies								
4.1	Submit a Case study report								

Outline of ICH education treated in the project

- For education awareness an education Dhamail song has been written and performed by the Dhamail group. A Video Clip is hyperlinked here.
- For testing the efficacy of Dhamail as an effective media for learning, Dhamail is practiced in the Let us Learn project of DAM, implementing in the Research field area i.e. Sunamganj district.

The Relationships among ICH, SDG 4 (Quality Education), and SDG 11 (Sustainable Cities and Communities) and ICH contributions to SDG 4 and SDG 11.

- From the consultations, it was found that Dhamail could play an effective role and contribute in achieving SDG 4.7 & 11.4 by social inclusion and introducing in the formal and non-formal education through co-curriculum activities-
- Formation of a cultural group in the school, college and university level to perform during the cultural program in the local and national level.
- Providing Training is an integral part of developing skills of the youths and, cultural forum members to protect, preserve and, safeguarding ICH that will continue from generations
- Dhamail is an example of building relationship between the people of different religious faith, involving women actively, interpersonal relationship development, reducing the domestic violence, gender sensitive and active participation
- A cultural organization needs to establish at the Union or Upazila level involving the singer, writer, musicians, Dhamail dance performers who will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 4.7 and 11.4.

ICH contributions to SDGs, except for SDG 4 and SDG 11.

The ICH correlate and contribute to the following SDG targets directly or indirectly.

Goal 3 Target 7

Goal 5 Target 1

Goal 5 Target 2

Goal 5 Target 3

Goal 10 Target 2

Goal 13 Target 3

Goal 16 Target 1

Goal 16 Target 2

Goal 16 Target 9

Future orientation of research on ICH and ICH safeguarding.

The recommendations are:

- Establish Dhamail as one of the teaching-learning method.
- Formation of Dhamail Cultural group
- Provide Training to the child and youth leaders.
- Piloting Dhamail as education method in the LUL project
- Identify and develop awareness on Social Issues and develop scripts/tools
- Piloting education and awareness Dhamail in the community, educational institutions on UNCRC, CEDAW, Human Rights and achieving SDG 4.7 and 11.4

Continue...

- Reduce communal feelings to create peace and harmonies in the community and reduces domestic violence and discriminations.
- Formation and establishment of cultural organization at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers for strengthening efforts to protect, preserve and safeguarding the local culture and heritage to achieve SDG 11.4 goal.
- More discussions and information is needed from other locations and test result from Let us Learn (LUL) project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.

[vedio](#)



2) DFCLC (Indonesia)

The banner features logos for UNESCO (United Nations Educational, Scientific and Cultural Organization), Intangible Cultural Heritage, and the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region. Below the logos is the title: "Character Cultivation and Culture Safeguarding On students in Klaten Regency, Central Java, Indonesia as a Contribution for Quality of Education and Sustainable Development". A group photo of students wearing traditional masks is shown, with the text "Dewi Fortuna CLC Indonesia" overlaid. At the bottom, the address and contact information are provided: "Street Arimbi No. 2, RT 02/RW 02 Danguran Village, South Klaten District, Klaten, Regency, Central Java Province, Indonesia, 57425, Ph. 081548664549 Email : pkbmdewifortunaklaten@yahoo.com".

The banner features a photo of a Ketoprak performance. The title is "TRADITIONAL ARTS GOES TO SCHOOL PROJECT". The subtitle is "Research on ICH Contribution to SDGs Education and Community Development (FY 2020)". The project goals are listed in three yellow boxes: "Carry out case studies on the implementation of ketoprak extracurricular activities in formal education (elementary schools)", "Providing Ketoprak as extracurricular activities in Non-formal Education (Pursuing Packages)", and "Conduct workshops and release case study results". Logos for UNESCO, ICH, and IRCAF are at the bottom left.

TARGET PROJECT

Knowing the relationship between ICH and SDGS. 4 & 11 (based on Case Study)

Obtain a basic formulation as a general guideline for the implementation of ICH regarding the Procedure and Emphasis of ICH Value (Based on the Extracurricular Program)

Report the results and encourage a joint agreement between the Government, the community and the private sector to emphasize the implementation of ICH in formal and non-formal schools (through workshops)

The publication of a research book on kethoprak activities in Klaten which recommends to the district government for

- Issue Village Regulations on Conservation, Management and Utilization of ICH in respective Villages
- Issue Instructions for Compulsory Formal Education Extracurricular and Non-Formal Educational Institutions Required to implement Skills for the art of Kethoprak
- Maximizing Community Involvement in the preservation, maintenance, management and use of ICH for sustainable development

Kethoprak art is a traditional theater performance accompanied by traditional Gamelan music, in traditional language and dress, which is an oral expression, social practice, rituals and celebration events. In the story, it represents the concept of life of the Javanese "Memayu Hayuning Bawana" or maintaining a harmonious relationship between humans and Nature and God, teaching history, spiritual values, patriotism, social care, mutual cooperation, entertaining, can be done and accepted by anyone and this. very good for improving the quality of the character of our society

Kethoprak art is a work of local traditional art originating from Central Java, experiencing a decline in interest since the era of globalization began. The interests of local communities are dominant globalizing, leading to global cultural hegemony and threatening the capacity of the oldest generation to spread their knowledge to the youngest

Why the Kethoprak Art

DFCLG has been actively involved in implementing learning and training formal and non-formal school children and holding the Student Kethoprak festival in Klaten for 10 years

There are positive opportunities in improving the welfare economy if we can properly manage the potential of this traditional local cultural art with all its aspects through creativity that is triggered by learning the traditional art skills of kethoprak.



10 October 2020 - 02 January 2021

hypothesis and belief that there is a close relationship between learning the traditional art of kethoprak and improving the quality of education and sustainable development for the young generation in Klaten

Study chase Contribution Of Intangible Cultural Heritage Students Of Traditional Kethoprak Art To Improving The Quality Of Education And Sustainable Development In Klaten



The focus of research is to analyze the differences in the impact of schools that do and do not learn the Intangible Cultural Heritage of traditional art kethoprak on the Quality of Education and Sustainable Development in Klaten



School	Status	Population	Samples
SD Krista Gracia	Which follow	225	22
SD N 2 Trunuh	Who does not	120	12

Scope

1. The capacity of the school in fostering students towards the preservation, protection and promotion of the Intangible Cultural Heritage of the traditional art of kethoprak
2. Observe the absorption of positive values in Ketoprak stories for students
3. Knowing the increase in student participation in school
4. Knowing the effect of student development on other subjects related to improving academic quality
5. Knowing the different interests of the younger generations towards learning Intangible Cultural Heritage
6. Knowing whether there is a contribution of skills for students in the field of traditional arts and crafts.
7. Knowing the contribution of schools in character development and sustainable community development in supporting a communal work culture in society.



Primary data		DATA SOURCES AND ANALYSIS RESULTS		
		<i>Details will be presented in the final report book</i>		
		Comparative Analysis Techniques, with indicator results		
No.	Respondents	Variable	SD KRISTA GRACIA	SD 2 TRIKUNIR
1	Learners	Personal Experience		
2	Headmaster	Capacity Building for Schools, Community Development Cooperation,	yes	not
3	Teacher of Cultural Arts	Process during Ketoprak Training		
4	Javanese Language Teacher	The development of Javanese Cultural Literature knowledge	yes	not
5	Social Studies teacher (history) / Civics	Development of academic knowledge	yes	not
6	Parents of Students	Character development	yes	not
7	Communities Involved	Community involvement in Safeguarding cultural heritage, Development of cultural heritage in the school environment	yes	not

Secondary Data	No.	Document
	1	School profile
	2	Art Experience
	3	Ketoprak Activity Schedule
	4	Student Report Card Sample
	5	Achievement of Sample Students
	6	Ketoprak Activity Documents
	7	Forms of Community Partnerships

No.	INDICATORS	SD KRISTA GRACIA	SD 2 TRIKUNIR
1	Assisting capacity building that fosters the younger generation to encourage the growth of character and local wisdom in the community.	yes	not
2	Contribution of students who take ketoprak extracurricular activities for community development and provide solutions to social problems.	yes	not
3	Public concern for the protection and promotion of intangible Cultural heritage.	yes	not
4	Increase student active participation in school	yes	not
5	Creating awareness and participation in cultural preservation and character development and sustainable community development	yes	not
6	Preserving and supporting a communal work culture in society.	yes	not
7	Support skills education for unskilled people especially traditional arts and crafts skills	yes	not
8	Community involvement in the implementation of the Ketoprak extracurricular activity at SD Krsta Gracia and safeguarding cultural heritage and community development	yes	not

ICH's Contribution to SDG.4 and SDG. 11





1. Increase student participation in school because of fun activities
2. helping to increase the capacity of children's mental skills in communicating and appreciating the growing appreciation, pride and knowledge of the teachings of local wisdom in the community regarding Gender, the Environment
3. Support mastery of arts subjects, regional languages, history and education
4. Citizenship Increasing Appreciation and Respect for Past cultural artworks







1. Encourage a feeling of unity and solidarity in the community
2. Forming Groups Based on the preservation of the traditional art of ketoprak
3. Provides a sense of togetherness and unity as a team
4. Fostering a sense of care and cooperation in a community means mutual cooperation

Follow up plan

Non-formal School Ketoprak Extracurricular Activities



April 2021 – December 2021 *virtually online or face-to-face depending on whether the covid pandemic will be over soon*

find out whether the achievement of this relationship and the contribution of ICH has a wider impact if implemented in Nonformal Education where students are adults and have more free time which we will do in our own community, with the hypothesis that the impact of DGS 4 and 11 also affects SDGs. 5,8,9,15,17 If done in Non-formal education

5 GENDER EQUALITY



1. Appreciation for the role of women is only obtained from the teachings of stories about Javanese Empress and heroines
2. Increased knowledge about the important role of women in Javanese traditional arts

8 DECENT WORK AND ECONOMIC GROWTH



1. Providing knowledge about economy and entrepreneurship based on local community wisdom
2. The multiplayer effect shows people participating in food sales, etc.
3. Create opportunities and increase job demand especially those based on traditional arts and crafts

9 INDUSTRIAL INNOVATION AND INFRASTRUCTURE



1. Opening up new opportunities in the performing arts industry (makeup artist, lighting designer, videographer)
2. Creating a creative industry for traditional art performances that is packaged virtually / utilizing multimedia

15 SMART INFRASTRUCTURE



3. Opening innovation for the provision of accessories for performance equipment
4. Encourage the development of the area to become a cultural tourism village

In the history of kethoprak, many teach a harmonious system of respect and appreciation for nature




17 PARTNERSHIPS FOR GROWTH



Encouraging the emergence of educational and arts communities, and other parties involved in performing arts events





Workshop



The workshop was conducted with a purpose

1. Reporting the results of the Comparative Study on the capacity building and role of the younger generation in community development and contributing to solutions to social problems through ketoprak
2. Report the impact and results of extra-curricular implementation between formal and non-formal education, relating to the quality of education.
3. Provides knowledge about economics and creative entrepreneurship based on traditional cultural values.
4. The socialization of ketoprak's contribution as an intangible cultural heritage for cultural preservation, community development, and quality of education

Target

1. Student
2. Village head
3. Headmaster
4. Head of District Education
5. Head of the Tourism Culture
6. County Arts Council
7. Head of the Development Planning Agency

January 2022

virtually online or face-to-face depending on whether the covid pandemic will be over

The promotion of creativity and the preservation of cultural diversity has an important role in national and international development. ICH as an important factor in the identity of tolerance and harmonious interaction between cultures must be done by everyone, so that community problems in the socio-cultural, educational and economic fields can be resolved through the integration of education with culture



Future target of this activity will be Recommend point

1. Village Government Issues a Village Regulation on ICH through the Regent's Instructions
2. Extracurricular Compulsory Formal Education Institutions and Vocational Compulsory Non-Formal Education Institutions through Instruction of the Head of Office
3. Maximizing Community Involvement in the preservation, maintenance, management and use of ICH for sustainable development

please ask this respectful forum to provide input and suggestions for the achievement of our program goals to make it even better. Thank you

3) TFPF (Kyrgyzstan)



ТААЛИМ
ФОРУМ

ТААЛИМ
ФОРУМ

VISIONARY LOCAL COMMUNITIES IN PROMOTING ICH EDUCATION IN KYRGYZSTAN

Jyldyz Doolbekova Ph.D,
Almagul Osmonova
Taalim-Forum Public Foundation

KYRGYZSTAN. COUNTRY PROFILE.



6.523.000 people

199,900 km²

93% is mountainous lands,
elevations between **1,000 m** and
7,400 m above sea level

66% of the population lives in
rural areas

KYRGYZ YURT AS ICH ELEMENT



VISIONARY COMMUNITIES



The term "visionary communities" refers to communities with the capacity to act as true leaders in safeguarding of the intangible cultural heritage.

- carefully preserve and enrich their original culture, knowledge and skills without losing the deeper cultural meanings and values;
- have a deeper understanding of the importance and necessity of transferring this knowledge to younger generations;
- strive to improve the well-being of their communities;
- seek and secure support from public organizations and attract the attention of international donors.

WHAT WE HAVE DONE



Phase I

Consultations with experts & Discussions

Phase II

Field research (4): interviews (about 70) & focus group discussions (4) in communities; Consultations with experts & Discussions (online & offline)

KYRGYZ YURT MAKERS: Kyzyl-Tuu village



1,700 m above sea level

1,800 people

470 households

167 yurt makers

10% - older generation

60% - middle generation

30% - young generation

Kiyiz Duino (Felt Universe)
Public Foundation

MASTERS OF PATTERNED WEAVING: Sary Mogol village



3,100 m. above sea level

5,257 people

1,035 households

50% of able-bodied people in
labour migration

20% of women are involved in
craftsmanship

**Institute Sustainable
Development Strategy (ISDS)**

FELT CARPET MAKERS: Acha-Kaiyndy village



2,100 m above sea level

5106 people

759 households

40% - poverty level

**CACSARC-kg & Grassroots
organizations**

EAGLE PEOPLE: Bokonbaev village



1,800 m above sea level

10,450 people

30 families keep and raise eagle and falcons and aboriginal hunting dogs

Salbuurun Federation

85% - **12-26** years old

15% - **40-60** years old.

ICH contributions to SDGs

Poverty alleviation (SDG 1)

Gender equality (SDG 5)

Quality Education (SDG 4)

Sustainable Cities and Communities (SDG 11)

FINDINGS



- ICH becomes a source for cultural resilience, inspiration, consolidation, and collective responsibility.
- Masters - apprentices system is kept alive.
- Development of tourism became an impetus for development of craftsmanship in the communities.
- Increased self-reliance and resilience, ability to find solutions to challenges and changing situation

ICH EDUCATION: “Master – Apprentice” model in the School of Young Falconers, Bokonbaev village



CHALLENGES



Internal
(social, political & environmental);

External
(religious fundamentalism, globalization, mass & pop-culture; increased pressure on the distinct cultural identity)

FUTURE ORIENTATION OF RESEARCH ON ICH AND ICH SAFEGUARDING

- Research of the living museums: role of community & provincial museums in safeguarding ICH
- Developing educational and methodological guidebooks and training teachers/facilitators on ICH to support informal education in the selected visionary communities;
- Mapping the visionary communities of Kyrgyzstan;
- Organize an international (or Central Asian regional) anthropological conference in partnership with Anthropology Department of American University in Central Asia (AUCA) with the focus on safeguarding the nomadic yurt as ICH with participation of bearers of traditional knowledge.

THANK YOU!



www.taalimforum.kg
taalimforum@gmail.com

<https://www.youtube.com/watch?v=CZfDksINEIA>

ТААЛИМ
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Presentations in session 3

There were 2 presentations in session 3. The 2 counterparts from the Philippines and Viet Nam made presentations, including the current situation of the previous project and future attempts and plans related to ICH and SDGs.

1) NCCA (The Philippines)



Multi-disciplinary study on intangible cultural heritage's contribution to sustainable development: Focusing on education

The Philippines: Non-formal education

January 29, 2021



Brief Project Background

- In 2018, the National Commission for Culture and the Arts of the Philippines in partnership with the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) under the auspices of UNESCO, implemented the project entitled "Multi-disciplinary study on intangible cultural heritage's contribution to sustainable development: Focusing on education".
- In the Philippines, this focused on the development and publication of learning guide for the Zamboanga del Sur School of Living Traditions (SLT) in the Subanen Community—a community-managed non-formal center of learning that is geared towards the safeguarding of traditional culture through transfer of indigenous knowledge from cultural masters to the younger generation. To date, there are 28 SLTs across the Philippines. The learning guide centered on the Buklog, the Thanksgiving Ritual System of the Subanen, which has been inscribed in the Urgent Safeguarding List of UNESCO.



Brief Project Background

- The cultural masters, local coordinators, and students of the SLT Zamboanga del Sur have used the learning guide, and found these very effective and helpful in their ways of teaching and learning.



SLT Zamboanga del Sur



**MULTI-DISCIPLINARY STUDY
ON INTANGIBLE CULTURAL
HERITAGE'S CONTRIBUTION
TO SUSTAINABLE DEVELOPMENT
FOCUSING ON EDUCATION**

A GUIDE FOR FACILITATORS AND LOCAL COORDINATORS
FOR A SCHOOL OF LIVING TRADITIONS ON THE BUKIDNON HIGHLANDS, MINDANAO



The current situation of the FY 2018-2019 project

- Further use of the learning guides

The learning guide for SLT Zamboanga del Sur has been used during the SLT sessions since its publication. Further, it has also been utilized by cultural masters in the Institute of Living Traditions (ILT), also a project of the NCCA where the intangible cultural heritage (ICH) elements are being taught to interested non-community members.



SLT Zamboanga del Sur



The current situation of the FY 2018-2019 project

- Further changes in attitudes of cultural masters, educators, students and SLT coordinators in the SLTs that the project targeted

attitudes toward teaching and learning

- Both the cultural masters and SLT students deemed the use of a learning guide more effective in the transmission of the ICH. They have been teaching and learning the ICH in a more organized manner.

attitudes as Subanen community

- The Subanen communities were gratified that their ICH were documented in such a way that it will help the future generations to continuously learn their culture. They felt more proud of their identity as a community as they see the richness, depth, and significance of their intangible cultural heritage through the learning guide.



The current situation of the FY 2018-2019 project

- Impacts of the project

After the printing of the learning guides, all the other SLT local coordinators were given copies which will serve as model for the learning materials they may create for their own SLTs. They have been inspired and motivated to develop their own SLT learning guides.



SLT Local Coordinators with the NCCA CCTAS Secretariat



The current situation of the FY 2018-2019 project

- Impacts of the project

The NCCA has then initiated the publication of learning guides for all other 27 Schools of Living Traditions (SLTs) across the Philippines. It will support the financial and technical aspects of the development and publication of learning guides spearheaded by the cultural masters and bearers, and the SLT local coordinators.



The current situation of the FY 2018-2019 project

- Impacts of the project

Further, the NCCA shall also partner with the SLTs this year 2021 for the production and dissemination of e-learning resources as support for SLT strengthening and ICH safeguarding, taking into account sustainable development through education.



Future attempts and plans related to ICH and SDGs

The NCCA pool of facilitators who were trained on the implementation of the 2003 Convention drafted plans on safeguarding ICH in emergencies, taking sustainable development into consideration. These plans may then be enhanced and adopted by the NCCA and the participants' organizations as bases to formulate institutional policies and projects geared towards such purpose.



Future attempts and plans related to ICH and SDGs

Further, the NCCA plans to collaborate with the Philippines' Department of Education-Indigenous Peoples Education Office to conduct localized trainings on ICH for teachers to capacitate them in integrating and teaching indigenous knowledge systems and practices in the formal education.





**Multi-disciplinary study
on intangible cultural
heritage's contribution
to sustainable
development:
Focusing on education**

The Philippines: Non-formal
education

THANK YOU!



2) VME & VNIES (Viet Nam)



Vietnam Museum
of Ethnology
(VME)



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



Vietnam Institute
of Educational Sciences
(VNIES)

"Multi-disciplinary study on intangible cultural heritage's contribution to sustainable development: Focusing on education"

ICH EDUCATION IN VIETNAMESE SCHOOLS TOWARDS SDGs – Practice and Expectations

Webinar 28-29 January, 2021



Contents

- Brief summary of the project – (what we do)
- Impacts (How schools and teachers respond)
- Expectations from all stakeholders

Summary - What we do

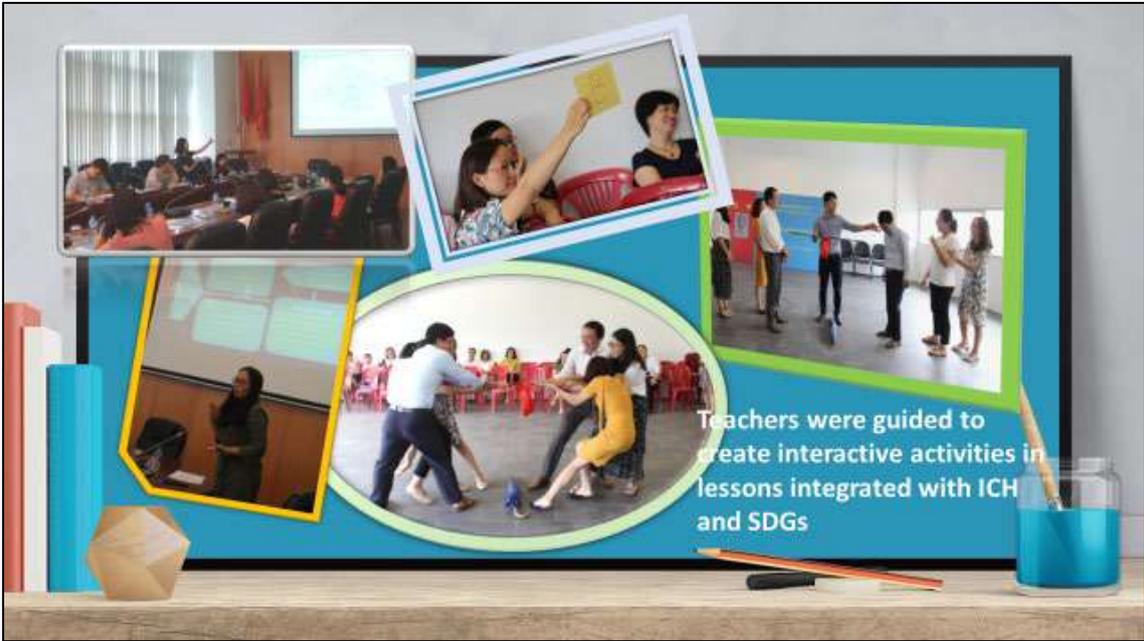
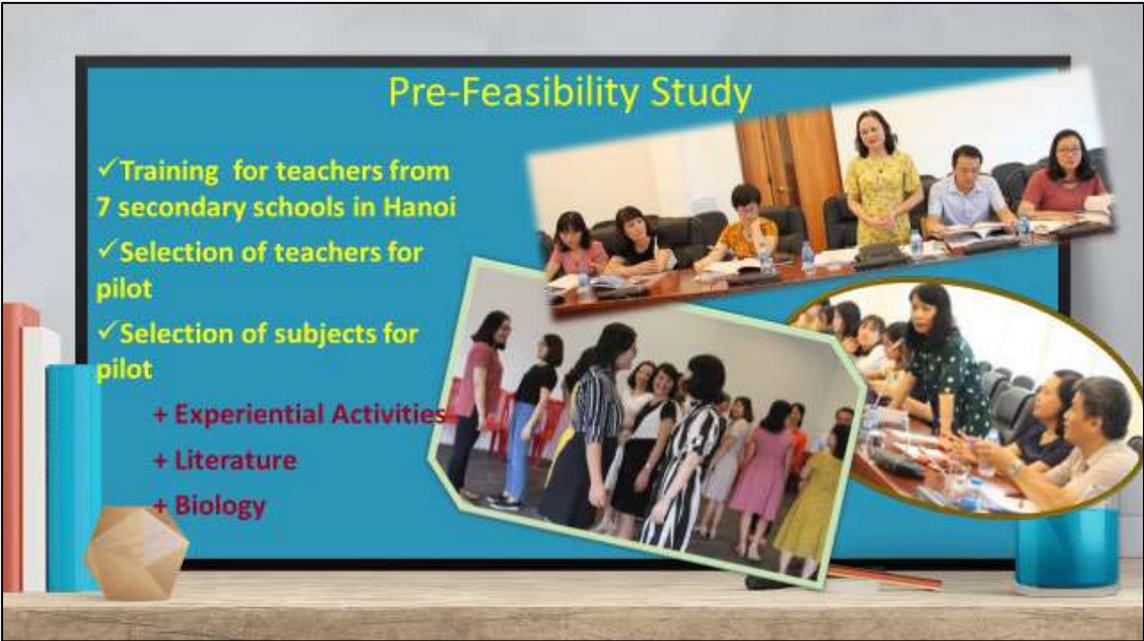
- Studied new curriculum framework and reference documents (8–9/2018)
- Developed the ICH Guidelines for schools (10-12/2018);
- Organized Consultation Workshops (29 /12/2018)



What we do...



- Training teachers of 7 schools on using the Guidelines (23-24/8/2019);
- Conduct pilot in 2 schools to verify the Guidelines' feasibility & relevance (8-10/2019);
- Organized the monitoring workshop with 2 pilot schools (24-25/10/2019)
- Printed the revised guidelines (after pilot) (2/2020)
- Distributed the guidelines to 20 schools in Ha Noi (8/2020)





What we do...

- 8/2020: Distributed the Guidelines and the DVDs to
 - 2 pilot schools
 - 5 other schools that participated in the training workshops
 - 3 schools that did not participate in the project
- 3-4/2020: Introduced the Guidelines to some faculties in the Hanoi University of Culture and the Hanoi National University of Education to let it become a practical reference for their students

Impacts of the project's activities

➤ On 2 pilot schools

- All teachers are able to use the Guidelines to build lessons and actively integrate ICH into the lessons and extracurricular activities
- For students, integrating ICH and SDGs into lessons helps them clearly aware of their own rights and responsibilities in heritage conservation. They better remember the lessons, master the knowledge, and understand various ways of practice heritage conservation

"Although I only assist the main teacher in organizing the ICH education through Experiential Activities, I can realize how useful and interesting these activities are for students, and for us teachers as well. Before, they play "tugging game" just merely as a game, but after the session, they understand the insightful meaning of the ICH "tugging ritual and game" – that's a big difference"

*(Teaching assistant for
Experiential Activities, Thuc Nghiem School,
Ha Noi)*

Impacts...

➤ On 2 pilot schools...

"Previously, teachers found it difficult to bring intangible cultural heritages into such subjects as Biology and Physics. But now they are able to build appropriate integrated lessons, creating excitement for students."

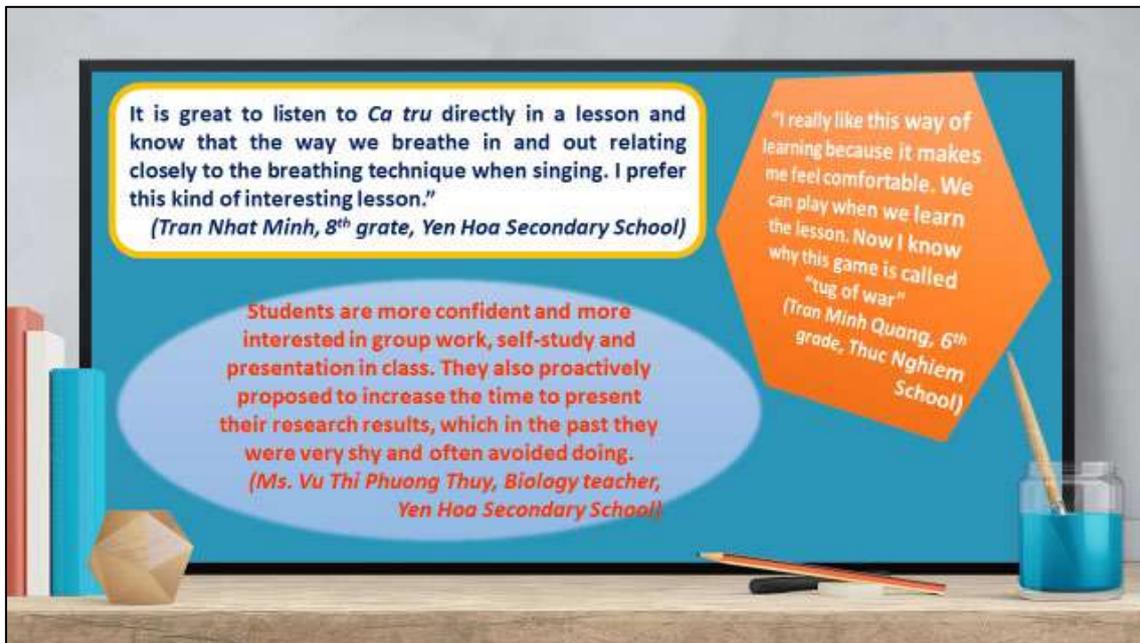
*(Ms. Le Thi Thu Huong, Rector of
Thuc Nghiem School)*

"The document is very useful and the form of integrating cultural heritage with sustainable development at the right time of the education sector, Vietnam wants to have a comprehensive educational innovation"

*(Ms. Chu Thanh Hang, Teacher of
Literature, Yen Hoa Secondary
School)*

"I wish that I knew this method (of using ICH in teaching) earlier. I surprise to see how students engaged and respond actively to the activities"

(Teacher of Experiential Activities in Thuc Nghiem School, Ha Noi)



It is great to listen to *Ca tru* directly in a lesson and know that the way we breathe in and out relating closely to the breathing technique when singing. I prefer this kind of interesting lesson."

(Tran Nhat Minh, 8th grade, Yen Hoa Secondary School)

"I really like this way of learning because it makes me feel comfortable. We can play when we learn the lesson. Now I know why this game is called "tug of war"

(Tran Minh Quang, 6th grade, Thuc Nghiem School)

Students are more confident and more interested in group work, self-study and presentation in class. They also proactively proposed to increase the time to present their research results, which in the past they were very shy and often avoided doing.

(Ms. Vu Thi Phuong Thuy, Biology teacher, Yen Hoa Secondary School)

Impacts...

➤ On 2 pilot schools...

- Teachers have ideas to build interactive activities, and programs on the based of ICH and SDGs integration into lessons

School of Yen Hoa: Ms. Hang I built a field trip program at the community to preserve the Quan Ho cultural heritage in Bac Ninh and the family of a Ca tru artist in Hanoi.

(Ms. Chu Thanh Hang, Teacher of Literature, Yen Hoa Secondary School)

"Much inspired by the project's pilot activities in our school, in the coming sessions, I plan to guide our students to organize "an ICH festival", where they will explore and showcase different ICHs of our country... I believe it would be very a interesting event!"

(Ms. Loan, Teacher of Thuc Nghiem School)

"I integrated the lesson "The Altitude of Sound" with the intangible heritage of *Ca tru*, guiding students to try making some musical instruments."

(Ms. Pham Thu Huyen, Physics teacher, Thuc Nghiem School)

Impacts...

➤ On other schools and teachers

This Guidelines is a good source of examples for innovation in education at schools. It goes along with the innovation policy of the MoET so it will inspire us, the teachers, to apply the methods in building interesting lessons for students.

(Mr. Tran Anh Dung, Physics teacher, Luong Yen Secondary School)

"There is no sample lesson of Mathematics integrated with ICH in the Guidelines but this is a useful reference for me. It inspires me to create such a lesson in Mathematics for the Contest for Good Teachers."

(Ms. Nguyen Thi Nguyet Ha, Math teacher, Ba Dinh Secondary School)

Impacts...

➤ On communities

- Cultural bearers are eager and willing to contribute to education of ICH for students in schools

"We are very proud to introduce to students of our nation's culture through traditional singing, dances, and folk games."

(Mr. Dang Chi Quyet, Cham people, Bau Truc village, town Phuoc Dan, Ninh Phuoc district, Ninh Thuan province)

"Once a month, we are invited to schools to instruct the students to practice our ethnic dances and traditional games. We also teach our children at the in the village to do make handicraft whenever we have free time."

(Mrs. Ly Thi Seo, Hmong artisan, Dong Van District, Ha Giang Province)

Impacts...

➤ On 2 institutions

- **Effectiveness of the study and Guidelines have been expanded to universities:**

Use the Guidelines in teaching students of some universities on how to work and collaborate with the community to preserve and promote cultural heritage towards sustainable development in accordance with specific conditions of each locality

- **Experience sharing to other localities:**

Share experiences about on the coordination between museum and school in cultural heritage education for teachers, museum staff, and cultural officers in some provinces (Ha Giang, Tuyen Quang, Hoa Binh, Ninh Thuan, An Giang) so that they diversify educational activities at schools and in museums

- **Schools-cultural bearers connection improved:**

Strengthen the connection between schools and cultural bearers, helping the latter to be more aware of the cultural values they hold. As a result, they proactively propose and implement activities to promote cultural heritage values in their own communities.

Impacts...

➤ On 2 institutions...

- Collaborating between the school and the museum to educate students about the intangible cultural heritage is a very new and very useful approach to the museum staff. sustainable development.



▲ Students colouring patterns according to traditional patterns of ethnic peoples at the VME



◆ Students from Ba Dinh Secondary School playing tug of war at the VME

Impacts...

On 2 institutions:

- Experienced a positive and active model of partnership between education and culture agencies with regard to ICH education in schools
- Great opportunity for teachers and researchers to be trained and work with cultural/museum officers and experts

Impacts...

• On educational policy development related to cultural and ICH education:

The study's process and results have direct and indirect impacts on MOET's policy development related to cultural and ICH education, through:

- + Involvement of educational administrators, school board
- + Textbook writing process (3 VNIES members in the ICH project are also national textbook writers grades 6 – 12: Literature, Natural Sciences, Experiential Activities)
- + Reporting mechanism of VNIES to MOET

Expectations

SCHOOLS

- Continuous supports from education and ICH experts to school
- Recommendation of reliable source of information for teachers and students
- More trainings for teachers; more schools can get involved
- Recognition of all level of educational authorities on teachers' efforts on building lessons integrated with ICH and SDGs
- Schools to pay more attention to ICH teaching-learning: More investment on teachers' fieldwork and teaching materials

Expectations...

IMPLEMENTING INSTITUTIONS (VNIES, VME)

- Share this experience and practice to colleagues and partner agencies
- Looking for opportunities to expand this initiative to other schools and education levels (primary, upper secondary)
- Capacity and knowledge of educational expert on ICH related issues are improved
- Researchers to carry forward this practice to related studies and educational development programs.



3-4 Summary of general discussion

Comments, thoughts and suggestions by participants during the international symposium are summarised in this section.

1. Influences of COVID-19 on the practice of ICH and the project

The practice of ICH and the project in Bangladesh and Kyrgyzstan were not so seriously affected by COVID-19 because most of the target communities are located in rural areas where the COVID-19 situation was better than that in urban areas. The researchers were able to conduct field research and organise workshops in their target communities in cooperation with local researchers, local government officials and community members. They also successfully conducted literature surveys, interviews and data analysis.

In Indonesia, however, the project was significantly affected due to the limitation of movement and the limitation of maximum number of 5 people for a meeting, having difficulty of conducting a workshop and teaching Kethoprak as an extracurricular activity. On the other hand, Kethoprak has been performed as it was before the COVID-19.

Negative aspects

- Movement was limited and schools or educational institutions were closed.
- Many festivals and events related ICH were canceled.
- Not only ICH practitioners but also various industries supporting ICH, such as artisans and musical instrument manufacturers, theatres and venues for ICH performance have been suffering because festivals and ceremonies related to ICH were canceled or postponed and the number of audiences are limited.
- In Kyrgyzstan, the following negative impacts have been observed.
 - The sales of products related to ICH such as felt carpets have dropped 50% due to the decreasing number of tourists to the communities.
 - Quite a lot of number of culturally important people were dead.
- In Japan, the above-mentioned industries supporting ICH have lack of support by the government because the government's priority on ICH is low.

Positive aspects

- Community members, ICH practitioners and local NGOs developed new skills and ways to overcome their difficult situations. For example, using online tools to perform, introduce, teach and learn their ICH, such as social media, web meeting systems and YouTube.
- ICH is essential to sustain healthy society and quality of life, which is crystallization of human activity. It is different from tangible cultural heritage.

- The COVID-19 situation provided an opportunity to implement ICH education by using online tools that enhance communications in their family between learners and educators and also beyond countries.
- The situation that people stay at home and in their community bring family members and community members together and strengthen solidarity.

In the Philippines, communities and cultural masters can manage the situation by their own ways and have practiced their ICH and share knowledge by using online tools and e-commerce with help by SLTs and NCCA.

The COVID-19 situation worsened the existing issues such as globalization, internal and external threats on safeguarding ICH, instead of raising new research questions. But one new question related to SDG 11 was brought by Kyrgyzstan with respect to community resilience, solidarity and social responsibility under the pandemic.

2. Relationship among ICH, education and community development

The importance of transmission of ICH through a multi-stakeholder approach

- Not only safeguarding of ICH but also research itself should be conducted by various stakeholders, including cultural bearers.
- CH teaches the value of communities or value of tradition. However, on the basis of mutual respect which ethical principles emphasise, we must respect our own ICH and the others' ICH.

The relationship between ICH and education

- Because of the nature of SDGs, that is all SDGs are interrelated to each other, ICH contributes to all areas of SDGs and has a significant potential for integrated problem solving. ICH can also develop non-cognitive skills.
- ICH can improve current education, including formal, non-formal, informal and TVET.
- ICH can be enjoyed and participated by all people regardless of religion, generations and gender. It also provides solutions for social problems such as child abuse and child marriage in the Bangladesh perspective through changing the knowledge and behavior of people in the community where the ICH is practiced by integrating ICH into education.
- "Education about/through/in/for/as ICH" contributes to the continuity of the project.
- With regard to the role of ICH and education, education has different meanings represented by education about/in/through/for/as ICH. Among them, education as ICH is more reflective and more emphasizes on emotional aspects.
- In terms of supporting ICH in a community, education about/through ICH is effective for teachers and local government officials who lack knowledge about ICH and understanding of the importance of ICH.

The relationship between ICH and community development

- ICH can contribute to community development in terms of environment (use of natural resources, etc.), economy (sales of traditional crafts and tourism, etc.), society (communal work and inter and intra-generational communication, etc.) and resilience (mutual assistance, etc.).
- ICH, education and community development are interconnected. ICH contributes to community development by improving the environment of education or transmission of ICH to the public and bringing community harmony.

3. Future perspectives and challenges regarding the ICH contributions to SDGs

Educational activities

- Integration of various types of activities that are based on “about/in/for/as is important for implementing the next project.
- Practicing ICH in formal education as compulsory needs to seamlessly connect to practicing ICH in non-formal education as voluntarily.
- While workshops or training of ICH have become popular, traditional master-apprentice system is still in practice in ICH education.
- A community-based museum plays an important role for transmission of ICH through teaching and learning their own ICH and nurturing the sense of pride and cultural identity of their community. It also brings various stakeholders including youth together and builds network.

Participation of multi-stakeholders

- The partnership between different fields such as education and culture is effective and participation of stakeholders at all levels will bring new perspectives to the project.

Involvement of youth

- It is important to get involved youth who is the main actor for the future sustainable society.
- Considering the aspect of the safeguarding of ICH on the future project, the involvement of youth is one of the challenges to be addressed because practicing ICH not only in educational institutions but also voluntarily by youth are important. Amid globalisation and commercialization, many of them are not interested in ICH and tradition in their community because ICH brings few financial benefits.
- In order to encourage youth participation in ICH education, the methods and subjects need to be fun for them and design them easy to understand.

Policy linkage

- It is important to consider how to link with policy orientation and implementation to not make the project an ivory tower.

4. Effects of the previous project

The Philippines

- The previous project continues and even expand to other municipalities as well as other SLTs. The community members, including cultural masters and local government officials show willingness to continue the project. The developed guidelines are appreciated by stakeholders, including students and cultural masters by helping them teach and learn in organised and systematic manner. It gives pride and cultural identity. The project and the guidelines also influenced local governments, which established a task force to discuss ICH safeguarding measures. NCCA will continue to expand the project to remaining SLTs and in formal education.
- The community members mainly had responsibility for making all the decisions related to the project and the ICH elements were selected to bring benefits to the community.
- The developed guidelines provide teaching process and can be adjusted to a certain community by selecting any ICH element that is relevant to the community. Each community can develop its own guideline.
- Even though the project started after Buklog was applied for UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding, it has been helpful for the safeguarding activities after the inscription in 2019.

Viet Nam

- The project has expanded with distribution of the guidelines to other schools and the Ministry of Education (MOE). The MOE will use the guidelines for its planning next year because it considers ICH education is effective to achieve SDG 4.
- The MOE is also considering to develop a similar project with UNESCO Hanoi office.
- The guidelines are good way of bringing ICH education directly into school through new textbook system.
- Both viewpoints of sustainability and outcomes of social impact are needed to consider separately.

5. Others

- With regard to the integration of ICH safeguarding issue into the research project, the thoughts from the 3NGOs are as follows:
 - In Bangladesh context, the existence of government support, including financial support and benefits for community members by safeguarding their ICH need to be considered.
 - In Kyrgyzstan, more holistic approach is needed to safeguard ICH in order not only to revive the ICH itself but also gain meanings of the ICH. I

addition, research on community or place based museum as a non-formal community learning centre is worth considering to promote safeguarding ICH.

- Safeguarding ICH is strongly linked with research and education and integration of three components by involving various stakeholders are needed.
- According to the 2003 Convention principle, authenticity of ICH elements is not so severely concerned compared to tangible cultural heritage because it is recognised that ICH has continuously evolved. However, a community should have ownership of ICH. Authenticity is also related to the governance or nature of community.

3-5 Forum

The forum with the participation of Japanese Educators and Youth was held as session 4 of the above-mentioned International Symposium. In collaboration with the UNESCO Associated Schools Project Network (ASPUnivNet), United Nations University Global RCE Network (RCE), Asia-Pacific Cultural Centre for UNESCO (ACCU), and Goi Peace Foundation, Japanese educators and youth presented their activities related to ICH education and community development. The forum provided a precious opportunity for all participants to share their knowledge and discuss the relationship among ICH, education, and community development from the viewpoints of youth while learning UNESCO activities in Japan and other countries in Asia.

3-5-1 Presentations in session 4

There were 4 presentations in session 4. 3 Japanese educators from universities and a secondary school presented their activities about ICH education in Japan and 1 youth shared his attempts towards community development by using the locally unique ICH. The presentation materials are provided in APPENDIX 2.

1) Miyagi University of Education (ASPUnivNet)

The activities of
Japanese Youths
and Educators

by ASPUnivNet

Miyagi University of Education
Tomonori ICHINOSE
ichinose@staff.miyakyo-u.ac.jp

United Nations
Educational, Scientific and
Cultural Organization

UNESCO
Associated
Schools

Location of the Miyagi University of Education 1116
Japanese ASP net schools in Japan



<https://www.kanko-hanamiaki.com/social/kagura/index.html>
<http://www.afan.com/archives/events/20315>

Tohoku District Rich of the resources of Intangible Cultural Heritage

- Dainichido Bugaku (Akita)
- Hayachine kagura dance (Iwate)
- Akiu no Taue Odori (Miyagi)

Tohoku District is Disaster Affected Area 2011 March 11

- The scale of the earthquake was extremely large as the number of fatalities is 15,894 and the number of missing people is 2,562 (by Japanese Police office 2018).
- Loss of life : Total 522 students and teachers (plus number of people whose safety is unknown: 236 students), the number of damaged school buildings is 754.
- Children evacuated from the disaster-stricken area (25,516), Fukushima radiation contamination area (almost 12,000).
- Orphan and children left after their parents' death (total 1,698),
- The Children of ethnic minorities/Children of special needs (almost 300)

Sendai Framework for Disaster Risk Reduction (SFDRR)

11 SUSTAINABLE CITIES AND COMMUNITIES



- 11.b By 2020, substantially increase the number of cities and human settlements adopting and implementing integrated policies and plans towards inclusion, resource efficiency, mitigation and adaptation to climate change, resilience to disasters, and develop and implement, in line with the Sendai Framework for Disaster Risk Reduction 2015-2030, holistic disaster risk management at all levels.

Education and Community Development

SUSTAINABLE CITIES AND COMMUNITIES



4 QUALITY EDUCATION



- Education: ASPnet schools
x
- Community Development: Recovery of Local community from Disaster and Cultural Heritage



Kesenuma Shishiori District was deeply affected by the Tsunami 2011, March 11
Toramai Dance has been handed down more than 400 years. The dance played an important role as tie of local community after the disaster



Shishiori Elementary School, ASPnet school, continue to learn Toramai Dance until now
This school is attached by the community center

Tsukidate Elementary school, ASPnet school
Kesenuma City,
Shishiodori Dance

Picture MUE ESD Culture Heritage Forum



Ogatsu Lower Secondary school, Ishinomaki City, Disaster Striken Area,
Ogatsu Hoin Kagura Dance

Picture MUE ESD culture Heritage Forum



Sanjo Lower
Secondary school,
Sendai City,
Torimachi Kumoano
Jinja Kagura

Picture MUE ESD Culture Heritage Forum



Yumoto Elementary
school, Sendai City,
Taue Odori Dance,
UNESCO, Intangible
Cultural Heritage,

Picture MUE ESD Culture Heritage Forum

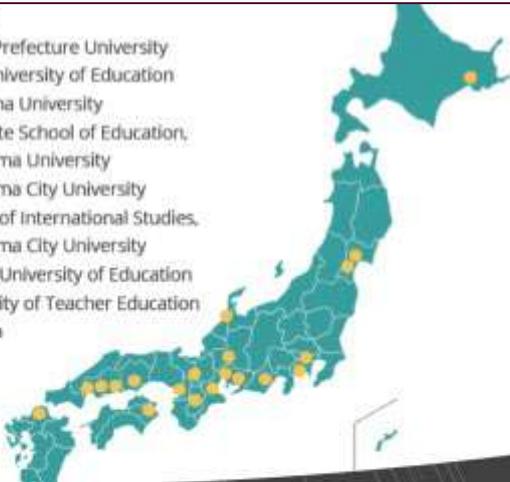


Education Kushiro Campus

- Graduate School of Environmental Studies, Tohoku University
- Miyagi University of Education
- College of Education, Tamagawa University
- School of Humanities and Culture, Tokai University
- Kanazawa University
- Gifu University
- Faculty of Education, Shizuoka University
- Aichi University of Education
- Chubu University
- Mie University

Studies

- Osaka Prefecture University
- Nara University of Education
- Okayama University
- Graduate School of Education, Hiroshima University
- Fukuyama City University
- Faculty of International Studies, Hiroshima City University
- Naruto University of Education
- University of Teacher Education Fukuoka



ASPUnivNet Member University

November 2008, the "Gathering of UNESCO Associated Schools" was held at Miyagi University of Education, bringing together representatives of universities considering applying UNESCO Associated Schools. They set forth the establishment of an inter-university network. On December 2 to 5, The inauguration of the Inter-university Network Supporting the UNESCO Associated School Project Network (ASPUnivNet) was officially announced there to the world. There were eight member universities at that time, and the number has increased to 25 member universities today.

Network for supporting ASPnet: Tohoku Consortium System

Type of Organization	Name of Organization	Area	Number
UNESCO Associated Schools	Miyagi Pref. HS School (KUSO, JIN2542, school)	AP Tohoku Area	30 Schools
	Miyagi Pref. J. School (JAL, main Pref. J. school (1), Miyagi Pref. J. School (5), (11), Fukushima Pref. J. School (30), (10), (11))	Area	
The Board of Education	Wakurama City Board of Education	Miyagi	1 Board of Education
	Osaki City Board of Education		
	Shirayoshi City Board of Education		
	Shirane City Board of Education (Shirane Park)	Miyagi, Fukushima Pref.	
UNESCO Association	Takami Town Board of Education (Takami Park)		
	Hosonuma Town Board of Education (Hosonuma Park)		
Companies and Industries (2 organizations)	Miyagi Lin Japan	Miyagi	2 Companies
	UBI Group Holdings	Miyagi	
ICC Greater Sendai	The Tohoku Chapter of Businessmen		
	Sendai, Esparma, Oaki, Shirayoshi, Ichigayashi, Miyagi Pref.	Miyagi	22 Organizations
Social Education Facilities etc.	Sendai Nigyocho Ecological Park	Miyagi	1 Organization
	Aomori Shobunichi-Sanchi Foundation	Aomori	
Honorary Members	Association of UNESCO Associations in Japan	Japan	1 Organization
	ADSA	Japan	
	UNESCO	International	

Teaching & Learning:
Capacity-building, innovative teaching and participative learning in specific ASPnet thematic areas allow school principals, teachers, students and the wider school community to integrate UNESCO's values and become role models in their community and beyond. (ASPnet HP)

Utilize UNESCO Site and Local Heritage for ESD Network



2) Akiu lower secondary school (UNESCO associated Schools: applying)

The principal of Akiu lower secondary school gave presentation about his attempts and activities through the animation video. The report reproduces here its extract in the form of the photos.





役は弥十郎(男性)と早乙女(女性)の二役



湯元地区







篠笛は音吉屋ふえ工房作製のものを使用



音楽の授業でも和楽器を取り入れている





プロの指導を受け、ろくろを回して自分の作品を作っていく



④語り部による民話の授業(国語)



自分で申込み、地域の事業所で職場体験



WE ARE GLAD TO SEE YOU.

3) RCE Chubu (Chubu University)

International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)
28-29 Jan 2021 , Online



**The Traditional Knowledge based ESD Projects on
Bio-Cultural Diversity in
The Ise-Mikawa Bay Watershed**



Reita Furusawa
- Associate Professor, International ESD/SDGs Center, Chubu University, Japan
- Coordinator, RCE Chubu (Central Japan)



1 RCE Chubu and Bioregional ESD Approach

ESD: Education for Sustainable Development

2005-2014 UN "Decade of ESD (2005~2014)"

- Proposed by the Government of Japan
- UNESCO as a Leading Agency
- UNU launched RCE-ESD

2015-2019 UNESCO "Global Action Program on ESD (GAP)"

- 5 Priority Areas: policy, whole school, teacher training, youth, community
- Key Partner network

2020-2030 UNESCO "ESD for 2030 (SDGs)"

- Adopted at the 40th UNESCO General Conference

2000-2015 MDGs



2016-2030 SDGs



179 Regional Centres of Expertise on ESD (RCE)



Acknowledged RCEs

- Europe**
- Sweden
- Spain
- UK
- East Midlands
- Sevens
- North East
- Yorkshire & Humber
- Isaac
- Germany
- Hamburg
- Hamburg
- Hamburg
- Netherlands
- Rhein-Neckar
- Spain
- Portugal
- Chico-Ciela
- Puerto Rico/Mexico Area
- Southern North Sea
- Austria
- Chico-Boyle
- France
- Barbara

Asia-Pacific

- Kyrgyzstan
- Kyrgyzstan
- Japan
- Greater Sendai
- Isahaya
- Chubu
- Hyogo-Kobe
- Okiyama
- Hokkaido
- Korea
- Jeju
- Taiwan
- Chung
- Beijing
- Ami
- Pacific
- Pacific
- India
- Gujarat
- Delhi
- Lucknow
- Pune
- Kodagu
- Bangalore
- Philippines
- Cebu
- Northern Mindanao
- Iloilo
- Thailand
- Chiang Mai
- Trang
- Malaysia
- Penang
- Indonesia
- Sarawak
- Yogyakarta
- Dogri

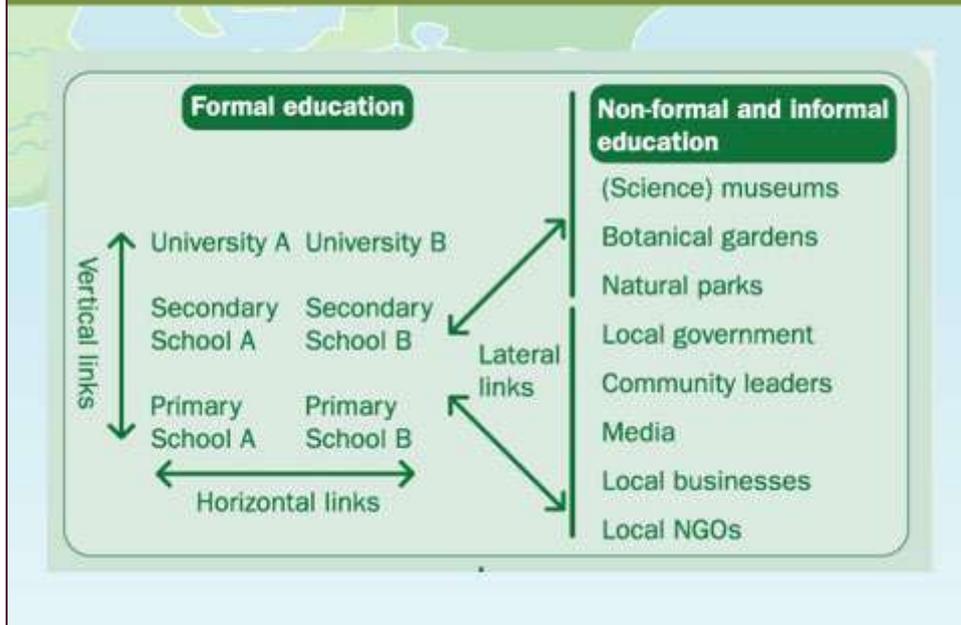
Middle East & Africa

- Jordan
- Egypt
- Cairo
- Nigeria
- Yano
- Legos
- Shana
- Kampala
- Greater Nairobi
- Nairobi
- Uganda
- Greater Mbarara
- Mbarara
- Zambia
- Mozambique
- Maputo
- Swaziland

South Africa

- Kwa-Zulu Natal
- Mkomo & Rural Eastern Cape
- Americas**
- Canada
- Saskatchewan
- Greater Sudbury
- Montreal
- Toronto
- USA
- Grand Rapids
- North Texas
- Mexico
- West Mexico
- Guatemala
- Columbia
- Sogetsu
- Brazil
- Curitiba-Parana

Regional Centres of Expertise on ESD (RCE)



8 RCEs in Japan



RCE Chubu Network

RCE Chubu Council (80 organizations)

Universities

Aichi Gakuin University
 Aichi Prefectural University
 Chubu University
 Nagoya Institute of Technology
 Nagoya City University
 Nagoya University
 Oki University
 Minoh Fukuoka University
 Meiji University
 Mie University

High and Junior High Schools

Chubu University Daichi High School
 Hanuogawa High School
 Hanuogawa Junior High School

Research Institutes

San-Ei-Nanashi Center for Regional Collaboration, Aichi University
 National Institute for Fusion Science
 Kinoyozan Fossil Association
 Association of Ise-Mikawa Bay Island Studies, Chubu University
 Association of Multi-cultural and Gender Equality Studies, Chubu University

Administrative Institutions

Aichi Prefectural Government
 Gifu Prefectural Government
 Ise Prefecture
 Kasugai City
 Nagoya City Hall
 Chubu Regional Environment Office
 Chubu Bureau of Economy, Trade and Industry (JET)
 "Chubu District Transport Bureau, Ministry of Land, Infrastructure, Transport and Tourism"
 "Chubu Regional Bureau, Ministry of Land, Infrastructure, Transport and Tourism"
 Total Regional Agricultural Administration Office,
 Ministry of Agriculture, Forestry and Fisheries
 Environmental Partnership Office Chubu
 Nagoya Open University of the Environment

NGOs and NPOs

Children's Club for Live The Earth
 ENPO 2005 Volunteer Center
 AI-Change Platform
 ASKANET
 iesthawaii.net
 Eco-Design Forum for Civic Society
 Eco Platform TOKAI

Kachigawa-Ekima Shopping Street
 Promoter Association
 Citizens Environmental Foundation
 Gifu NPO Center
 Gifu Industrial Hemp Association
 International Green Citizen Association (ISCA)
 Aisaku, Asapira and Nichio Hostensu
 Support Center for Sustainable Regional Design
 DEE21 (Digital Economy & Enterprise for the 21st Century)
 Nagoya International Center
 Nagoya UNESCO
 Waken Nature Observation Association
 Japan Ocean Stone Museum
 Nipuro Ono Tokai
 Nipuro Research Society
 Yoroikawajima River Green Map
 Chubu ESD-RCE Promoter Network (CERN)
Private Companies and Economic Organizations
 Dentou Chubu
 Techno Chubu
 Asada Dental
 Chusabren

Key Institution
 (Secretariat)

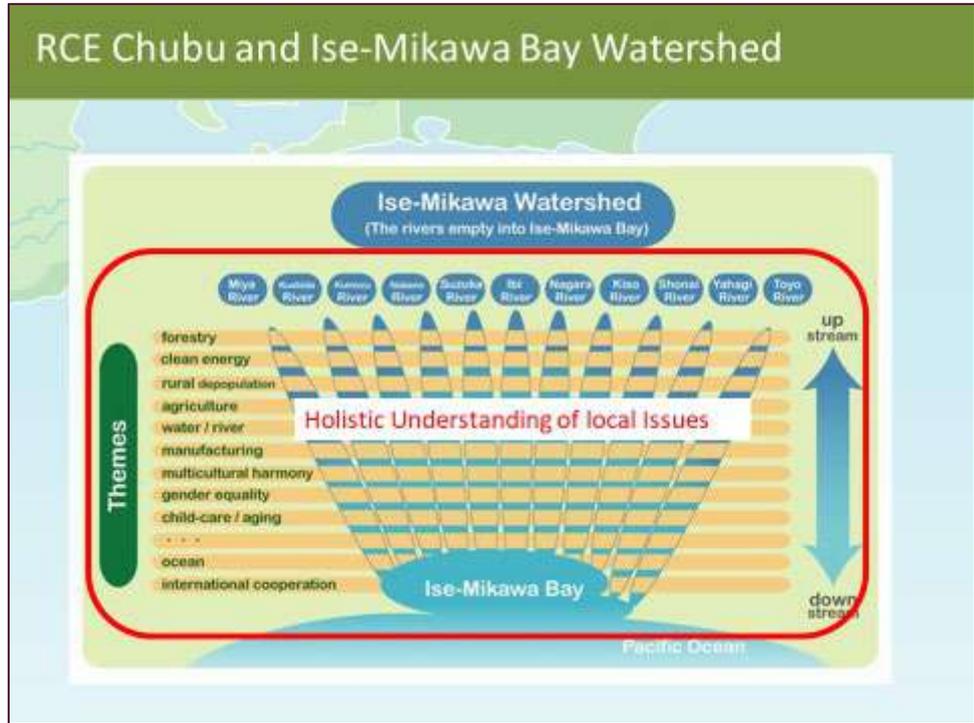
Chubu University
 International ESD Center

RCE Chubu (Central Japan) The Area



Ise-Mikawa Bay Watershed (Bioregion)
 Bioregion=Watershed, Island, Desert

RCE Chubu and Ise-Mikawa Bay Watershed



2 RCE Chubu' TK ESD Project

Ise-Mikawa Bay Watershed TK ESD Project

Necessities of life: I-SHOKU-JYU (衣・食・住)

Ise-Mikawa Watershed
(The rivers empty into Ise-Mikawa Bay)

Sustainable Forestry

- forestry
- clean energy
- rural development
- agriculture
- water / river
- manufacturing
- multicultural harmony
- gender equality
- child-care / aging
- ocean
- international cooperation

Organic Agriculture

Unused old House Reconstruction

Sake Reuse Bottle

Wejyu DRR Traditional Knowledge, learning with young minorities

Natural Herbal Dyeing and the traditional textile method "Gara-Bou" for making natural cotton clothing.

Ise-Mikawa Bay Watershed TK ESD case collection

Implementation of ESD-TK Project

- Necessities of life: I-SHOKU-JYU (衣・食・住) food, clothing and shelter (housing)
- Natural Environmental Diversity: Yama-Kawa-Umi (山・川・海) forest, river, sea
- Cultural Diversity: festivals (UNESCO Intangible Cultural Heritage), agriculture, DRR



Organization	Activities	Outcomes	Functions
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	1. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	2. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	3. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	4. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	5. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	6. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	7. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	8. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	9. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	10. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	11. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	12. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	13. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	14. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	15. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	16. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	17. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	18. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	19. Promoting environmental education
Yama-Kawa-Umi	Yama-Kawa-Umi (山・川・海) Project	Establishing Yama-Kawa-Umi (山・川・海) Project	20. Promoting environmental education



3 Matsuri (festival) Bio-Cultural Diversity Project

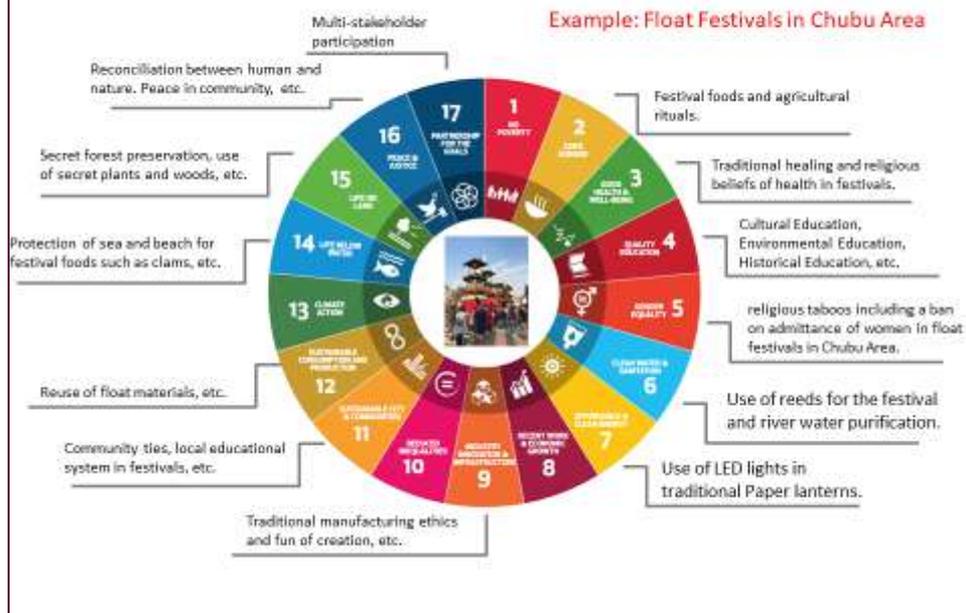
Chubu Area and festivals: Float Festivals as ICH

- Float festivals in Japan, were inscribed in 2016 on the List of the Intangible Cultural Heritage of Humanity.
- 11/33 are in the Chubu region.

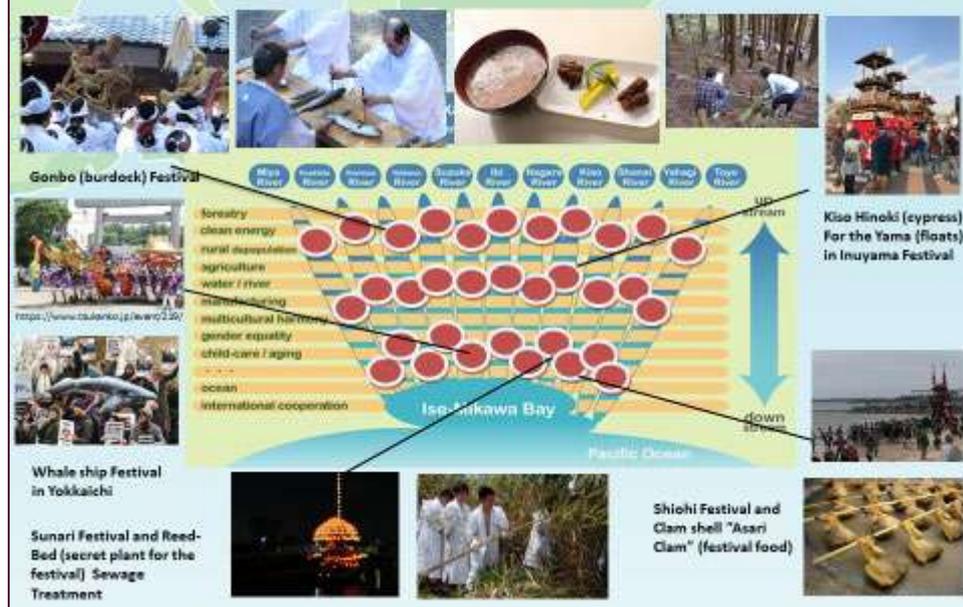


Name of Festival	Municipality	Prefecture
The Hachiohe Serifu Festival	Hachiohe	Aomori
The Kakunodate Festival	Semboku	Akita
The Tsuchizaki Shimeji Shime Festival	Akita	
The Hanawa Festival	Kakuno	
The Shingo Festival	Shingo	Yamagata
Hatake Fuyukikoro Karasuyama Yamagata	Nishikamoyama	Tochigi
The Kamama Imariya Stone Festival	Kanuma	
The Chichibu Night Festival	Chichibu	Saitama
The Kawagoe Hikawa Festival	Kawagoe	
The Sawara Float Festival	Kakui	Chiba
The Takasaka Maunohayama Festival	Takasaka	
The Utsu Takemon Festival	Utsu	Tochigi
The Jofusa Hanyama Festival	Nanto	
The Sohaku Festival	Takayama	Gifu
The Takayama Festival	Hida	
The Fukuiwa Festival	Ogata	Aichi
The Ogata Festival	Tsuetsunai	
The Chubu Terada Festival	Chiryu	
The Chiryu Festival	Inuyama	
The Inuyama Festival	Handa	
The Kamezaki Street Festival	Kanetsuki	
The Susan Festival	Yokkaichi	Mie
The Kunitake Festival	Iga	
The Utsu Tsuru Festival	Kusatsu	Shiga
The Inadomi Festival	Kusatsu	
The Nagatama Hiyokawa Festival	Kyoto	Fukui
The Kyoto Gion Festival Yamateko Parade	Fukui	
The Hikata Gion Yamateko Festival	Katsuyoshi	Fukui
The Tsuba Gion Festival	Kawabe	Saga
Karakuri Kiyoko	Yatsushiro	Kanagawa
The Yatsushiro Miyoko Festival	Hita	Ohu

SDGs and the local festivals



Traditional Festivals and biodiversity (plants, animals, foods)



Conclusion



Achievements:

- TK is the knowledge of diversity of local natural environment.
- Using a concept of bioregion is an ESD approach for holistic understanding of regional and local challenges.
- Encourages global dialogue on local bio-cultural diversity.

Challenges:

- Mainstreaming the Education on bio-cultural diversity in the context of SDGs.

reita@isc.chubu.ac.jp

RCE Chubu

18

4) Group for transmission of the torch (TAIMATSU) to next generation as cultural heritage



About

田口 真太郎 / Shintaro TAGUCHI

滋賀県立大学大学院 環境化学研究科修了。2013年、近江八幡市地域おこし協力隊を経て、まちづくり会社跡まっせのマネージャーとして設立時より活動。大学や専門家と地域と連携し、伝統文化のリサーチからセミナーやワークショップを通じた人材育成などコミュニケーションプログラムの企画運営を行なっている。現在は、滋賀県社会教育委員のほか、県立八幡商業高校の外部委員、ヴォーリス学園の非常勤講師も務める。趣味はトランと英道。

Facebook @shintaro80000
Mail shintaro80000@gmail.com

Brief history

1987	Born in Hitachi City, Ibaraki Prefecture, Japan
2006 - 2010	University of Shiga Prefecture, School of Environmental Science
2010 - 2012	Graduate School of Environmental Science, University of Shiga Prefecture
2012 - 2013	Omihachiman City Community Development Cooperation Team
2013 - 2020	Masse Corporation (Omihachiman City Community Development Company)
2014 -	Group for transmission of the torch to next generation as cultural heritage
2020 - 2021	Omihachiman City Hall



1

Activities 活動紹介



無形文化財「近江八幡の火祭り」

The Omihachiman Fire Festival - an intangible cultural asset

- 「近江八幡の火祭り」は千数百年の歴史を誇る伝統のお祭り。
The Omihachiman Fire Festival is a traditional festival with a history of over a thousand years
- 毎年3月から5月にかけて、市内60以上の集落で、合計200基を超える松明が結われ、奉火されている。
Every year from March to May, more than 200 torches are made and set alight in more than 60 villages in the city.
- 松明は、琵琶湖のヨシや里山の竹や粟種ガラなど、地元の材料でつくられ、集落ごとに大きさもデザインも多様。
The torches are made from local materials such as reeds from Lake Biwa, bamboo from the countryside and rapeseed stalks, and vary in size and design from village to village.

文化遺産としての松明を次世代へ贈る会

Group for transmission of the torch to next generation as cultural heritage

- 2014年から松明結の技術の保存伝承や後継者の育成、伝統文化を通して地域活性化に取り組んでいます。

Since 2014, we have been working to preserve and pass on torchlight techniques, train successors and revitalise the local community through traditional culture.

- 活動が評価され、2020年に滋賀県（文化・経済フォーラム滋賀）から「文化で滋賀を元気に！賞」を受賞。

The economic and cultural organisations of Shiga Prefecture will award us with a prize in 2020 for our activities.



TAIMATSU FESTIVAL / 松明フェスティバル

Phase1 : 2013 - 2015, Phase2 : 2017 - 2019



WORKSHOPS/体験教室・ワークショップ事業

Mini torchlight workshop, Handmade shimenawa rope workshop, ETC



RECORDING AND DISSEMINATION ACTIVITIES/アーカイブ制作

Books • DVD • Web site • App • youtube etc

2

Background 活動経緯

Masse Corporation
(Omihachiman City Community Development Company)
まちづくり会社 株式会社まっせ

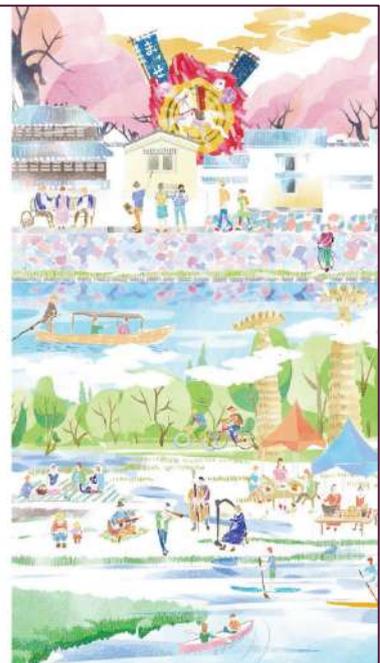
“Massee” is a community development company. Based in Omihachiman City, it is a public-private community development organization that focuses on nature, history, and culture, and aims to create a sustainable future for the community.

近江八幡市を拠点に自然や歴史や文化に着目し、持続可能な地域社会の未来を目指し、多くの市民と共に語り合い実践する官民共同出資のまちづくりを行う組織です。



History

- 2010.3 | Merger of municipalities / 旧近江八幡市と旧安土町の合併
- 2011.4 | Partnership agreement / 産官学民連携協定締結
- 2012.9 | Study Committee / 近江八幡まちづくり会社検討委員会
- 2013.6 | Establishment / 株式会社まっせ 設立



Local issues / 地域課題

OMIHACHIMAN'S FORECAST FOR 2040
2040年の近江八幡のすがた



Mission

Omiachiman, a city with all the charms of Shiga Prefecture, linking its beautiful nature and rich culture to the future.

滋賀の魅力が凝縮された近江八幡の
美しい自然と豊かな文化を未来へつなぐ



Conservation and use of Cultural landscapes

①文化的景観の活用
#ガイドツアー #体験WS



Conservation and use of historical resources

②歴史的資源の活用
#空き町家活用 #松明結



Training of human resources for community development

③まちづくり人材育成
#産官学民連携事業

3

Feedback 活動の振り返り

活動の振り返り

Feedback from our activities

1. 地域活動に必要な作法「先義後利」 (三方よし)
"Sanpo-yoshi", the way of doing things in the community
2. 組織でも個人でもなく「コレクティブ (共同体) 」
"Collective" is important, not an organization or an individual
3. コミュニティを耕す「地域コーディネーター」の育成
Fostering "community coordinators" to cultivate communities

3-5-2 Summary of Forum discussion

In the active discussion, the main messages were addressed as follows:

The Methodology of ICH education in school

- ICH education depends on districts and areas where the ICH is practiced. For example, students learn ICH after school in a community learning centre. Another example is ICH education is incorporated into the school curriculum as an “integral study hour”⁴.
- Teaching ICH in a team school that is a system based on the specialties of each teacher is one of the alternative ways when considering the limited time of the school curriculum. And it is important to continue teaching even small portions of ICH from primary to high school to make students aware of their roots.
- There are an approach of “schools to the community” and the other “school to students who can learn from the community” for teaching ICH. Students practice ICH and learn the background of ICH and research on ICH that can nurture non-cognitive skills such as affection towards their community.
- It is expected that the education that combines teaching traditional culture and introducing new methods such as career internship and entrepreneurship training enables students to build better capacity that makes a sustainable society. The students who have experienced such education may contribute to their community even though they leave the community.
- Traditional culture and ICH should be safeguarded by a collective community, rather than organizations or individuals. Individuals cannot safeguard their ICH after their death even though they are enthusiastic and they have special knowledge and skills. Organisations and companies may not sustainably support and fund safeguarding efforts. Therefore, it is important to form a collective community that has new interests in safeguarding ICH.
- It is important to link practical approach and learning approach while linking the approach of education about/in/for/as ICH in the ESD context.
- It is necessary to strengthen the spiral for learning in a community and school rather than placing too strong emphasis on formal education.

⁴ An integral study hour is obligatory at primary and secondary schools in the Japanese education system and is often used for Education for Sustainable Development (ESD) for its transdisciplinary nature.

The challenges of ICH education

- It is difficult to teach and learn ICH in formal school because they have to cover a lot of subjects under the current school curriculum in Japan as well as other countries. But as tradition and ICH are the most familiar topics for students, educators need to be aware of the attraction of local ICH and naturally incorporate ICH into school curriculums or extracurricular activities. It is necessary to create policies to realise it.
- ICH education in either formal or non-formal setting needs to have local preservation society, including cultural practitioners and community members, understand ICH's educational effects because ICH, which through long-lasting tradition, often contains sensitive issues. As seen from the case study of RCE Chubu (Chubu University), it is critical to explain the benefits of the transmission of ICH. According to the case of Ohmihachiman city, to teach the torch making as an independent matter from the religious context, it takes some time to get permission from the Shinto shrine where it has been practised for more than 1700 years.
- It is a challenge how to seamlessly connect ICH education in formal school to that in non-formal school. Formal education and non-formal education are not in conflict. It is critical to utilise both education systems for transmitting ICH and work with all stakeholders. It is necessary to consider what can be done in each formal and non-formal education in each country at the next step.
- ICH in the school curriculum cannot be necessarily taught in perfect form as the traditional ICH. It may need to share that kind of understandings with local preservation societies. ICH education in the school curriculum can be considered as an introductory that teaches part of ICH. It is important to create a place to work with teachers, community members, and cultural holders.
- One of the challenges in ICH education at school and community development is how to deal with religious beliefs and rituals related to ICH when teaching ICH at school and supporting the local preservation society.
- It is indicated that the way of transmitting ICH in non-formal education that was conducted in a quite compulsory manner in a community is no longer applicable for modern society. One way is to teach ICH in formal education with some kinds of obligation. Another way is to devise methods to attract youth to voluntarily learn ICH, giving incentive such as earning money from practicing ICH, enhancing solidarity in the society, or achieving SDGs by practicing ICH.
- It is important to establish a place where various stakeholders can participate while linking education, research and ICH safeguarding. From this point of view, it is expected to establish policy linkage and make suggestion for policy makers to achieve SDGs.

The ICH contributions

- ICH including tradition and history not only teaches learners knowledge and skills of ICH but also nurtures appreciation of the community and pride towards it, which leads to a sustainable future. For example, torch in Ohmihachiman may alleviate discrimination between men and women, between younger and elders, and between people in the community and ones out of the community by working with various stakeholders.
- The charming points of ICH are summarized below:
 - ICH is joyful and can be participated by everyone.
 - ICH can link different generations.
 - In this context of education, ICH can be a bridge between community and school or families. In various viewpoints of teaching education about/through/as ICH, ICH is recognized in the context of education.
 - It is not wise to distinguish formal and non-formal setting and how to conceptualise in an integral manner formal and non-formal education.
- ICH may draw more attention under the situation of COVID-19. ICH will have more profound meaning that "learn to be" become very important compared to "learn to do" or "learn to live together".

The meaning of transmission of ICH

- Education plays an important role to widen the opportunity for as many people as possible to nurture the successors of ICH.
- Considering safeguarding ICH, it is also important to think of transmitting ICH that evolves with the time instead of protecting tradition as shows the expression "safeguarding without freezing". It needs mutual learning that teachers also learn from learners who will inherit ICH.
- The term "safeguard" is used rather than the term "protect" because ICH evolves as the time changes. And authenticity is not taken so rigorously for ICH safeguarding. But the change should not be happened by external pressure. In order to avoid such change, a community plays an important role.

The relationship between ICH and community development

- It is indispensable to include ICH as well as tangible heritage for community development planning.
- The role of community and ties between community members and other stakeholders are important to promote and safeguard ICH.

Others

- UNESCO-associated schools (hereinafter UNESCO schools) are basically supported by National Commission for UNESCO in each country. In Japan, the Asia-Pacific Cultural Centre for UNESCO (ACCU), which is the Secretariat of network of UNESCO schools, together with an international coordinator at the UNESCO headquarters and a national coordinator at the MEXT helps the UNESCO schools by organising events and forums in order to enhance both national and international exchanges. ASPUnivNet, which is a university network also supports the application and activities of UNESCO schools.

4 COMMENTS

In this section, 3 resource persons and Director-General of IRCI provide comments on the project.

- 4-1 Mr. ISHIMURA Tomo (Resource person)
Head of Audio-Visual Documentation Section
at Tokyo National Research Institute for Cultural Properties

The international symposium for “Research on ICH Contribution to SDGs: Education and Community Development” organized by IRCI was significant because the participants engaged in active discussions over a period of two days regarding how intangible cultural heritage may contribute to achieving SDG 4 ‘Quality Education’ and SDG 11 ‘Sustainable Cities and Communities’.

Session 1: Presentation of Case Studies:

During this session, the speakers presented case studies from Bangladesh, Indonesia, and Kyrgyzstan. In the presentation on Bangladesh, it was reported that Dhamail, a form of folk music, is practiced across different religions and is effective in enhancing the resilience of the local communities against natural disasters such as floods. In the presentation on Indonesia, it was reported that Kethoprak, a traditional theatre performance, is passed down through formal education in elementary schools and then via non-formal education within local communities. In the presentation on Kyrgyzstan, it was shown that the technique for making yurts, or a traditional housing of nomadic people, is passed down within local communities in connection with other cultural elements such as weaving, felt making, and falconry.

Session 2: Discussion and Analysis:

During this session, the participants engaged in discussions based on the above-mentioned presentations. Three NGOs’ case studies share some similarities in that intangible cultural heritage is passed down via non-formal education within local communities, enhancing solidarity among the local communities by such transmission of knowledge, thereby producing a synergistic effect. However, the case studies also pointed to common issues regarding the transmission of intangible cultural heritage due to globalisation and modernisation that has caused the diminishing of interest in tradition, especially among the younger generations.

Session 3: Follow-up presentations of the previous project (2018–2019):

During this session, follow-up presentations from the Philippines and Viet Nam were presented, respectively, on the situation after the implementation of the previous project. In the report regarding the Philippines, it was indicated that efforts are being made in different areas to encourage the handing down of intangible cultural heritage in the form of non-formal education within local communities via SLTs (School of Living Traditions). In the report regarding Viet Nam, it was shown that intangible cultural heritage is being handed down at schools in the form of formal education. In both countries, it was demonstrated that efforts reported in the previous project were being continued, consequently producing some results, although emphasis was placed on

either formal education or non-formal education. In particular, Buklog⁵ was listed on The List of Intangible cultural heritage in Need of Urgent Safeguarding of the UNESCO Convention for the Safeguarding of Intangible cultural heritage in 2019, and it is expected that safeguarding endeavours involving the SLTs and inclusion of the relevant elements in the list will create a positive synergistic effect.

Session 4: Forum with participation of Japanese Educators and Youth:

In this session, four groups from Japan reported their activities. These groups belonged to the following institutions: Miyagi University of Education, Akiu Lower Secondary school, Chubu University, and the Group for transmission of the torch (Taimatsu) to next generation as cultural heritage. Miyagi University of Education and Akiu Lower Secondary school reported their efforts in the transmission of intangible cultural heritage centred on formal education, while Chubu University and the Group for transmission of the torch (Taimatsu) to next generation as cultural heritage reported their efforts in the transmission of intangible cultural heritage centred on non-formal education. After their presentation, all the participants engaged in discussions.

Following are the author's thoughts after participating in the discussions at the symposium.

One of the discussion topics at the symposium was the relationship of formal education and non-formal education with intangible cultural heritage. While many reports focused on non-formal education within local communities in relation to SDG 11, they also stated that it is often difficult to hand down intangible cultural heritage only via non-formal education within local communities.

In pre-modern traditional societies, intangible cultural heritage was generally handed down in the form of non-formal education within local communities, and it was common for people to live their lives within the local community in which they were born. Therefore, it can be said that learning and transmitting intangible cultural heritage in the local community were almost 'obligatory' and even 'compulsory' for the people.

However, in the current globalised and modernised society, people often have the freedom to leave the local community in which they were born. At the same time, the lifestyles of local communities have undergone rapid changes from traditional to modern. Under such circumstances, the conventional manner for the transmission of intangible cultural heritage by non-formal education within local communities seems not to work well. Therefore, new strategies are required in modern society in order to sustain non-formal education within local communities.

One of these strategies is an effort to encourage people to participate in the practice and transmission of intangible cultural heritage voluntarily. Specifically, it is a strategy to inform and convince people belonging to local communities that practicing intangible cultural heritage benefits them. For instance, in addition to communicating with them that intangible cultural heritage is effective in enhancing the solidarity within the local community, a framework might be established for people to earn cash income by practicing intangible cultural heritage. It may also be important to let these people know that engaging in activities related to their cultural heritage plays a certain role in achieving the SDGs, as accomplishing the SDGs is of common benefit to humanity.

⁵ Buklog is an elaborate thanksgiving ritual system of the Subanen, an indigenous people in the southern Philippines.

Another strategy is to incorporate the practice and transmission of intangible cultural heritage into formal education in schools. This may seem contrary to the aforementioned idea of 'encouraging voluntary participation by the people' since school education is, in a sense, 'obligatory' and 'compulsory'. However, some elements of intangible cultural heritage, including traditional arts and crafts, are difficult to acquire unless they are learnt early in life. Since non-formal education in local communities can no longer be expected to play an 'obligatory' or 'compulsory' role, the option of supplementing it with formal education should also be considered. It is also significant that many people will have the opportunity to experience intangible cultural heritage through formal education. The base of practitioners of intangible cultural heritage can also be broadened in this way, and this is necessary for its stable transmission to future generations.

In order to implement the above two strategies, it is necessary for government officials, researchers, educators, etc. to cooperate with the people belonging to local communities and encourage them to work as stakeholders. The responsibility for the practice and transmission of intangible cultural heritage should not be imposed solely upon local communities since such an action leads to confining and 'freezing' traditional culture within these communities. Instead, it is necessary to put the practice and tradition of intangible cultural heritage in the dynamic context of modern society and seek solutions to its problems.

In conclusion, I would like to express my overall impression of the project. When considering the relationship between intangible cultural heritage and the SDGs, intangible cultural heritage contributes to achieving SDG 4 and SDG 11, and accomplishing SDG 4 and SDG 11 leads to the safeguarding of intangible cultural heritage. In other words, the two are interrelated, and it is important to pay attention to this interrelationship. However, it was perceived through the discussions that there was some confusion regarding this interrelation. For instance, regarding the relationship between intangible cultural heritage and SDG 4, it was determined that the incorporation of intangible cultural heritage into education improves the quality of education, and the transmission of intangible cultural heritage is promoted because of this step. However, there seemed to be some confusion about this interrelationship during the discussions. Since this project is titled 'ICH Contribution to SDGs', more emphasis tends to be placed on the former, but in reality, the latter is also important. It will be necessary to discuss these interrelations in an organised fashion when going forward with this project in the future.

4-3 Ms. LIOU Lin-Yu (Resource person)
Professor of Nara University of Education

It is well documented that intangible cultural heritage such as folk music, festivals, tales, crafts, etc., is traditionally found within the cultural context of the community and is often related to the religious beliefs, events, and economic activities of said community.

However, intangible culture is under threat in both developed and developing countries as a result of changes in the local community. For instance, the increase in young people relocating to the city leads to their being fewer (and sometimes the complete absence) of cultural successors in more rural communities. Furthermore, young people are often attracted to contemporary culture and away from traditional performing arts or handicraft originating from their communities. This, in turn, acts as a catalyst to the decline of traditional economic activities and cultural events because, unlike tangible culture, if there are no successors intangible culture can easily disappear in a single generation. Of course, this disappearance is somewhat lessened by leaving records such as letters, pictures, and figures for future generations but it is considerably more challenging to document singing, dancing, or other movement. In this sense, intangible culture is not static, but is a culture that must be passed down through the movements of the human body. In other words, the transmission of intangible culture is based on a person-to-person relationship.

One way to mitigate the effect of there being a lack of successors in the community would be to provide meaningful education as education allows us both to understand the value of intangible culture and to further awareness. Compulsory education manages this by establishing a conventional space to hand down information and knowledge when the community cannot do so itself. For school children, placing intangible culture into the curriculum is an effective method because it maximizes the child's ability to absorb knowledge and gain step by step skills.

Unfortunately, formal education is not always the best way for communities to pass on intangible culture as circumstances differ according to the situation of each community and the amount of support provided by the government. For instance, in areas with a small population of school children, there are a limited number of students who can inherit intangible culture and its effectiveness, in terms of spreading intangible culture, is also limited.

Consequently, relevant education could include both formal and informal learning. Informal education allows adults to study intangible culture as a lifelong learning activity. Ideally, formal and informal education should be launched in parallel to teach intangible culture, but if this is not possible then informal education should be the focus.

In the first day of the symposium, we learned about the projects of intangible cultural heritage in Bangladesh, Indonesia, and Kyrgyzstan and could recognize that there is a common point at issue. That point is that there is a lack of young successors. Nevertheless, in second day of the symposium we could also engage with successful case studies involving formal and / or non-formal education through projects conducted in Japan, Vietnam, and the Philippines. Through these projects, we could understand that the inheritance of intangible culture is usually a result of a small group of people realizing the importance of preserving and developing intangible culture and then, through the assistance of the specialist gradually laying down the foundation for education in schools

and local communities. This method then becomes a new traditional way to transmit the intangible culture.

Nevertheless, there are still numerous instances of unobserved and disappearing intangible cultural heritage around the world and so an additional mission of this project will be to raise awareness of the issue in each community.

4-4 Mr. SATO Masahisa (Resource person)
Professor of Tokyo City University

Following the international symposium, I would like to raise a few points for consideration. These are as follows:

1. The safeguarding of intangible cultural heritage (ICH) has the potential and possibility to contribute to integrated problem solving.

Case studies have shown that the safeguarding of individual ICH contributes to the achievement of various Sustainable Development Goals (SDGs) and integrated problem solving (Table 1). These studies have commonly suggested that the safeguarding of ICH is effective in not only contributing to the achievement of quality education (SDG 4) but also deepening cooperation and collaboration, by taking account of ‘people-to-people’ relationships, such as considering social justice, gender, and partnership (SDG 5; SDG 16; SDG 17). In addition, many of these studies have raised points regarding the natural environment of a place and its human settlement (SDG 11; SDG 13), in terms of the regional, human and natural geographic contexts, that give meaning to the ‘place’. Furthermore, there was a presentation of a case study of Japan’s Chubu region, which covered a bio-region that transcends administrative divisions and connects ‘people and nature’, ‘people and people’, and ‘places’ through safeguarding activities. The emphasis on communal safeguarding activities of ICH as contributing to the achievement of the SDGs as a whole suggests the importance of considering these activities as an integrated problem-solving approach that contributes to the same.

Table 1. Potential of the selected cases for integrated problem solving and achieving the SDGs

● e.g., Bangladesh, 4, 5, 13, 16, etc.
● e.g., Indonesia, 5, 8, 9, 17, etc.
● e.g., Kyrgyzstan, 1, 4, 5, 11, etc.
● Sendai, 4, 11, with resilience, etc.
● Chubu, all the SDGs (including 4, 11), mainstreaming cultural diversity for all the SDGs
● Omihachiman, 4, 11, contributing to the SDGs

2. The safeguarding of ICH contributes to the acquisition of Social & Emotional Intelligence (SEI).

It is evident that the safeguarding of ICH contributes to the acquisition of SEI, which is the focus of international discussions on the SDGs and Education for Sustainable Development (ESD) today. SEI is also called ‘non-cognitive skills’, and the safeguarding of ICH has contributed significantly to the enhancement of one’s mindfulness, compassion, and empathy. Furthermore, some case studies have reported that people have a strong sense of ownership of the place, which contributes to the acquisition of SEI, the basis for sustainable development in the future.

3. The safeguarding of ICH contributes to improving the quality of education.

A series of case study presentations has revealed that the safeguarding of ICH contributed to improving the quality of various types of education (Table 2)—formal education (FE), non-formal education (NFE), and informal education (IFE) through home learning and communication in the community, as well as technical and vocational education and training (TVET) to improve income and life skills.

Table 2. Contribution of the safeguarding of ICH in improving the quality of education

-
- **FE (formal education):** rich in curriculum, integration of subjects, contextualization, critical thinking, opportunities for change
 - **NFE (non-formal education):** place-based learning, social learning
 - **IFE (informal education):** intergenerational and intragenerational communication, visionary communities
 - **TVET (technical and vocational education and training):** life skills training, income generation
-

4. The safeguarding of ICH contributes to community development.

It was revealed that the safeguarding of ICH contributes to local community development across environmental, economic, and social spheres (Table 3), as well as to the strengthening of social resilience. Moreover, it is noteworthy that daily coordination, collaboration, and mutual assistance through this safeguarding can address the Volatility, Uncertainty, Complexity, Ambiguity (VUCA) society.

Table 3. Contribution of the safeguarding of ICH in improving community development

-
- **Environment:** wise use of natural resources, food culture, environmental conservation, bio-region-based knowledge accumulation
 - **Economy:** income generation, cultural tourism
 - **Society:** social bonding, intergenerational, intragenerational communication, visionary communities, institutional arrangement (e.g., schools and associations for the safeguarding of ICH), food culture, collective action, community coordination
 - **Social Resilience:** mutual assistance, daily communication and partnership
-

5. Concluding remarks

Activities for the safeguarding of ICH have hitherto been carried out for the ‘purpose’ of safeguarding such heritage while respecting the autonomy of communities. However, the findings of this project reveal that the safeguarding of ICH also has the potential and possibility of being a ‘means’ of contributing to (1) integrated problem solving, (2) acquisition of SEI, (3) improvement in the quality of education, and (4) improvement in community development. It also reveals its potential as a ‘human right’ that contributes to the formation of identity amongst local residents. ICH can be characterized by such terms as ‘social inclusion’, ‘community-based’, and ‘respect for human rights’, as shown in Table 4. This creates a multiplicity of meanings of the safeguarding of ICH (the safeguarding not only as an end in itself, but also as a means to an end and as a right)—in the future, it will be important to handle this safeguarding in a multifaceted manner.

In addition, regarding the research approach to safeguarding ICH, the focus will not be only on the positivism research approach, which has been the dominant one so far; the interpretivism research approach, which emphasizes the local contexts and qualitative aspects, and the critical theory and action research approach, which promotes participation and action, too are expected to be expanded and improved. It is important to discuss these approaches for the safeguarding of ICH from various perspectives in the future.

Table 4. Characteristics of ICH (UNESCO, 2015)

-
- **Traditional, contemporary, and living:** ICH does not only represent inherited traditions from the past; it is recognized as constantly evolving living heritage. The focus, therefore, is on ensuring continuous recreation and transmission of cultural expressions, knowledge, and skills.
 - **Inclusive:** ICH contributes to social cohesion, encouraging a sense of identity and responsibility that helps individuals to feel part of one or more communities as well as the society at large. A certain practice can belong to more than one culture. An expression of ICH in one culture may be similar to one practised by others, from the neighbouring village, a city on the opposite side of the world, or peoples who have migrated and settled in a different region. Regardless of their origin, these have been passed from one generation to another, evolved in response to their environments, and contribute to giving people a sense of identity and continuity.
 - **Representative:** ICH depends on those people whose knowledge of traditions, skills, and customs is passed on to the rest of the community and from generation to generation, or to other communities.
 - **Community-based:** ICH can only become ‘heritage’ when it is recognized as such by the communities, groups, or individuals that create, maintain, and transmit it. Nobody else can decide for a given community whether an expression or practice is their heritage.
 - **Respectful of human rights:** Communities are encouraged to perform and safeguard their ICH insofar as the associated practices are compatible with international human rights. Activities and celebrations endangering the life or health of some individuals or groups, or being detrimental to mutual respect within a community or between groups are not supported by the ICH convention or any associated programme.
-

4-5 Mr. IWAMOTO Wataru
Director-General of IRCI

On the completion of the first year of the project, 'Research on ICH Contribution to SDGs: Education and Community development,' I would like to share my thoughts as Director General of IRCI.

First, I am grateful to the researchers of Bangladesh, Indonesia, and Kirgizstan. Their work demonstrates the relationship between their intangible cultural heritage (ICH) and their community as well as their efforts regarding education. As I mentioned at the Symposium, I seek to encourage them to indicate their educational activities and the advantages of formal and/or non-formal educational settings for their ICH more clearly.

Second, the contribution of Japanese case studies at the symposium is highly appreciated. The Japanese conception of ICH and its incorporation into education is very valuable. I am convinced that it provides a high stimulus to many countries.

Third, I thank the Japanese resource persons for their valuable comments, which are so instructive despite being diverse due to their varied specialties. Since their views are so meaningful, I did not synthesise them in this report. However, I hope that multi-disciplinary efforts will continue in order to derive an intensified message in the subsequent stages.

Finally, research on ICH and external factors, such as SDGs sometimes leads to the demonstration of ICH, i.e. the components of ICH. In this context, I believe, based on three countries' studies, that if ICH contributes towards promoting the quality of education and community development, it is because of its nature: 1) familiarity with people (for example, it can convene in a participatory manner with the people of the related community, bridging generations), 2) roots in the community (links with the nature of the community and/or traditional knowledge), and 3) 'living' character (though traditional, it is a contemporary fact). These hypotheses will be further clarified.



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

c/o Sakai City Museum,
2 Cho, Mozusekiun-cho, Sakai-ku, Sakai City, Osaka 590-0802 Japan
<https://www.irci.jp>

Tel: +81-72-275-8050
Fax: +81-72-275-8151



APPENDIX I. CASE STUDY REPORT

1-1. Bangladesh

1-2. Indonesia

1-3. Kyrgyzstan

**Research Study Report on Dhamail
ICH's Contribution to Sustainable Development Goal:
Education and Community Development**



January 2021

**Research Study Report on Dhamail (Phase-I) ICH's Contribution to Sustainable Development:
Education and Community Development**

Prepared By

Kazi Ariful Huda
Team Leader (Researchers)

ABM Shahab Uddin
Co-Researcher

**DHAKA AHSANIA MISSION (DAM),
Road # 12 (New), House # 19, Dhanmondi R/A, Dhaka-1209,
Tel: 8115909, 8119521-22, Fax; 880-2-8113010,
E-mail: dam.bgd@ahsaniamission.org. Web: www.ahsaniamission.org.bd**

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Preface

Bangladesh ratified the UNESCO Convention for the safeguarding of the Intangible Cultural Heritage (ICH) in 2009. Therefore, Bangladesh has the obligation to the safeguarding of ICH exists in the country. The 2003 Convention specifies in Article -15 that the community members shall be recognized as the owners' custodians of their ICH and shall be consulted and actively involved all times throughout the process. All state parties that have signed and committed to ensuring the widest and broadest possible participation of communities in the safeguarding of ICH.

Highlighting the above Dhaka Ahsania Mission as a consultative status of UNESCO identified Dhamail songs and dances one of this cultural heritage in the greater Sylhet (Sylhet, Sunamganj, Habiganj, Moulvibazar) districts of Bangladesh, which is a home of such folklore of Sylhet region and undertake a research study project on Dhamail with the financial support from the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) Japan.

Dhamail song and dance as ICH are concentrated in the Sylhet region which refers to local knowledge is integrated part of the daily life and cultural values. Dhamail song and dance represent the Sylheti culture which develops the social interaction, develops an interpersonal relationship and effective communication among the people. It also represents solidarity and a shared value of Haor people, uniting people irrespective of caste, creed, religion, gender, or age. This promotes sustainable social and economic development that empowers underprivileged communities ensuring the active participation of all level of community people including women and children.

This is a final report of the research study, This research study on ICH's Contribution to Sustainable Development: Education and Community Development would be a good source of knowledge and practice for achieving the SDG 4.7 and 11.4 through the involvement of the community people, practices, representations, social inclusion and economic development which will create a friendly peaceful harmony, psychosocial protection and secured environment in the society.

I would like to thank all respective community people who provided information to make the research authentic and effective. Also thanks to Research team and other officials who provided support to carry out field work. My special thanks to IRCI for engaging DAM in this ICH research and support.

Md. Shahidul Islam
Chief of Education & TVET SEctor
Dhaka Ahsania Mission (DAM)

Acknowledgement

Intangible Cultural Heritage (ICH) are practices, representations, expressions, knowledge and skills, including instrument, objects, artefact, cultural spaces, that communities, groups, and in some cases individuals recognize as their cultural heritage. Bangladesh government is committed to measures and steps in safeguarding and promoting intangible cultural heritage elements. The government is keen to sustain these ICH elements and protect and preserve. With support from IRCI Japan, Dhaka Ahsania Mission has undertaken a research study on ICH's Contribution to Sustainable Development: Education and Community Development at Sunamganj under Sylhet division on Dhamail Song and Dance which is very much popular in Sylhet division only.

This is a final report of the study, cover photos and introductory photos used from the captured photos from the field study.

I would like to acknowledge wholeheartedly to the government officials Ms. Zohora Khatun- Deputy Secretary and Ms. Jesmin Nahar- Senior Assistant Secretary at the Ministry of Cultural Affairs (MoCA), openhandedly provided their valuable time in consultations meeting and active participation in the process. My special thanks to Mr. Aatur Rahman, Joint Secretary of MoCA for his cooperation and coordination. And thanks to Mr. Ahmed Nazrul Hoque Chowdhury, District Cultural Officer, and Sunamganj for his support and information.

I am grateful to the youth, students especially girls and the community people -women, teachers, journalist, Cultural activity performers and UP members including the chairman who spared time from their working hours for participating in the study process and FGD. I am indebted to all individuals who directly or indirectly provided the resources, information, permission and insights in this study. My sincere acknowledgement is due to Ms. Farhana Begum, Coordinator Training and Mr. Mamunur Rahman, Accounts Officer and Mr. Istiaque Ahmed Rashed, Secretary, Education Programme of DAM for their cooperation and logistic support. Particularly, I would like to thank Mr. Saiful Karim- Project Manager, Mr. Tapan Kumar Sarkar - Technical Officer, Mr. Jafor Alom-Upazila Coordinator, Mr. Ziaur Rahman, Program Organizer (C4D) and other respective staffs of Let Us Learn (LUL) project, Sunamaganj for their cordial supports, cooperation and coordination during carrying out of fieldworks without who's they would not be possible to conduct the field study within the stipulated time frame. My special thanks to the Research Team Members (Field Supervisor, Data Entry Operator/data Enumerator) for providing and collecting accurate and authentic information, organizing FGD and Consultations. I am especially grateful to Mr. ABM Shahab Uddin, Co-researcher for his all-out support and great efforts to make this study meaningful.

I am grateful to Mr. Md. Shahidul Islam- Chief of Education & TVET Sector of DAM for his guidance and shared insights regarding, reviewing this draft report and providing valuable suggestions and recommendations for finalization of the report.

This study will serve as one of the resources of ICH for further study, ICH safeguarding inventory and contribute to the SDG 4.7 and 11.4 achievements. Considering the study recommendations, this will support in planning, guiding to set goals and objectives and the actions that will demonstrate most effective in safeguarding ICH as an example in Bangladesh.

Kazi Ariful Huda
Team Leader/Researcher

Abbreviations

ICH	Intangible Cultural Heritage
DAM	Dhaka Ahsania Mission
BBS	Bangladesh Bureau of Statistics
Haor	Bowl-shaped large tectonic depressions, low lying depression on a floodplain, sometimes dry up in the dry season.
LUL	Let Us Learn, A project of DAM funded by Unicef
UNICEF	The United Nations Children's Fund (UNICEF)
UNESCO	United Nations Educational, Scientific and Cultural Organization
UP	Union Parishad (Union Council- lowest administrative unit of Local Government)
UPz	Upazila (Sub district- administrative unit of Local Government)
Division	Division (in Bangla it's called Bibhag.) is the first-level administrative division in Bangladesh. There are 8 divisions of Bangladesh.
FGD	Focus Group Discussion
KII	Key Informant Interview
Pourashavas	Pourashavas/Municipal Corporations areas, excluding the cities with city corporations, have municipal corporations, also known as Pourashavas

Chapter-1: Summary

Backdrop

Bangladesh has a rich tradition in cultural heritage, especially intangible cultural heritage, the common heritage of humanity and a precious asset that should be transmitted creatively to the future generation. One of this cultural heritage is Dhamail. Dhamail songs and dances are a kind of story-based dance is known as the Dhamail a particular form of folk music prevalent in the greater Sylhet (Sylhet, Sunamganj, Habiganj, and Moulvibazar) districts of Bangladesh, which is a home of such folklore of this region. The songs and dances are mainly performed by the womenfolk mainly during marital functions, and other auspicious occasions. Bangladesh ratified the 2003 UNESCO Convention for the safeguarding of ICH in 2009 and since then there is an obligation for Bangladesh to effective implementation of the said Convention. Bangladesh government has given full cooperation to UNESCO and contributed to develop and publish Guidebook for Community Based Inventorying of Intangible Cultural Heritage (ICH) in Bangladesh under the 2003 Convention for the safeguarding of (ICH). Bangladesh's inscriptions on the Representative List of the ICH of Humanity – Baul Song in 2009, Mongol Shovajatra on Pohela Boishk in 2016, the traditional art of Jamdani Weaving in 2013 and Shital Pati weaving from Sylhet in 2017.

Introduction

This is a research study project namely ICH's Contribution to Sustainable Development: Education and Community Development. Dhamail Song and Dance are one of the cultural heritages in Sylhet Division. Among the four districts under Sylhet division, Sunamganj has been targeted to conduct the research study on Dhamail song and Dance as ICH. The research study has been started from 15 September 2020 and will be ended on 15 January 2021. According to the research study proposal, research duration is a total four-month and segregated into two phases (Phase-I and Phase-II) i.e. two months duration is for each phase. This is the Final report and it covers two unions of four Upz and this report covers the period of 15 September – 15 January 2021. This report includes desk review of the secondary information, qualitative data or information collected through using FGD, KII, consultations and observation methods. Structured Questionnaire has been developed for qualitative and some quantitative data/information collection, data enumerators and field supervisors have received orientation training on this questionnaire, they have started to collect the information from the selected respective personnel. Currently, the Dhamail Song and dance is disappearing from the community due to various reasons which has been described throughout the report and how the Dhamail could be preserved protect and safeguarding as ICH is recommended. The research study location is four unions of four Upz under Sunamganj district of Bangladesh i.e. Palash union under Bishwamvarpur Upazila, Badaghat union under Tahirpur Upazila, Rafinagar union under Derai Upazila and Jaykolosh union under South Sunamganj Upazila. Phase-I of research study covers Palash Union of Bishwamvarpur Upazila and Badaghat Union of Taherpur Upazila under Sunamganj district of Sylhet Division.

Objectives of the research

The main objective of this research is to understand and undertake the responsibility of preparing a study report considering the impact and effectiveness of the Intangible Cultural Heritage and knowledge of relationships, its contribution to Education and Community Development and the roles in the realization of SDG 4 and SDG 11.

Expected outcome

- ❖ Analysed the knowledge of relationships and the ICH roles in the realization of SDG 4 & 11.
- ❖ Analysed the future perspectives and challenges regarding the ICH contributions to SDGs
- ❖ Analysed data and prepared an effective report where Illustrate all recommendations
- ❖ Analysed the scope and opportunities of increasing efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding

Research Methodologies

Quantitative and qualitative information collection methodologies are used in the research i.e. quantitative and qualitative data have been collected from the Key Informants Interview (KII) and qualitative data have been collected from Focus Group Discussion (FGD)/consultations as well. Data has been collected from Approximately 200 participants, it is estimated that 50 persons from each Upazila i.e. an average 40-45 participants per union for FGD and 5 personnel KII from each union.

Moreover, a consultation meeting with the Ministry of Cultural Affairs has been organized to know more about the Dhamail and to make this research more effective involving Bangladesh Government. All activities for this research have been carried out following a participatory approach mainly to collect information from all level of stakeholders/participants. The following activities/ methodologies are executed to achieve the research objectives and produce a report.

- ✚ Literature Review: Review relevant document such as Project documents, national information, targeted Upazila information, and also a similar type of study report, and other relevant reports, website information if any;
- ✚ Consultations, Focus Group Discussion (FGD) and Key Informants Interview (KII): Several consultations and individual interview are conducted during the field study such as consultations will be conducted with the teachers, educationists, social workers, local government institution and cultural group members and other relevant stakeholders for Qualitative data collection. These consultations, FGD and interviews has become very helpful to get an overall scenario of the Dhamail situation in the areas and identify the

limitations, obstacles or barriers and how to sustain of Dhamail in the community and performers.

- ✚ Quantitative data collection: KII will be conducted to collect individual data of community senior people, leaders, performers, local government bodies, cultural organizations, and, youths those who know about Dhamail. Besides, national information targeted district/Upazila and urban & rural level has been collected if any. Furthermore,
- ✚ PRA techniques has been used considering the overall situation of COVIT-19. Observation of the Dhamail performance through field visit or live online zoom or Skype/ collection from YouTube has needed to organize for understanding the effectiveness and capture the performances.

Development of Tools for research

Methodological tools has been developed for the collection of Qualitative data from the selection of the respondents a multi-stage random sampling method such as:

- I. Dhamail group members' reflection on the role and realization of Dhamail among SDG 4 & SDG 11 and the challenges they face
- II. Reflection of Youth and senior citizens of the community, on the influence of Dhamail in their own life as well as in the community
- III. Educationists/Social worker, local government Institution, cultural people and Teachers reflection and roles to transmit Dhamail as cultural heritage to guarantee its safeguarding

While the Dhamail group members, parents and CMC members and youths have been conducted Focus Group Discussion with a semi-structured questionnaire, and Key Informant Interview (KII) has been held with the teachers, educationists, social workers, local government institution and cultural group members.

A structured and semi-structured questionnaire has been developed for fieldwork. A semi-Structured questionnaire has been developed for the FGD and consultations mainly. The structured questionnaire has been developed for the KII. After analysing the received data from the respondents, a report for Phase-I has been prepared according to the prescribed format.

Orientation Training for the Research team

One-day hands-on orientation training was organized for the Research team members held in Sunamganj conducted by the Team Leader (Researcher) and Co-researcher. The objectives and contents of the orientation were: the project briefing including its objectives, research methodologies, how to conduct Interviews following questionnaire, how to conduct FGD and consultations following semi-structured questionnaire, how to recording/notes of the FGDs and consultations, Area mapping and identify the persons for Interviews, FGDs and consultations for information/data collection and listing considering the gender aspect, caste, religion, class, youth groups, occupations, cultural groups/persons; and preparation of work plan and targets.

Findings

History witnesses that Radha Raman Dutta known as Radha Raman was an influential Sylheti folk music composer and poet from the Sunamganj district in Sylhet of Bangladesh. He is considered as the father of Dhamail folk dance and music. Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh. Dhamail is practised in the erstwhile district/division of Sylhet in Bangladesh, according to the witnesses Dhamail has practised in greater Mymensingh districts of Bangladesh also. It is highlighted that Sylheti: A native or inhabitant of the region around Sylhet, a city in north-eastern Bangladesh. 'For Non-Bangladeshi readers, the Sylheti people are originated from Sylhet, a district of Bangladesh and they represent the most Bangladeshi migrants to the UK starting from the early twentieth century. '- Oxford Dictionary on Lexico.com

Sylheti culture especially Dhamail, somehow influenced to some parts of Assam, Tripura and Meghalaya states of India such as Chachar, Karimganj and Hailakandi Districts of Assam, parts of Tripura and parts of Shillong under Meghalaya states of India (there is an organization namely, Barak Upatyaka Banga Sahitya O Sanskriti Sanmilian (BUBSSS) of Assam), because Sylhet was under Assam before partition between India & Pakistan in 1947. Hindu girls perform Dhamail dance and songs with spectacle and greatness on the occasions of certain religious rites, different religious festivals and birth and marriage ceremonies. Ideally, Twenty to twenty-five women stand in a circle in the courtyard and perform this rite. Generally at least 8 and maximum 30 women could perform Dhamail. It accompanies the use of Harmonium, modern Mandira (One kind of instrument), consisting of a pair of metal bowls used for rhythm effect mainly used in India and Bangladesh. Kartal is an ancient instrument mainly used in devotional / folk songs. It has derived its name from Sanskrit words 'kara' meaning hand and 'tala' meaning clapping. This wooden clapper is a Ghana Vaidya which has discs or plates that produce a clinking sound when clapped together. And many other musical instruments which are usually played by the males while the dance is being performed. This dance form mainly relates the love of Radha and Krishna and the inner significance of this dance form is that the newly wedded couple must unite their souls in such fashion. There is history witness also that Radha Raman and Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. Arkum Shah is a composer of

spiritual and devotional songs. Shah Arkum Ali was a spiritual saint and Sufi in Bangladesh. Besides this, Baul Samrat (Emperor) Shah Abdul Karim was born in Derai Upazila, in Sunamganj. Therefore, spiritual and devotional songs were added in Dhamail for Muslim community. Later Baul and other folk songs and other songs added in Dhamail for both communities to take part collectively in general events – marriage ceremony, birthday, national day observance- Bengali New year, independent and victory day etc. Dhamail dance is performed by a group of women. Women move in a circle clapping their hands to the beat of the music - Harmonium, Mondira, and, Kartal. The songs are first sung by the group leader and then the others join the chorus. The women wear saree in Bengali style while performing this dance form. The lyrics mainly relate to Shyam (Krishna) and Radha. Gradually the beat/tempo increases and finally reaches the crescendo. Breaks are then given so that the performers can have Betel leaf, Betel nut and tea. The dance form is performed during almost every occasion. The Dhamail songs vary from festival to festival. For Marriages, Annaprasan, Dol Purnima, day observance etc. There are different lyrics of Dhamail songs.

The research study started with a consultation meeting was organized and held at the Conference room of the Ministry of Cultural Affairs (MoCA). Mr Aatur Rahman, Joint Secretary (Budget & Audit) of MoCA presided this consultation meeting. Ms Zohora Khatun- Deputy Secretary, Ms Jesmin Nahar- Senior Assistant Secretary of MoCA have participated in the consultation meeting. An overview of the Research on Dhamail ICH's Contribution to Sustainable Development: Education and Community Development, its objectives, target areas and research methodologies have been shared in the meeting for the conceptual and perceptual clarity. Mr Aatur Rahman explained that he worked in the Sunamganj previously and he explained about the Dhamail from his experience and he agreed with research on ICH in Bangladesh is very important to sustain these ICH for the generation and community development otherwise these will disappear from the culture. Ms Jesmin Nahar, Senior Assistant Secretary of MoCA added that the government has a plan to prepare an inventory, this research would be more helpful for ICH in Bangladesh. Ms. Zohora Khatun, Deputy Secretary explained that meanwhile the government started some work with Shilpokala Academy under MoCA on various cultural activities and the government has a plan to establish a cultural museum at Upazila level. At the end of the consultations, Mr. Aatur Rahman expressed that the MoCA will provide management/ coordination support and cooperate at field level for research activities if required. This consultation meeting was a great achievement in involving government and aware them on this research and its activities.

FGD meeting held at Badaghat union near the tomb of Hazrat Shah Arefeen (R) under Tahirpur Upazila. There are 17 participants out of them 11 male and 6 females. Participants were Union Chairman (Senior Citizen), Rural Doctor, Cultural Performer Group, Singer, Instrument player, Song/lyrics/writer, Journalist, local government women member and others from the Muslim community actively participated in the FGD/consultations; Respondents shared that they performed / participated in Dhamail from their childhood. There is a river under Tahirpur Upazila named Dhamail River, they expressed that the naming of the river may be from the Dhamail or the Dhamail song & dance naming from the name of the river Viz-a-Viz. Respondent also explained that Dhamail takes place at any time besides the festivals and occasions. Haor is a low-lying land where at least six months it remains underwater mainly in rainy/ monsoon and other

six months remains as dry seasons. During the monsoon, there is no work and no cultivation to grow crops, in those days' inhabitants organizes Dhamail at the courtyard/ homestead as amusement. Mainly women and girls take part in the Dhamail song and dance. Male supports by playing a musical instrument- harmonium, Kartal or drum. There is no specific song for Dhamail and Dance, but there is a special melody for Dhamail that follows without any variations. Baul Song of Shah Abdul Karim and Arkum Shah are very popular in the Muslim community for Dhamail Song and Dance. Performers sing baul, Sufi, Murshedi (Different forms of Islamic songs) on the Prophet and the Islamic Saint following the Dhamail song & dance style. Respondents explained that Dhamail song and dance can take place at any time even a group of women get together after their household work. Therefore, special costume not necessary but in an occasion, performer wear her own best Sharee (A long cloth the Bengali women wear on). In the rural area only, clapping is used instead of a musical instrument mostly. Respondents noticed that some changes in the melody & tune following the modern musical instrument introduced in the urban. Though there was no specific costume for Dhamail song and Dance, now there are colourful Sharee and standardization maintained during the big occasions. A uniformed Sharee uses in the community or big program arrangements. Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence.

Another FGD meeting with the youth group was organized in Palash village of Palash union under Bishwamvarpur Upazila. There are 27 youths participated in the FGD of which 21 girls and 06 boys. The respondents explained that Dhamail is very much well-known in this community as their Sylheti and Hindu religious culture as the worship of Radha Krishna. They learn Dhamail from their mothers and their mother's learnt from their grandmothers. It indicates that the Dhamail is following and practising in the Hindu community from generation to generation. It is worship to Radha and Krishna for the Hindu community when they recite the story of Radha and Krishna. Dhamail song and dance accordingly is a pragmatic step by step story of the life and love of Radha Krishna. Dhamail organizes socially during the Puja festival and in the marriage ceremony. Besides, Dhamail organizes and perform at any time in the family and the community for the worship of Radha Krishna. Respondents explained that during the festival if the Dhamail performance liked by the audience, they pay some money to the performer. There is no such tradition to pay for the Dhamail performance. Respondents also shared that there were Dhamail on the social issues previously. Dhamail could be an instrument of awareness creation COVIT-19. Male and female both can perform Dhamail but women mainly perform song and dance, male plays musical instruments such as harmonium, table or Dholak (drum) and Kartal. Clapping is the key ornament of Dhamail song and dance. Dhamail is very much acceptable to all religion and all Sylheti. There is no conflict or barrier in connection to religion. It's a Sylheti culture. Rehearsal is not required for Dhamail but if a new song or new writing that should need to practice for understanding the words and fit into the Dhamail style. Currently, there is no new song produced as the songwriters are engaged in a different job for their livelihood. The respondents also expressed that though there is no specific costume for Dhamail sometimes group decides to wear similar coloured saree such as red and white or yellow. Dhamail is not only based on Radha Krishna, but the song is about the relationship between mother-in-law & bride and the romantic song also contain in the Dhamail. Dhamail develops the relationship between family to family and family to community

and also develops a friendship. It is very interesting that during arranging marriage- knowing and performing Dhamail is one of the special qualities as the worship of Radha Krishna for girls beside education, cooking, stitching, singing, reciting holy books etc. Youth respondents explained that to achieve the goal of SDG 4.7 & 11.4, social issues for awareness creation could be included in Dhamail but lyrics are needed to develop by the writers. Dhamail could be included in the school cultural functions, It could also be a regular activity in the school as co-curriculum and the routine where there is a scope to incorporate Dhamail. The cultural teacher could take the responsibility.

FGD with the Teachers were held in Rafinagar Union High School. 09 teachers participated in the FGD. From the FGD it was found that among 09 teachers, 07 teacher's village home is in Netrokona (nearby district of Sunamganj and under Mymensingh Division) and they have never seen Dhamail song and dance and not familiar with Dhamail but they heard about it. Other 2 teachers are from Rafinagar and they explained that Dhamail is practiced by the Hindu community regularly as the worship of God Krishna and Radha mainly. Dhamail song and dance is story of God Krishna and Radha. However, style of Dhamail song dance follows in marriage ceremony using the different folk song such as the song of Hason Raja, Baul song and modern song. Senior Citizen's tries to keep the heritage alive but new generation likes modern music's which influence them by the modern song and music. Furthermore, online and internet influence the community culture.

Another FGD was organized at Khagaura village in Rafinagar participated by 14 community people of different profession. They are: senior citizen (age between 60-80 years), Teacher, Farmer, Priest, Artist and student. From the discussion it was found that before 1947, Sunamganj was under Assam province of India as a sub-division. Socio- economic culture was very analogous between other sub-division of Assam and Sunamganj such as Habiganj, Sylhet and Moulvibazar (currently district of Bangladesh) were the sub-divisions of Assam along with Karimganj and Hailakandi sub-division (currently in India). Radha Raman Datta is a famous folk music composer and poet. Dhamail song and dance is a recreation and as worship of God Krishna and Radha. Dhamail song is a story of God Krishna and Radha from beginning to end their love, separation, happiness and sadness. Gradually this song is changed and included other folk song such as Baul folk song but style of dance not reformed. Chronologically, Dhamail song and dance is included in the marriage and other social function by using other folk song. Dhamail became a tradition of greater Sylhet. Respondents explained that they came to know about this dhamail from their parents. Respondents expressed that during flood and all lands was under water, every homestead there were took place Dhamail for worship and recreation. There was no training required for Dhamail song and dance because it was a tradition of every household to teach their children how to perform Dhamail song and dance like cooking and household work. Dhamail song and dance is for the women only; women sang song and dance according to the rhythm of clapping. There were no musical instruments required. Later, male was included with this song and dance by playing musical instrument from outside the circle of women's dance. Currently, youths and new generation is interested with the modern song and dance and attractive musical instrument, and influenced by the online, internet and TV programs. It is essential to protect this traditional culture otherwise it will be vanished from the Sylheti culture. Respondent Teachers recommended that this could be included in the curriculum –in social studies as Sylheti culture.

It may be noted that in the Social Study text book there is a chapter included as Culture of Bangladesh where Dhamail could be included. Furthermore, Dhamail could be included in the co-curricular activities of education. Other respondents described that Sunamganj is a tourism place, so that cultural institutions could developed Dhamail as a part of tourism, as a result tourist will be enjoyed and familiar with the Sylheti culture Dhamail. This will be developed as a profession and Dhamail performers will be benefited financially and they could be able to maintain their family. Youths and adolescents' groups could be developed in school, community and education institutions.

FDG organized at Joykolosh Union in South Sunamganj where 10 teachers from different school and college were attended in the discussion. Respondents explained that Dhamail is a tradition of Sylhet division and it is a traditional Sylheti culture. Dhamail is popular mostly in the Hindu community. Muslim community do not participate in the Dhamail take place in Hindu community but there is no conflict or barriers. Dhamail in Hindu community organizes on the God Krishna and Radha for worship thus Muslim community people do not take part in the worship of God Krishna and Radha. But Muslim community take part during other functions such as marriage ceremony, birth day etc. Muslim community organizes Dhamail in Marriage ceremony and other social events by using Baul, Murshedi (Muslim spiritual) and other folk and modern song. Both take part in the national and international day observance where Dhamail is the main attraction of the events. There is a scope to include Dhamail in the school curriculum and co-curricular activities. Due to the modern culture, Dhamail is much neglected in the community comparing the old days. Protection and safeguarding, Dhamail should need to be practiced as the old days by organizing artist/cultural groups, youth groups, community leaders, adolescents and parents especially women.

The relationship among Dhamail as ICH and SDG 4.7 & SDG 11.4

Analysing the all qualitative information that received from the discussions, Dhamail could be played an active role in achieving SDG 4.7 & 11.4 by social inclusion and introducing in the school education and non-formal education such as including in the co-curriculum activities- recital rhymes & poems, song & dance, storytelling, practising in learning early grades- learning alphabets, numbers, multiplication tables and in higher grades awareness creation education in social studies or life skills education- social issues: Law (Act) and consequences of child marriage, the importance of education especially for girls, Law (Act) and consequences of dowry and so on. This could be done by Formation of a cultural group in the school and college or university level is essential to protect, preserve and safeguarding Dhamail. They will perform during the school cultural program and in the local and national level program.

Training is an integral part of developing skills of the youths and cultural forum members to protect preserve and safeguarding of ICH that will continue from generation to generations. This will ensure SDG 4.7 that all learners acquire the knowledge and skills needed to promote sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, and appreciation of cultural diversity. The established cultural organization will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 11.4 goal.

Considering the goals and targets of SDG, ICH could be linked with other SDG and the targets for its achievements:

Goal 3 and Target 7; Goal 5 and Target 1, 2 and 3; Goal 10 and Target 2; Goal 13 and Target 3; and Goal 16 and Target 1, 2, and 9.

Conclusion

Dhamail song and dance are a Sylheti Culture and very popular in the Sylhet region. This Dhamail style has been following by both Hindu and Muslim. Dhamail is using in the worship for both religions as well as using during the marriage ceremony, birthday, and national & international remarkable day observance and so on. The Dhamail is very friendly to the atmosphere and well acceptance by the community and religiously. It develops the interpersonal relationship among the family, community, culturally and religiously. Dhamail is very effective to get together and way out from communal feelings, it creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discrimination and establish UNCRC, CEDAW and Human Rights. Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence and reduce the influence of modern song and dance in the Sylheti own culture. There is a scope to protect preserve and safeguarding Dhamail as discussed in the consultations with all level of community people. Dhamail could be introduced in education and learning as well as developing cultural organization in the local and district level. There is needed more information to conclude. It is expecting that the after completion of phase-II, the findings will be more authentic with more information and effective for recommendations and draw a conclusion.

Recommendation

The recommendations are:

Dhamail is going to be disappeared from the community especially from Muslim community. Hindu community practices Dhamail as worship of god Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of traditional Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH.

- ❖ Assist to get together and eliminate communal feelings, it will creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations.
- ❖ A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers. This cultural organization will train the youth and teachers/child leaders in the educational institutions. This

will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.

- ❖ More discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.
- ❖ Establish Dhamail as one of the teaching –learning method. Dhamail needs to include in the early grade education as one of the teaching-learning methods. This could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
- ❖ Dhamail should need to be identified, develop scripts/tools, Introduce in education and raising awareness in the community on social issues such as child marriage, dowry, domestic violence, health & hygiene (even COVIT-19)
- ❖ Educational institutions and non-formal education through performing Dhamail song and dance can create awareness for implementation of UNCRC, CEDAW, Child Rights and as a result achieving SDG 4.7 and 11.4
- ❖ Dhamail could assist to get together and eliminate communal feelings, it will create peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations.
- ❖ A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers.
- ❖ Provide Training to the Cultural organizations. These cultural organization will train the youth and teachers/child leaders in educational institutions. This will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.
- ❖ Dhamail could be piloted in the LUL project initially to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 4.7 & 11.4 goal. Dhamail Cultural group needs to form in the non-formal & formal school, college/educational institution and at the community level. to create as an example for the community and Educational Institutions
- ❖ Considering the KII information, more discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.

Chapter-2: Backdrop

Backdrop

Bangladesh has a rich tradition in cultural heritage, especially intangible cultural heritage and it is the common heritage of humanity and a precious asset that should be creatively transmitted to the future generation. It is well-known that every society has their own cultural heritage and of those some are so strong that they are branded with the name of that country and even accepted by the UNESCO as world heritage. There are a lot of intangible heritages in the Bangladeshi societies that contributes to SDGs through community development in different perspectives such as education livelihood development and awareness building on many social problems. One of this cultural heritage is Dhamail. Dhamail songs and dances are a kind of story-based dance known as the folk music, prevalent in the previous greater Sylhet (Consisted with Sylhet, Sunamganj, Habiganj, and Moulvibazar) districts of Bangladesh, which is a home of such folklore of this region. The origin of the word "Dhamail" is from the word "Dhama"; it means obsession /feelings. The song and dance is mainly performed by the women folk during marriages and other auspicious occasions. The ladies move in circle, clapping their hands to the beat of the music. The songs are first sung by the leader and then the others join the chorus. Local folk music composer Mr Radha Raman and Mr Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. However, Dhamail song is composed by Mr Prataparanjan Talukdar, is best known as 'Pratap-Bandha'.of Haor area. The book 'Dhamail Song of Bangladesh' edited by folk culture researcher Mr Suman Kumar Das has come out of 'Bangla Academy' with the origin and development. It contains about 1000 Dhamail songs as well as the evolution, development, expansion and, introduction of Dhamail songs, and a number of photographs.

Dhaka Ahsania Mission has experience of working for the integration of local traditions and culture in education and social communication. Haor (Wetland)- based JOYFUL model and, Let us Learn (LUL), urban-based EAST Projects are the concurrent examples, where the integration of local sports, technology-based approach and folk cultural elements in education are facilitated towards socialization and leadership development of Children and Youths. ICH knowledge used by local resource team to the school-based events, communication mode/materials, the oral traditions, folk cultures, arts, social practices, rituals, traditional festivals, etc. Knowledge and insights of local teachers, craftsmen, and wisdom careers are used in this process. In that background, the focus of this proposed project is to conduct a research work, where collecting data and, preparation of manuscripts on a case study regarding Education and Community Development through using Intangible Cultural Heritage (ICH) can be carried out on the 'Dhamail' that can effectively contribute to sustainable development. Along each of its several dimensions – economic, social and environmental peace and security for various social and small groups that can lead by young people in four Upazilas (sub-district) of Sunamganj district namely, South Sunamganj, Bishwamvarpur (Plan 1) and Derai and Taherpur (Plan-2) Upazilas of Haor (Wetland) area. The key aspect of the project is to promote active engagement of young people in developing bondages between local cultural heritage (Dhamail in this case), education and community development. Exploring the use of Dhamail as an intangible cultural heritage in school-based learning by a social awareness campaign, in the marketplace to promote rural products by arranging different shows, etc. These sorts of efforts will figure out various ICH elements such as oral cultures and traditions, performing arts -traditional dances, traditional

music, instrument, and different information regarding health, environment, social burning issues and others.

Geographical Coverage for the Research

Joykalah Union (Urban) of South Sunamganj Upazila, Palash Union (Urban) of Bishwamvarpur Upazila. Rafinagar Union (Rural) of Derai and, Badaghat Union (Rural) of Taherpur Upazilas under Sunamganj District.

ICH (Intangible Cultural Heritage) used for a case study

Young people have an opportunity to learn their heritage and gain knowledge through the Dhamail and can play a vital role to transmit the ICH knowledge & skills within the community which is constantly recreated by communities and groups in response to their environment, interaction with nature, their history and, provides them with a sense of identity and continuity. This culture will create a platform for people of all ages which is also a point of breaking the gap between youth and old from past to present. To stage a Dhamail, Young people will be physically involved by which they would have the opportunity to learn from the old arranger. This involvement, directly and indirectly, will nurture their cultural sense of belonging. This type of ICH will create a market for community by organized programme or show on Dhamail and spread the message of rural, food, related agricultural, seasonal crops, famous handicraft etc. can be a good source of income-generation. The acquired knowledge and skills will be widely disseminated by youth within the community contributing to community development. Online "Dhamail "will be organized for the deep understanding of the ICH cultural expression. An interactive Youth forum will be formed to promote the ICH knowledge where the local community will be actively involved to promote and exchange of knowledge sharing. It helps to reinforce social bonding and create a harmonious social atmosphere. This is the way of engagement of various local communities (religious community, minor community) that can creates social capital and resolve communal problems. Dhamail creates a platform to get together which is an intangible way of dispute management. It also represents solidarity and a shared value of Haor people, uniting people irrespective of caste, creed, religion, gender, or age. This promotes sustainable social and economic development that empowers underprivileged communities, including women and children. Dhamail is the culmination of the Bengali tradition of enjoying festivals and keep people connected to their roots, while providing a much-needed boost to the incomes from reach people of society. This program can be seen as a driver for socio-economic growth which is accessible for all social groups to alleviate poverty. Finally, this dance boosts the local economy through its short term as well as youth engagement in the local culture.

Dhamail has broad and significant outcomes as a sense of local hood, community engagement, boost up the local economy, indirect dispute management, and social capital, broaden up communication and, after all large scope of entertainment for the local people. Dhamail had a significant attraction to local people on recreation for a certain period. Now it is not only performed to the rural area but also the urban areas that use good start at the beginning of any notional and international event. If I compare the Dhamail outcome in rural to urban areas, we can find quite a gloomy picture of the situation. Urban people have a diverse identity, different classes, and lacking a sense of commonality. Sustainability of Intangible Cultural Heritage is highly

dependent on transmitting ICH education to present and future generations. Transmitting ICH education as "learning by living" is the most traditional method of non-formal education. Therefore, Non-Formal Education easily transmits ICH to students by practicing a particular kind of ICH which might not be as possible in a formal or public setting. In the Hoar area, almost all young people from kindergarten up to at least the secondary level are fully engaged in formal education with almost no time for assimilating ICH. Therefore, Dhaka Ahsania Mission's Let us Learn (LUL) and JOYFUL project inserted ICH education into school curricula as local content or an extracurricular as a good practice. As the program collaborating with the local community, the hoar community noted that the younger generation's interest in cultural heritage including Dhamail was waning and felt the need to increase efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding.

Describe the approach to the impacts of COVID-19 on your programmes in the context of ICH, education, and community development:

In the COVID-19 pandemic situation, the Programme will be hopefully organized through alternative approaches because on specific approach may not fit for every aspect. The project will ensure to carry out the project activities following its Guideline and WHO prescribed advices in the Pandemic situation. The project will consider holistic spectrum of needs that the project beneficiaries actually will be needed. If COVID-19 situation is continued and social distance is essential then project will consider all responses of learning – high tech, low tech and no tech – solution. The solution that is relevant, feasible. Among the currently available and easy to use ICT Medias like Facebook Live, Messenger Group, Zoom Apps, Whatsapp, YouTube, Video clips etc. During baseline survey, respondent' accessibility in ICT tools will be identified to provide need specific solution. For Home based-solution (Response from home). The project will encourage local youths and the performer to utilize locally-available infrastructure and services.

Objectives of the research:

The main objective is to understand and undertake responsibility of preparing a study report considering the impact and effectiveness of the Intangible Cultural Heritage and knowledge of relationships, its contribution in Education and Community Development and the roles in realization of SDG 4 and SDG 11.

Expected outcome

- ❖ Analysed the knowledge of relationships and the ICH roles in realization of SDG 4 and SDG 11.
- ❖ Analysed the future perspectives and challenges regarding the ICH contributions to SDGs
- ❖ Analysed data and prepared an effective report where Illustrate all recommendations
- ❖ Analysed the scope and opportunities of increasing efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding

Chapter-3: Introduction, Methodologies and Location

Introduction, Methodologies and Location

This research study project namely ICH's Contribution to Sustainable Development Goals: Education and Community Development, has been started from 15 September 2020 and will be ended in Mid-January 2021 in two phases. According to the research study proposal, research duration is a total four-month and segregated into two phases (Phase-I and phase-II) and duration is two months for each phase. The research study locations are in four Unions of four Upz under Sunamganj district of Bangladesh. This is the final report comprising Phase-1 and phase-II report and it covers four unions of four Upz and this report covers the period 15 September - January 2021 and includes the progress towards research on Dhamail. This report includes desk review of the secondary information, qualitative data or information collection through using FGD, KII, consultations and observation methods. Structured-Questionnaire has been developed for qualitative and some quantitative data/information collection, data enumerators and field supervisors have received orientation training on this questionnaire, they have started to collect the information from the selected respective personnel.

Research Location

The research study divided into two phases the detail is given in the beneath table:

Division	District	Upazila	Union	Phase	Category
Sylhet	Sunamganj	Bishwamvarpur	Palash	Phase-I	Urban
		Taherpur	Badaghat	Phase-I	Rural
		Derai	Rafinagar	Phase-II	Rural
		South Sunamganj	Joykolosh	Phase-II	Urban

The research study covers Palash Union of Bishwamvarpur Upazila & Badaghat Union of Taherpur Upazila in the Phase-I; and Rafinagar Union of Derai Upazila & Joykolosh Union of South Sunamganj Upazila under Sunamganj district of Sylhet Division.

Develop work plan for research

Research work plan has been prepared in consultation with the all team considering reality of the present situation of the locality and COVID-19 pandemic situation. Work plan enclosed Work Plan Phase in **annex-1** and Work Plan Phase II in **Annex-2**.

Research Methodologies

Following the objectives of this research and article-15, both quantitative and qualitative information collection methodologies were used in the research i.e. quantitative and qualitative data were collected from the Key Informants Interview (KII) and qualitative data were collected from Focus Group Discussion (FGD) and consultations as well. It is noted that Data from KII were collected from 200 participants i.e. 50 persons from each Union from each targeted Upazila.

Moreover, a consultation meeting with the Ministry of Cultural Affairs was organized to know more about the Dhamail and notify them about the research study to make this research more effective involving Bangladesh Government. Furthermore, another consultation meeting was organized with the official of District Shilpokala Academy (District Cultural Academy) of Sunamganj.

In addition, secondary literature review (national reports, books, website and YouTube etc.) and consultations with the various groups also were used for visualization of the situation in the targeted areas. All activities for this research were carried out following participatory approach mainly to collect information from the all level of stakeholders/participants. Methodologies and instrument/tools were finalized in consultation with the management and IRCI. A presentation of research instrument/tools and techniques/approach for data collection with the respective personnel were organized. The following activities/ methodologies will be executed to achieve the research objectives and produce report.

- **Literature Review:** Review relevant document such as Project documents, information from YouTube, national information, targeted Upazila information, and also similar type of study report, and other relevant report;
- **Consultations, Focus Group Discussion (FGD):** A number of consultations and individual interview were conducted during the field study such as consultations were conducted with the community members, local government members, GoB linkages, Dhamail performers/groups and other relevant stakeholders for Qualitative data collection. These consultations and FGD were very helpful to get an overall scenario of the Dhamail situation in the areas and identify the limitations, obstacles or barriers and how to sustain of Dhamail in the community and performers.
- **Key Informants Interview (KII):** KIIs were conducted to collect Quantitative data collection from individual interview following the prescribed/developed questionnaire. Interview was organized for the community senior people, leaders, performers, local government bodies and cultural organizations, youths those who knows about Dhamail. In addition national information targeted District/Upazila and urban & rural level were collected.
- In addition, **PLA** (Participatory Learning Appraisal) techniques were used following the overall situation of COVIT-19.
- **Observation:** Dhamail performances were organized at the locations during field visit for understanding the effectiveness and capture the performances.

Development of Tools for research

Structured and semi-structured questionnaire have been developed for the field work. Semi-Structured questionnaire has been developed for the FGD and consultations mainly. Structured questionnaire has been developed for the KII. After analysing the received data from the respondents, a draft report has been prepared according to the prescribed format of IRCI. Both Semi-questionnaires are attached herewith in the **annex-3** and Questionnaire for KII in **Annex-4**

Research Team Composition

All proposed 16 persons were recruited following the DAM recruitment policy. They were on board from 15 September 2020.

SL	Name	Designation/ Position	Responsible for Upazilas & Union.
1	Kazi Ariful Huda	Team Leader / Researcher	Research
2	ABM Shahab Uddin	Co- Researcher/ Coordinator	Research
3	Md. Istiak Ahmed Rashed	IT officer	IT support
4	Mamunur Rahman	Accounts officer	Accounting support
5	Suhena Akter	Supervisor	Palash Union of Bishwamvarpur
6	Yeasmin Akter	Supervisor	Badaghat Union of Tahirpur
7	Kaykubad Talukdar	Supervisor	Rafinagar Union of Derai Upazila
8	Nasima Bagum	Supervisor	Joy Kolos Union of Daskhin Sunamganj Upazila
9	Lucky Paul	Data Collector	Pallash Union of Bishwamvarpur Upazila
10	Juyena Begum	Data Collector	Pallash Union of Bishwamvarpur Upazila
11	Majeda Begum	Data Collector	Badaghat Union of Tahirpur
12	Mst Bilkis Akter	Data Collector	Badaghat Union of Tahirpur Upazila
13	Banya Rani Biswash	Data Collector	Rafinagar Union of Derai Upazila
14	Ivy Rani Das	Data Collector	Rafinagar Union of Derai Upazila
15	Mintu Talukder	Data Collector	Joy Kolos Union of Daskhin Sunamganj Upazila
16	Md Rabiul Alom	Data Collector	Joy Kolos Union of Daskhin Sunamganj Upazila

Supervisor and Data Entry Operator/Data Enumerator (DEO & DE) were selected and hired from the respective union and Upazila because they were very much familiar in the community and have easy access to all level of people in the union and the community, which was very much helpful to gather actual information on the cultural practices.

Chapter-4: Rights and Standards

Rights and Standards

The Universal Declaration on Human Rights of 1948 about the existing international human rights instruments, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966, Considering the importance of the intangible cultural heritage as a main - spring of cultural diversity and a guarantee of sustainable development, the Convention for the Protection of the World Cultural and Natural Heritage of 1972, UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 and Convention for the Safeguarding of the Intangible Cultural Paris, 17 October 2003. Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them, Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding.

Article 1: The purposes of the Convention are:

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

Article 2: Definitions

1. The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.
2. Domains of the Intangible Cultural Heritage: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.
3. 'Safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and

non-formal education, as well as the revitalization of the various aspects of such heritage.

4. The 2003 Convention supports inventorying as a measure of safeguarding ICH- Article-12: documenting and organizing information about living heritage in systematic way so that it can be used for safeguarding purpose. Article-15: Involving the community at all stages in the documentation and inventory process, and in other words, taking a community-based approach towards inventory.

SDG 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage.

SDG 4.7: Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

Chapter-5: Initiatives and capacity of Bangladesh Government

Initiatives and capacity of Bangladesh Government:

The importance of preserving and spreading culture was recognised so following Bangladesh's independence in 1971 a separate division was created within the Ministry of Education called Cultural Affairs and Sports Division in 1972. Then in the subsequent in 2001, the Ministry operated under the name of Ministry of Cultural Affairs (MoCA) under State Minister, the then in 2014, the Ministry has been operating as full-fledged Ministry under Minister. There are 10 Directorates under the Ministry Of Cultural Affairs (MoCA), among them 'Bangladesh Shilpakala Academy¹', Bangla Academy, 'Bangladesh Folk Arts and Crafts Foundation²' and Department of Archaeology (Bangladesh) are playing vital role in Conservation and preservation of culture and archaeological sites in the country. 'Bangladesh Shilpakala Academy to extend its reach throughout the country, the academy has set up branches in all districts. The branches arrange district-level festivals, programs, and training in various fine and performing arts. Recently this Academy is establishing cultural and Art museum at the Upazila level.

Bangladesh ratified the 2003 UNESCO Convention for the safeguarding of ICH in 2009 and since then there is an obligation for Bangladesh to effective implementation of the said Convention. Bangladesh government has given full cooperation to UNESCO and, contributed to develop and publish Guidebook for Community Based Inventorying of Intangible Cultural Heritage (ICH) in Bangladesh under the 2003 Convention for the safeguarding of (ICH) as Bangladesh is one of the signatory countries and ratified the 2003 UNESCO Convention for the safeguarding of ICH. Now Bangladesh has a precious said Guidebook. Ministry of Cultural Affairs of Bangladesh is in the process of preparation of ICH inventory. Bangladesh's inscriptions on the Representative List of the ICH of Humanity – Baul Song in 2009, Mongol Shovajatra on Pohela Boishakh in 2016, the traditional art of Jamdani Weaving in 2013 and Shital Pati weaving from Sylhet in 2017.

Ministry of Cultural affairs (MoCA) provided information during the consultation meeting is that the MoCA has been preparing an ICH inventory, meanwhile the ministry included 58 ICH in the inventory, this Research will obviously be helpful for listing in the inventory to make inventory richer and more effective. Bangladesh government encourages the individual and institutional researchers to research study on the ICH of Bangladesh such as Suman Kumar Das (Sumon Das) has contributed more than fifty books about different issues of folklore, this book is especially useful as it deals with the less explored aspects of the folkloric world of our country which is a great contribution to the folk literature as well. The book 'Dhamail Song of Bangladesh' published by the 'Bangla Academy³' which was edited by folk culture researcher 'Suman Kumar Das⁴' keeping the origin and development. It contains about 1000 Dhamail songs as well as the evolution, development, expansion and introduction of Dhamail songs, and a number of photographs.

¹ 'National Academy of Fine and Performing Arts' the academy promotes the arts and national culture and creation of necessary facilities for their development.

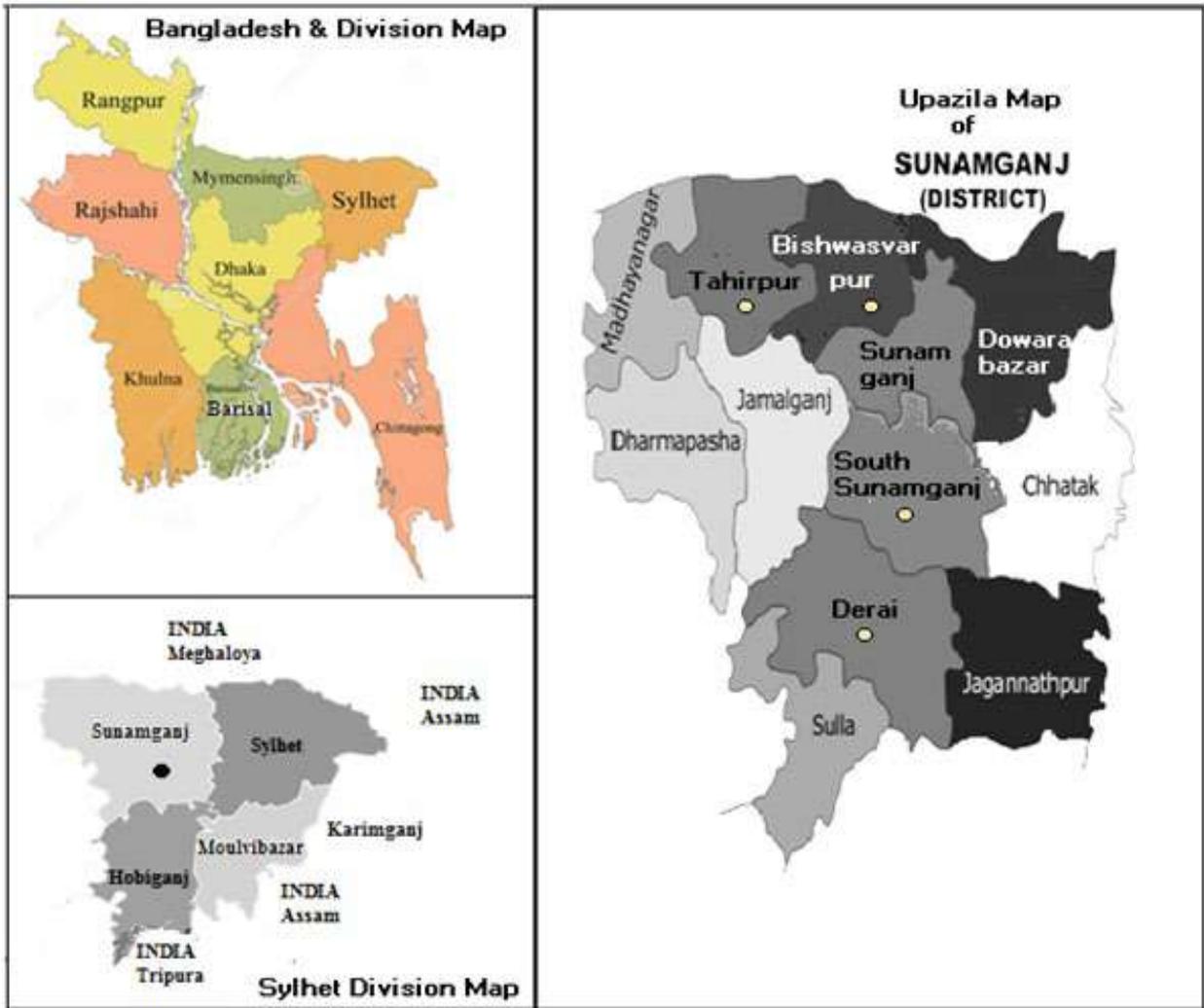
² Bangladesh Folk Arts and Crafts Foundation is a government foundation that is responsible for the preservation of; and arrange training programmes on arts and crafts, and the setting up of folk art museum in Bangladesh

³ Bangla Academy (Established in 1955) is an autonomous institution funded by Bangladesh government to promote and foster the Bengali language, literature and culture.

⁴ Suman Kumar Das is a researcher in the field of folklore studies. He has contributed more than fifty books about different issues of folklore.

Chapter-6: An introduction of Research Study Location

An introduction of Research Study Location



In 1874, the current Sylhet Division, along with Karimganj Sub-division of Assam province of India, was entirely known as the 'Sylhet district'. In September of the same year, Sylhet was separated from mainland Bengal in order to facilitate Assam's commercial development. The people of Sylhet submitted a memorandum to the Viceroy (governor who represents a sovereign in a province or colony) protesting the inclusion in Assam. The protests subsided when the Viceroy visited Sylhet and reassured the people that education and justice would be administered from Bengal. In 1905, Sylhet district re-joined Bengal as a part of the new Surma Valley Division of Eastern Bengal and Assam.

In 1912, the then Sylhet district was moved to the newly-created Assam Province alongside the other districts of the Surma Valley Division. Historically, the entire Sylhet region was a single district within the Surma Valley and Hill Districts Division as part of the Assam Province.

In 1947, a referendum was held in the Sylhet district, voting in favour of succession to Pakistan. However, the district's Karimganj subdivision was given to India. The four other subdivisions (North Sylhet, South Sylhet, Habiganj and Sunamganj) joined the Pakistan; subsequently forming East Bengal's 'Sylhet district' in the Chittagong division. In 1971, Sylhet became part of the newly formed country Bangladesh.

It was sub-divided into four districts in 1983-84 with the current Sylhet District being known as North Sylhet. In 1995, Sylhet split from the Chittagong Division and was declared the 6th division of the country. The Sylhet Division include four districts (Habiganj, Moulvibazar, Sunamganj and Sylhet) and further divided into 35 Upazilas (sub-districts). These Upazilas are further divided into 323 Union Parishads. Each union is roughly divided into 9 wards before going to village-level. There are roughly 10,185 villages in the Division. The Division hosts 19 Municipal corporations known as Pourashavas, and one city corporation in Sylhet city. Sylhet Division is the north-eastern division of Bangladesh. The Sylhet City Corporation was constituted in 2001.

Sylhet division is bordered by the Indian states of Meghalaya, Assam and Tripura to the north, east and south respectively, and by the Bangladeshi divisions of Chittagong to the southwest and Dhaka and Mymensingh to the west. Sylhet Division area 12,298.4 Sqkm, located in between 23°58' and 25°12' north latitudes and in between 90°56' and 92°30' east longitudes.

Why Sunamganj district is selected for research study

Among these four districts under Sylhet division, Sunamganj district has been selected for the conduction of this research because:

- The creature of Dhamail song and dance, Radha Ramon Dutta known as Radha Raman Sylheti folk music composer and poet born in Sunamganj district.
- Baul Samrat (Baul King) Shah Abdul Karim was born on 15 February 1916 in Derai Upazila, in Sylhet.
- Sunamganj is very well known for Dhaka Ahsania Mission (DAM) as DAM has been implementing its partnership project with Unicef namely Let Us Learn (LUL) project in two Upazilas in this district.

Therefore, DAM proposed and selected this research study in Sunamganj for a meaningful with authentic and more informative study.

A brief of Sunamganj district and target location



Sunamganj district is bounded on the north by Khasia and Jaintia hills of Meghalaya state of India, on the east by Sylhet district, on the south Kishoreganj & Habiganj districts and on the west by Netrokona district. Surma, Kushiara, **Dhamalia** and Jadukata are the main rivers of Sunamganj district and is widely known for existence of a large number of haor. Average household size is 5.58. The haor area is one of the 'highly food insecure' regions of the country. A large numbers of extremely poor or hard-core rural people live in the haor area, have breakeven with no surplus food or deficit or have month/s of food deficit. One of the reasons behind food shortage is crop loss due to early flash flood and / or lack of income from their livelihoods means. It is clear from the survey and validated by FGD data that the majority of the people receive their income from agricultural crops (reflecting a dependency on haor land for rice cultivation), river or water bodies' i.e. through fishing, day laboring in particular in the lean season. Haor is very famous for its fish production. A large portion of peoples' livelihood and income source is haor. According to the BBS Population Census 2011, the total population of this district is 2467966 of which 10.38% constitute urban population and 89.62% constitute rural population. Among the total population 1236106 (50.09%) is male and the remaining 49.91% is female. The majority population is Muslim as other districts of Bangladesh. It shows Muslim 86.89%, Hindu 12.94%, Christian 0.12% and

others 0.5%. Literacy rate (of 7 years and above population) shows discouraging and decreasing literacy rate for male and increasing trend for female literacy considering the last two decades. According to the BBS 2011 population census, literacy rate of this district is 34.98% of which male literacy rate is 36.86% and female literacy rate is 33.12%. This district consists of 11 Upazilas, 87 union Parishads, 1599 mouzas and 2887 villages. 4 municipalities, 36 wards, 139 mahallas, Upazilas are:

Derai Upazila	Bishwamvarpur Upazila	Chhatak Upazila
Dowarabazar Upazila	Jagannathpur Upazila	Jamalganj Upazila
Tahirpur Upazila	Sunamganj Sadar Upz.	South Sunamganj Upazila
Dharmapasha Upazila	Sulla Upazila	

The above highlighted upazilas are selected for research study. The Let Us Learn (LUL) project has been implementing in the South Sunamganj and Bishwamvarpur Upazilas of Sunamganj District.



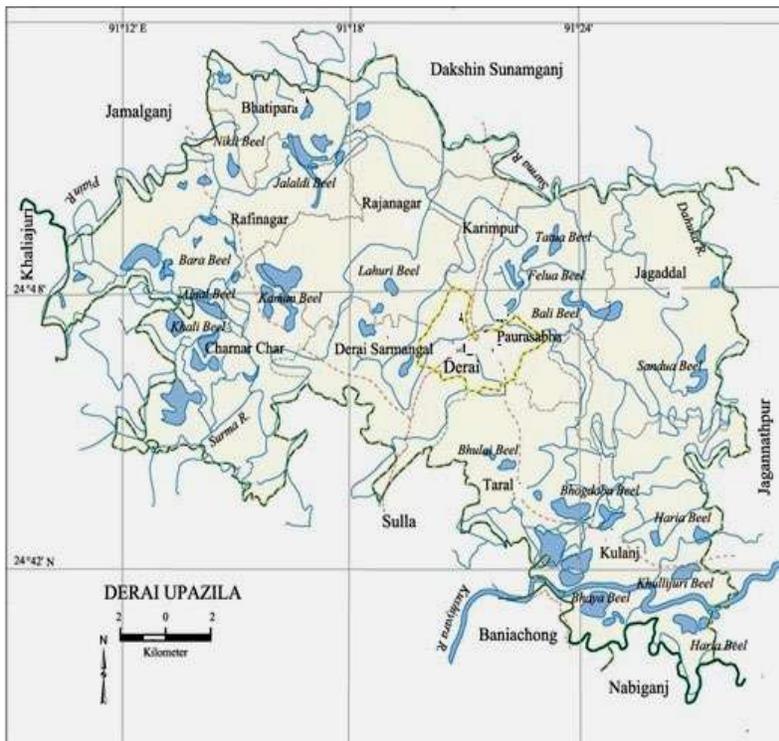
South/Dakshin Sunamganj upazila is bounded on the north by Sunamganj Sadar upazila, on the east by Jamalganj upazila, on the south by Derai and Jagannathpur upazilas, on the west Dewanbazar and Chhatak upazilas. Total area of this upazila is 303.17 Sq.km. This upazila consists of 08 unions - Durgapasha union, Joykalas union, Pathria union, Shimulbag union, Paschim birgaon union, Paschimpagla union, Purbabirgaon union and purbopagla union. The total population of this upazila is 183881 of which 178700 rural population and 5181

urban population. The total population 90997 (49.49%) is male and the remaining 92884 (50.51%) is female. The Majority population 166008 is Muslim followed by Hindu 17771, Christian is 5, Buddhist is 15 and others are 82. The total literacy rate is 32.3% of this upazila, of them 33.75% is male and remaining 30.89% is female. Jaykalosh union (marked in the map) is the target union for this research study.



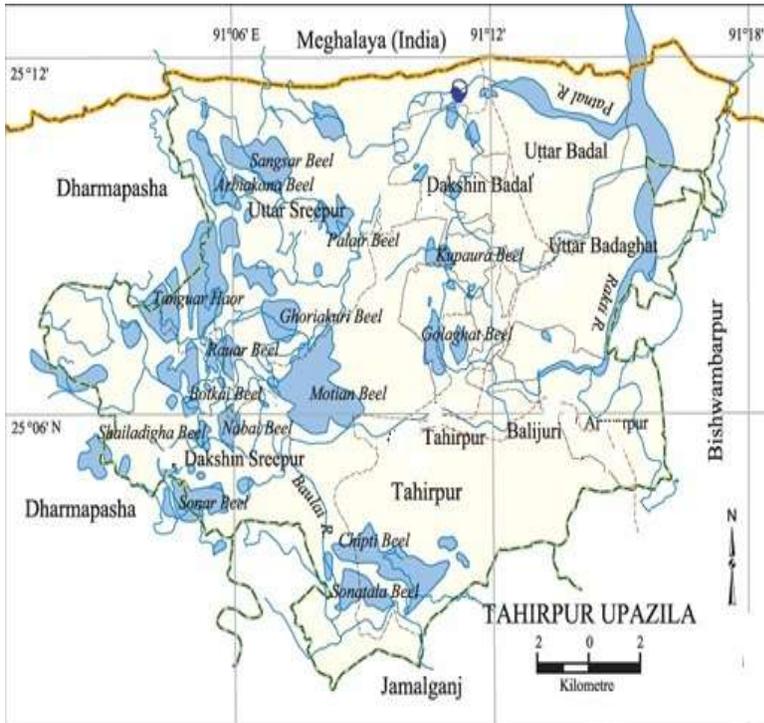
Bishwamvarpur upazila is bounded/ bordered by Meghalaya state of India on the north, on the east by Sunamganj Sadar upazila, on the south by Jamalganj upazila and on the west Tahirpur and Dharmapasha upazila. Total area of this upazila is 248.63 Sq.km. This upazila consists of 05 unions – Dakshin Badaghat union, Dhonpur union, Fatepur union, Palash union and Sholukabad union. BBS 2011 population Census shows that the total population of this Upazila is 156381 of which 153225 rural population and

597 urban population. The total population 78175 (49.99%) is male and the remaining 78206 (50.01%) is female. The majority population is Muslim followed by Hindu. The Majority population 138597 is Muslim followed by Hindu 17678, Christian is 58, Buddhist is 1 and others are 47. The total literacy rate is 34.57% of this upazila. Palash union is the target union for this research study.



Derai is bounded by Dakshin Sunamganj and Jamalganj on the north, Sullah, Baniachong and Nabiganj on the south, Jagannathpur on the east, Sullah, Khaliajuri and Jamalganj on the west. Total Area of this upazila is 420.93 Sq.km. There are 24 rivers – Kushiara, Kaloni, Piayeen, mora surma, dhahuk etc. and 16 haors in the Derai upazila. There are 9 unions of this upazila – Rafinagar, Vatipara, Razanagar, Charnarchar, Derai Soromongol, Karimpur, Jogodol, Tarol and Kulonjo. The total population of this upazila is

243690 of which 122636 is male and the remaining 121054 is female. The majority population is Muslim as other districts of Bangladesh. It shows Muslim 68%, Hindu 31% and others 1%. Rafinagar union is the target union for this research study.



Tahirpur is bounded by the Indian state of Meghalaya to the north, Jamalganj and Dharmapasha Upazilas on the south, Bishwambarpur Upazila on the east, and Dharmapasha Upazila on the west.



Total Area of this upazila is 313.70 Sq.km. There are 05 rivers – Boulai, Jadukata, Patlai, Maharam and Paikertota. A total population of about 155,000, with a sex ratio of about 51.9% male to 48.1% female. Tahirpur has 7 Unions- Uttar Bardal, Badaghat, Uttar Sreepur, Tahirpur, Dakshin Bardal, Dakshin Sreepur, and Balijuri. The population is overwhelmingly Muslim, with about 9.8% Hindu, and less than 0.5% other religions. Tahirpur union is one of the target unions for this research study.

The Beauty of Sunamganj Haor



Chapter-7: Findings, Conclusion and Recommendations

Findings, Conclusion and Recommendations

There are many activities have been carried out for making the atmosphere and conducting the research Dhamail as Intangible Cultural Heritage of Sylhet division. All activities mainly based on the research methodologies to get an overview and the present situation and practices of Dhamail in the targeted areas. The following activities have been carried out during the phase-I and findings are:

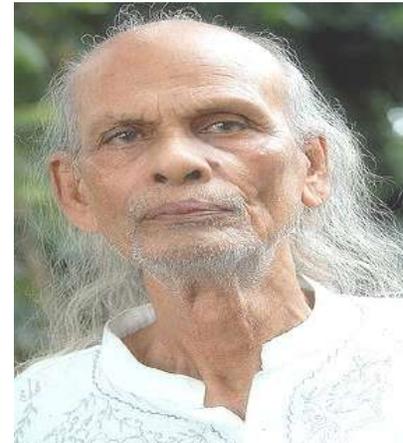
Desk Review

Dhamail and its Origin

History witnesses that Radha Ramon Dutta known as Radha Raman, was an influential Sylheti folk music composer and poet from the Sunamganj district in Sylhet of Bangladesh. Radha Raman Dutta was born on May 25, 1833 in a Kayastha family in village of Keshabpur in Jagannathpur Upazila in Sunamganj District of Bangladesh. Dutta's Vaishnavism (worship of Krishna) shaped his musical work and led him to a life of asceticism. Dutta was also heavily influenced by the Sufism that infuses Baul culture. Raman died in 1915. He is considered as the father of Dhamail folk dance and music. Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh. Dhamail is practiced in the erstwhile district of Sylhet in Bangladesh, it is found in some websites that the Dhamail practiced in greater Sylhet and greater Mymensingh districts of Bangladesh. Needless to say that Sylheti⁵ culture especially Dhamail, somehow influence to some parts of Assam, Tripura and Meghalaya states of India such as Cachar, Karimganj and Hailakandi Districts of Assam, parts of Tripura and parts of Shillong under Meghalaya states of India⁶. It is also found from the other documents that the Dhamail variant is Dhamal or Dhamali. Dhamail is mainly ritualistic dance and song of women. Hindu girls perform Dhamail or Dhamali dance and songs with pomp and grandeur on the occasions of certain religious rites, different religious festivals and birth and marriage ceremonies. Ideally Twenty to twenty-five women stand in circle in the yard and perform this rite. Generally, at least 8 and maximum 30 women could perform Dhamail. It accompanies the use of mirdanga⁷, kartals⁸ and many



Radha Raman



Shah Abdul Karim

⁵ Sylheti: A native or inhabitant of the region around Sylhet, a city in north-eastern Bangladesh. 'For non-Bangladeshi readers, the Sylhetis are originated from Sylhet, a district of Bangladesh and they represent the most Bangladeshi migrants to UK starting from early twentieth century.' - Oxford Dictionary on Lexico.

⁶ Barak Upatyaka Banga Sahitya O Sanskriti Sanmilan (BUBSSS) of Assam.

⁷ Mandira (instrument), consisting of a pair of metal bowls used for rhythm effect mainly used in India and Bangladesh.

⁸ Khartal is an ancient instrument mainly used in devotional / folk songs. It has derived its name from Sanskrit words 'kara' meaning hand and

other musical instruments which are usually played by the males while the dance is being performed. This dance form is similar to musical chairs, where one by one the dancers are removed by the dancers who can dance very fast as the beats gear up the speed. This dance form mainly relates the love of Radha and Krishna and the inner significance of this dance form is that the newly wedded couple must unite their souls in such fashion. There is history witness also that Radha Raman and Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. Arqum Shah is basically a composer of spiritual and devotional songs. Shah Arqum Ali (known as Arkum Shah) born in 1877 in Sylhet and died in 1941. His tomb is in Dharadharpur, South Surma Upazila, and Sylhet. He was a spiritual saint and Sufi in Bangladesh. Beside this, Baul Samrat (Emperor) Shah Abdul Karim was born on 15 February 1916 in Derai Upazila, in Sylhet. He first learnt music from Baul Shah Ibrahim Mastan Baksh. Died in 12 September 2009 (aged 93), Sylhet, Bangladesh. Derai has a rich culture because of its music and literature. He wrote and composed over 1600 songs.

‘tala’ meaning clapping. This wooden clapper is a Ghana Vadya which has discs or plates that produce a clinking sound when clapped together.

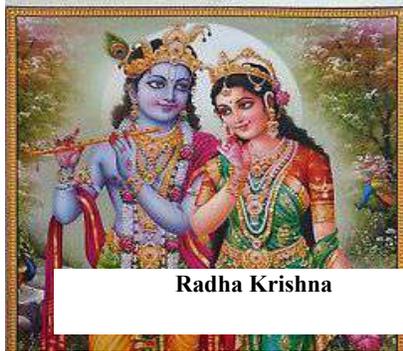


Photos collected from secondary source- performance at Shilpokala academy

The ICH Element- Dhamail

Dhamail dance is performed by a group of ladies. Ladies move in circle clapping their hands to

the beat of the music. The songs are first sung by the leader and then the others join the chorus. The ladies wear sharee in Bengali style while performing this dance form. The lyrics mainly relate to Shyam (Krishna) and Radha. Gradually the beat/tempo increases and finally reaches the crescendo. Breaks are then given, so that the ladies can have paan and guava or tea. The dance form is performed during almost every occasion. The Dhamail songs vary from festival to festival. For Marriages, Annaprasan, Dol Purnima, there are different lyrics of Dhamail songs.



Radha Krishna



Sharee



Karatal



Dholak



Harmonium

[The word Annaprasan is made up of two words, Anna meaning "boiled rice" and Prasan translates to "Feeding". It is usually carried out when the child is six to eight months old — odd months for girls and even months for boys -when the teeth have begun to appear, though the child may be weaned at a later time. Annaprasan is an occasion for celebration, and extended family, friends and neighbours are invited to attend. The ceremony is usually arranged in consultation with a priest, who arranges an auspicious date on which to conduct the ceremony. The ceremony is referred to in English as first eating of food.

Dol Purnima or Dol Jatra is a major festival of the East (Bangladesh) and West Bengal (India), Oddisha and Assam (India). This festival is dedicated to Sri Krishna. He elevated the passion of Radha and Krishna to a high spiritual plane.]

In fact, every ritual of marriage has a different Dhamail song. These dance forms do not include any other instruments apart from hand claps and sometimes 'karatal' is used. Other sources

explained the song and dance is mainly performed by the womenfolk during marriages and other auspicious occasions. The ladies move in circle, clapping their hands to the beat of the music. The songs are first sung by the leader and then the others join the chorus. The lyrics mainly relate to Shyam (Krishna) and Radha⁹. Gradually the tempo and dynamics increase to a peak. Breaks are then given so that the ladies can have paan and supari and/or tea. Sylheti folk music composer Radha Raman and Arkum Shah¹⁰ have been cited as having introduced the Dhamail dance tradition in Sylhet region.

[In Bangladesh paan (leaf) is traditionally chewed not only as a habit but also as an item of rituals, etiquette and manners. On formal occasions offering paan symbolized the time for departure. In festivals and dinners, in pujas and punyas paan is an indispensable item. Hindus make use of Paans as offerings in worship. Usually for chewing, a few slices of the betel nut (superi) are wrapped in a betel leaf, almost always with sliced areca nuts and often with calcium hydroxide (slaked lime), and may include cinnamon, clove, cardamom, catechu (khoyer), grated coconut and other spices for extra flavouring.] .

This intangible cultural heritage transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides traditions bearers with a sense of community.



Betel Leaf



Betel Nut



Prepared Paan

⁹ Radha-Krishna are collectively known within Hinduism as the combined forms of feminine as well as the masculine realities of God. Radha, in Hinduism, the gopi (milkmaid- feminine) who became the beloved of the god Krishna during that period of his life when he lived among the gopas (cowherds) of Vrindavan. Radha was the wife of another gopa (masculine but was the dearest of Krishna's consorts and his constant companion.
¹⁰ Shah Arqum Ali (born 18 - died 1941) was a spiritual saint and Sufi in Bangladesh. Arqum Shah is basically a composer of spiritual and devotional songs

Consultation meeting Ministry of Cultural Affairs

A consultation meeting was organized and held at the Conference room of Ministry of Cultural Affairs (MoCA). Mr Ataur Rahman, Joint secretary (Budget & Audit) of MoCA presided this consultation meeting. Ms Zohora Khatun- Deputy Secretary, Ms Jesmin Nahar- Senior Assistant Secretary of MoCA were participated in the consultation meeting; Md. Shahidul Islam- Head of Program (Education), Ms Farhana Begum – Training Coordinator, ABM Shahab Uddin- Co-Researcher and, Kazi Ariful Huda – Team Leader (Researcher) of DAM were participated in the meeting. An overview of the Research on Dhamail ICH's Contribution to Sustainable Development: Education and Community Development, its objectives, target areas and research methodologies has been shared in the meeting for the conceptual and perceptual clarity. Mr Ataur Rahman explained that he worked in the



Sunamganj previously and he explained about the Dhamail from his experience and he agreed with research on ICH in Bangladesh is very important to sustain these ICH for the generation of community development otherwise these will disappear from the culture. Ms Jesmin Nahar, Senior Assistant Secretary of MoCA added that the government has a plan to prepare an inventory, this research would be more helpful for ICH in Bangladesh. Ms Zohora Nahar, Deputy Secretary explained that meanwhile government started some work with Shilpokala Academy under MoCA on various cultural activities and government has a plan to established a cultural museum at upazila level. At the end of the consultations, Mr Ataur Rahman expressed that the MoCA will provide management/ coordination support and cooperate at field level for research activities if required. This consultation meeting was a great achievement in involving government and aware them on this research and its activities. List of the participant and meeting notice enclosed in the **Annex-5 and 5.1.**

Consultation Meeting with the District Cultural Officer of Sunamganj

A consultation meeting with Mr. Ahmed Monzurul Hoque Chowdhury, District Cultural Officer of Sunamganj was held at the District Cultural Academy (Zila Shilpakala Academy). From the discussion it was found that Sunamganj district is a cultural heritage place of Sylhet division in Bangladesh. Dhamail is a very popular song and dance, Radha Raman Datta is known as the father of Dhamail. Previously Dhamail was very common in the community, if some women get together

in the homestead/courtyard beside their conversation; they started Dhamail as a recreational activity and as a worship of God Kishna and Radha. Day by day Dhamail is evolving in a new shape with modern costume and choreography, keeping with modern culture and human desires and preferences. This academy is providing training to some selected dance and



A consultation meeting with Mr. Ahmed Monzurul Hoque Chowdhury, District Cultural Officer of Sunamganj

song artist, these artists perform Dhamail in the gigantic cultural programs. These steps are not sufficient to make Dhamail protect and safeguarding in the community level, due to the lack of support and practice, this is going to evaporate from the community. Dhamail is exiting in the community during marriage ceremony mainly. Mr. Chowdhury appreciated that the research study as ICH and recommended that formation of Dhamail Cultural Organization in the upazila (sub-district) is very important and introducing Dhamail with the school co-curriculum activities for safeguarding. Therefore providing training to the cultural organization and school teachers is essential, Academy could provide training support.

Orientation on the Research for the Research Team



One-day hands-on orientation training was organized for the Research team members on 28 October 2020 held in Sunamganj conducted by the Team Leader (Researcher) and Co-researcher. The objectives and contents of the orientation were: the project briefing including its objectives, research

methodologies, how to conduct Interviews following questionnaire, how to conduct FGD an consultations following semi-structured questionnaire, how to recording/notes of the FGD and consultations, Area mapping and identify the persons for Interviews, FGD and consultations for information/data collection and



listing considering the gender aspect, caste, religion, class, youth groups, occupations, cultural groups/persons; and preparation of work plan and targets. There are 15 numbers of research team members – supervisors, data collectors, co-researcher and team leader were attended in the orientation training course. Moreover, Project Manager, Technical Coordinators of Let Us Learn project attended also who has provided sincere support and assistance on the day to day work progress monitoring and day-to-day problems and provide support accordingly. Field test on the questionnaire and data collection process were organized to make the research members more clear and their conceptual and perceptual clarity through hands-on skills development. List of the participants enclosed in the **annex-6**.

FGD/ Consultations in Badaghat Union under Tahirpur Upazila

Let Us Learn Project officials and Data Enumerator & Supervisor have organized a FGD/ Consultation meeting at Badaghat nears the tomb of Hazrat Shah Arefeen (R) under Tahipur



upazila. There are 17 participants of them 11 male and 6 female. Let us Learn officials- Technical Coordinator, Programme Officer and Upazila Coordinator were present. Team Leader (Researchers) and Co-Team leader conducted the FGD/Consultations. Participants were Union Chairman (Senior Citizen), Rural Doctor, Cultural Performer Group, Singer, Instrument player, Song/lyrics/writer, Journalist, local government women member and others from the Muslim community actively participated in the FGD/consultations, it was found that the community people are very much familiar with the Dhamail Song and Dance. List of the participants in **Annex-7**. Respondents shared that they performed/ participated in Dhamail from their childhood. There is a river under Taherpur Upazila named Dhamail river, they expressed that the name of the river might be comes from the Dhamail Song and Dance or the name of Dhamail song & dance from the name of the river viz-a-viz. Respondent also explained



that Dhamail take place at any time beside the festivals and occasions.

Haor is low-lying land where six months it keeps under water mainly in rainy/ monsoon and other six months is dry seasons. During the monsoon, there is no work and no cultivation to grow crops, in those days' inhabitants organizes Dhamail at the courtyard/ homestead as amusement. Mainly women and girls take part in the Dhamial song and dance. Male supports by playing musical instrument- harmonium, kartal or drum. There is no specific song for Dhamail and Dance, but

there is a special melody for Dhamail that follows without any variations. Baul Song of Shah Abdul Karim and Arkum Shah are very popular in the Muslim community for Dhamail Song and Dance. Performers sing song Baul, Sufi, Murshedi on the Prophet and on the Islamic Saint following the Dhamail song & dance style. Dhamail song and dance performs with least 9 members/performers and highest 20/30 performers in marriage ceremony. Dhamail song and dance follows a style that all performers stand in a circle, one performer lead song and dance and others follows her. No one stays in the middle but music and other instruments plays from outside the circle sometimes in the middle also. Dhamail song and dance performs mainly by the women and musical instrument plays by the males. Harmonium, Dholak (drum) and kartal uses in Damail Song and dance following the beat of Dholak.

Respondents explained that Dhamail song and dance can take place at any time even a group of women get together after their household work. Therefore, special costume not necessary but in an occasion, performer wear her own best sharee (like everyone wear best clothes attending in any occasion). In the rural area only, clapping is used instead of musical instrument mostly.

In the urban, respondents noticed that some changes in the melody & tune following the modern musical instrument introduced. Though there were no specific costume for Dhamail song and Dance but now there are colourful sharee and standardization maintained during the big occasions. Sameness sharee uses in the community or in big program arrangements.

Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence. Baul folk song is getting more preferences in the community. There are two types of songs in the community based on the religion such as Hindu community sing song for Dhamail on the history of Radha Krishna following the lyrics of Radha Raman and Muslim follows the Muslim Saint and Prophet using Sufi or Murshedi. Singing song based on the daily life of the poverty-stricken people following Dhamail style in the haor areas too.

There is no religious obstruction and conflict for performing and organizing Dhamail. Hindu organizes Dhamail for their religious purpose as they think it's a worship for Radha Krishna. And Muslim organizes for religious purpose too. But both attend in the common functions – marriage, day observance of national days, school functions, community gathering and ceremonial events.

There is no writer for developing the Dhamail song on the present situation and social problems due to lack of financial support. Writer and performers including singer are engaged at different work for their livelihood.

When Dhamail take place in the School Cultural Functions or common festivals, Dhamail song articulate on the baul, modern, country song and other folk songs such as Hasonraja but no religious song follows. In those functions or festivals all level of community people irrespective of caste, religion, groups, class participate, perform and enjoy Dhamail. School and community functions held to celebrate national day observance, Bangla New year and international day observance.

In addition, the respondents highlighted that Dhamail song and dance way-out the community people from the anti-social activities fascinatingly. During the natural disaster and lean period, all people are obstructing and reside in their own house or others house, there is no work due to flooding & water logging in the entire area as low-lying land, in those days they do Dhamail song and dance in the courtyard to relief from the stress, trauma and engaging everyone in the peaceful entertainment and learning. Dhamail is the culmination of the Sylheti tradition of enjoying festivals and keep people connected to their roots, while providing a much-needed boost to the incomes from reach people of society. Dhamail can be seen as a driver for socio-economic growth which is accessible for all social groups to alleviate poverty. Finally, this dance boosts the local economy through its short term as well as youth engagement in the local culture.

The cultural group shared that once Naari Uddokta Society (Women Entrepreneur Society) hired a twelve-member team mainly women for a three-day performance in their occasion and earned forty thousand taka for the performance. Another respondent shared that he was hired for a day and earned three thousand five hundred taka. Some other shared that Baul song is very popular now than Dhamail because the singer and musical team earn twenty thousand taka to fifty thousand taka. Dhamail is disappearing from the community due to the practice and poverty. Respondents explained that Dhamail could be a one of the best media for social awareness and learning method for the school education. Such as other folk song or dance includes only few performer – singer, musician and formal dancer where in Dhamail everyone is a performer and take part actively. If the cooperation and financial support provide to the performer/writer to write song on social awareness (on consequences of drug, dowry, child marriage, importance of education, afforestation, natural disaster, health and hygiene etc.), Dhamail could be implemented in the educational institute on as well as in the community. Dhamail could be integrated in school education for early grades such as naming, number counting, Alphabet learning and pronouncing, social studies, and physical education and so on.

Moreover, training is an important component for the new generation especially youth for undertaking the responsibility. As described that Dhamail is going to disappearing from the community, Dhamail organization could be established in the Upazila or union level where performers and youth could practice and sustain Dhamail for generation to generation and to protect and preserve, not only religiously but for the people of Sylhet which make the community free from all kind of discrimination and abuse and way-out communal feelings by establishing peaceful, gender sensitive and friendly environment.

FGD with Youth group in Palash Union under Bishwamvarpur Upazila



FGD with youth group was organized in Palash village of Palash union under Bishwamvarpur upazila. Similar to Tahirpur Let Us Learn Project provided support in organizing the FGD beside the data Enumerator and Supervisor of this research Study project. There are 27 youths participated in the FGD of which 21 girls and 06 boys. Let us Learn project officials, Data Enumerators and Union Supervisor of this research study were present in the FGD meeting. Team Leader (Researchers) and Co-researchers conducted the FGD meetings. It is noted that the Palash village is a Hindu

community. List of the participants in **Annex-8**

The respondents explained that Dhamail is very much well-known in this community as their Sylheti and religious culture. They learn Dhamail from their mothers and their mother's learnt from their grandmothers. It indicates that the Dhamail is following and practicing in the Hindu community from generation to generation. It is worship to Radha and Krishna for the Hindu community when they recite the story of Radha and Krishna. Dhamail song and dance accordingly is a pragmatic step by step story of the life and love of Radha Krishna. Dhamail organizes socially during Puja festival and in marriage ceremony. In addition to Dhamail organizes and perform at any time in the family and in the community.

Respondents explained that during festival if the Dhamail performance liked by the audience, they pay some money to the performer. There is no such tradition to pay for the Dhamail performance. They also shared that there were Dhamail on the social issues previously. Dhamail could be a instrument of awareness creation COVIT-19. Dhamail could not be performed individually, it needs at least 6 and maximum 30 persons. Male and female both can perform Dhamail but women mainly perform song and dance, male plays musical instrument such as harmonium, table or Dholak (drum) and kartal. Clapping is the key ornament of Dhamail song and dance. Dhamail is very much acceptable to all religion and all Sylheti perform and like Dhamail. There is no conflict or barrier in connection to the religion. It's a Sylheti culture. Rehearsal is not required for Dhamail but if new song or new writing that should need to practice for understanding the words and fit into the Dhamail style.

One of the respondents expressed that though there is no specific costume for Dhamail but sometimes group decides to wear sameness sharee such as red and white or yellow. Dhamail is not only Radha Krishna, but about the relationship between mother in law & bride and romantic song also includes in the Dhamail. Dhamail develops the relationship between family to family and family to community and also develops friendship. It is interesting that in some cases

especially when arranging marriage, knowing and performing Dhamail is one of the criteria for girls.

Respondents explained that to achieve the goal of SDG 4.7 & 11.4, social issues for awareness creation could be included in Dhamail but lyrics are needed to develop by the writers. Dhamail could be included in the school cultural functions, Dhamail could be a regular activity in the school as co-curriculum, one teacher could take the responsibility is not cultural teacher.

FGD with Teachers in Rafinagar Union under Derai Upazila

FGD with Teachers was held in Rafinagar Union High School. 09 teachers participated in the FGD. From the FGD it was found that among 09 teachers, 07 teacher's village home is in Netrokona (nearby district of Sunamganj and under Mymensingh Division) and they have never seen Dhamail song and dance and not familiar with Dhamail but they heard about it. Other 2 teachers are from Rafinagar and they explained that Dhamail is practiced by the Hindu community regularly as the worship of God Krishna and Radha mainly. Dhamail song and dance is story of God Krishna and Radha. However, style of Dhamail song dance follows in marriage ceremony using the different folk song such as Hason raja song, Baul song and modern song. Senior Citizen's tries to keep the heritage alive but new generation likes modern music which influence them by the modern song and music. Furthermore, online and internet influence the community culture. List of the participants in **Annex-9**



FGD with mixed group in Rafinagar Union under Derai Upazila

Another FGD was organized at Khagaura Village in Rafinagar participated where 14 community people of different profession were attended in the discussion. They are: senior citizen (age between 60-80 years), Teacher, Farmer, Priest, Artist and student. From the discussion it was found that before 1947, Sunamganj was under Assam province of India as a sub-division. Socio- economic culture was very analogous between other sub-division of Assam and Sunmganj such as Habignj, Sylhet and Moulvibazar (currently district of Bangladesh) were the sub-divisions of Assam along with Karimganj and Hailakandi sub-division (currently in India). Radha



Raman Datta is a famous folk music composer and poet. Dhamail song and dance is a recreation and as worship of God Krishna and Radha. Dhamail song is a story of God Krishna and Radha from beginning to end their love, separation, happiness and sadness. Gradually this song is changed and included other folk song such as Baul folk song but style of dance not reformed. Chronologically, Dhamail song and dance is included in the marriage and other social function by using other folk song. Dhamail became a tradition of greater sylhet. Respondents explained that they came to know about this dhamail from their parents. Respondents expressed that during flood and all lands was under water, every homestead there were took place Dhamail for worship and recreation. There were no training required for Dhamail song and dance because it was a tradition of every household to teach their children how to Dhamail song and dance like cooking and household work. Dhamail song and dance is for the women only; women sang song and dance according to the rhythm of clapping. There were no musical instruments required. Later, male were included with this song and dance by playing musical instrument from outside the circle of women's dance. Currently, youths and new generation is interested with the modern song and dance and attractive musical instrument, and influenced by the online, internet and TV programs. It is essential to protect this traditional culture otherwise it will be vanished from the Sylheti culture. Responded Teachers recommended that this could be included in the curriculum –in social studies as sylheti culture and expressed that there is included all culture in the social Studies. Furthermore, Dhamail could be included in the co-curricular activities with education. Other respondents described that Sunamganj is a tourism place, so that cultural institution could be developed as a part of tourism, tourist will be enjoyed and familiar with the Sylheti culture Dhamail. This will be developed as a profession and artist will be benefited financially and they could able to maintain their family. Youth and adolescent group could be developed in school, community and education institution. List of the participants in **Annex-10**

FGD with teachers group in Joykolosh Union under South Sunamganj Upazila

FDG organized at Joykolosh Union in South Sunamganj and 10 teachers from different school and college were attended in the discussion. Respondents explained that Dhamail is a tradition of Sylhet division and it is a traditional Sylheti culture. Dhamail is popular mostly in the Hindu community. Muslim community do not participate in the Dhamail take place in Hindu community but there is no conflict or barriers. Dhamail in Hindu community organizes on the God Krishna and Radha for worship thus Muslim community people do not take part in the worship of God Krishna and Radha. But Muslim community take part during other functions such as marriage ceremony, birth day etc. Muslim



community organizes Dhamail in Marriage ceremony and other social events by using Baul, Murshedi (Muslim spiritual) and other folk and modern song. Both take part in the national and international day observance where Dhamail is the main attraction of the events. There is a scope to include Dhamail in the school curriculum and co-curricular activities. Due to the modern culture, Dhamail is much neglected in the community comparing the old days. Protection and safeguarding, Dhamail should need to practice as the old days by organizing artist/cultural group, youth group, community leaders, adolescents and parents especially women. List of the participants in **Annex-11**

Observation



Dhamail Song and Dance was observed in Palash village under Bishwamvarpur upazila; in the Khagauraa Village of Rafinagar; and in the Ujanigaon Village of South Sunamganj. Without any shilly-shallying, youth girls and women performed Dhamail Song and Dance in all



locations except South Sunamganj with any hesitation. It shows that its' a regular worship of Radha Krishna, therefore there is no conservativeness in performing the Dhamail in front of stranger. They also performed Dhamail that organizes in the Marriage Ceremony. This was very helpful for the Researchers to understand and conceptualize the melody,



lyrics, style and rhythm of Dhamail song and dance. List of the performers in **Annex-12A & 12B, 12C**

Differences/ Variations

From the discussion and observation, it was found that there are two categories of Dhamail song and Dance- one is for religious and other is for general.

Religious:

Hinduism faith

As various devotees worship Radha with the understanding of her merciful nature as the only way to attain Krishna and it is believed that Krishna enchants the world, but Radha enchants even him. Therefore, she is the supreme goddess of all and together they are called as Radha Krishna. Dhamail is honoured as Religious worship that includes Radha Krishna for Hindu religious faith and entreaty. It may honour or celebrate the presence of special guest(s), or their memories after they die. Reverence, honour, homage, adoration and worship and is the essential ritual of Hinduism. As the Sylhet was as a district/subdivision of Assam in India, the Sylheti culture influence in the Assam and Dhamail is very popular for the worship of Radha Krishna and sustaining there as a part of Hinduism faith.

Islamic faith

Muslim community follows Sufism and Mazar based Dhamail song and dance. Sufism, as the mystical dimension of Islam, preaches peace, tolerance and pluralism, while encouraging music as a way of deepening one's relationship with the Creator. "Mazar" "a place for visit", it usually refers to the tombs of Islamic saints or famous people. People worship mazars on certain or uncertain dates, in the hope of getting blessing for good harvests, health, the birth of children, and so on. Muslim community follows Baul, Sufi, Murshedi, and Kawali when they perform Dhamail.

General

Beside the religious based Dhamail Song and dance, the both community take part in the common program and perform Dhamail Such as National Days Observance such as Independence Day, Victory Day, Bangla New Year etc. and International Day Observance such as International Literacy Day and so on.

Considering the above, Dhamail Song and Dance organizes or performs based on the religious faith and people participate in the Dhamail Song and Dance according their own faith. It means all community people respect all religions and do not disapprove of or make commotion on to each other religious faith. On the other hand, the community people get together in various occasions irrespective of the race, colour, sex, language, religion, political or other opinion, national, ethnic or social origin, property, disability, birth or other status. This develops bond for interpersonal relationship and effective communication among community people in the same manner.

Dhamail in Rural Context

As described above, Dhamail song and dance in the rural areas is very natural where there is no needed any particular costume and musical instrument. Dhamail is performing at any place even at the courtyard/homestead premises. In the rural areas where there is no any musical instrument women performing Dhamail by clapping and clapping is the main ornamental attraction of Dhamail in the rural areas. In the rural areas Dhamail song and dance take place at any time even if more than eight women gather for conversation and interaction with each other after their household work, in that time if they wish they perform Dhamail. In the present days women or girls wear sameness sharee to perform Dhamail at the rural functions or cultural events and marriage ceremony. Dholak, harmonium, kartal are the Musical instrument that use in the rural areas. Women sing song and dance following the Dhamail style and male are playing musical instrument. In some cases, male participates in the performance of Dhamail Song and Dance but male performance is not essential.

Dhamail in Urban Context

From the consultations it was found that Dhamail in the urban area is very formal and Dhamail organizes formally such as in the marriage ceremony, cultural function at the town hall or in the comprehensive colourful program for national and international day observance in presence of High officials and government personnel such as MP, Minister, Businessman, famous personnel and other political leaders etc. In the urban area Male and female both perform Dhamail. Style and musical inclusion is modernized the Dhamail rather clapping, costume and musical instrument highlighted scrupulously.

Though the respondent described the differences between Urban and Rural Dhamail, more information and observation is needed to conclude the actual differences.

Relationship between Dhamail as ICH and SDG 4.7 and SDG 11.4

From the consultations, it was found that Dhamail could keep an active role in achieving SDG 4.7 & 11.4 by social inclusion and introducing in the school education and non-formal education. As described above, Dhamail could be included in the school education system such as including in the co-curriculum activities- recital rhymes & poems, song & dance, storytelling, practicing in learning early grades- learning alphabets, numbers, multiplication tables. Formation of a cultural group in the school and college or university level and will perform during the school cultural program and in the local and national level program. Training is an integral part of developing skills of the youths and, cultural forum members to protect, preserve and, safeguard of ICH that will continue from generation to generation. Dhamail is an example of building relationship between the people of different religious faith, involving women actively, interpersonal relationship development, reducing the domestic violence, gender sensitive and active participation of all level of community people.

This will ensure SDG 4.7 that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development. A cultural organization needs to establish at the Union or Upazila level involving the singer, writer, musicians, Dhamail dance performers who will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 11.4 goal.

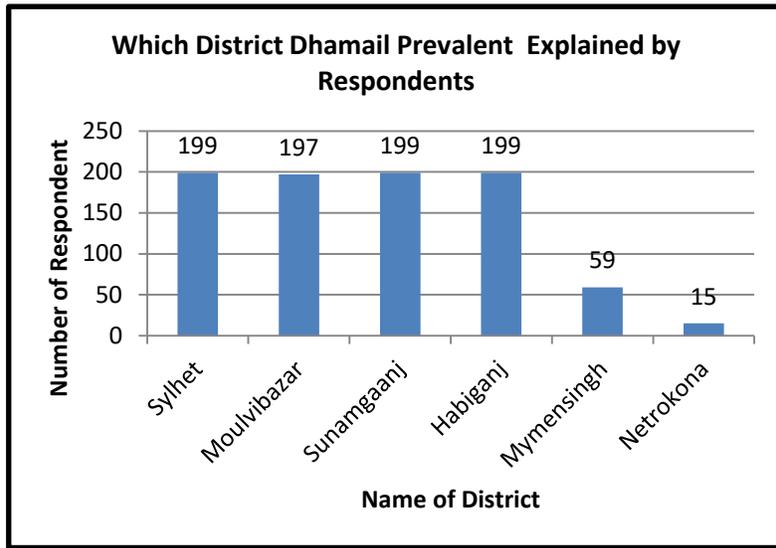
Findings from the Key Informant Interview

200 considerable and important people from the target areas were selected who could contribute and provide valuable information in connection to the Dhamail as a Sylheti traditional Culture and 50 (25%) personnel from each targeted Union of each Upazila i.e. 200 of four Upazilas. The interviews were captured in the prescribed developed questionnaire.

(Summary/compiled answer in Annex-13)

It was found that 100% interviewees are agreed that Dhamail is very old folklore in this region. 100% interviewees are agreed that Dhamail is well known by all community. 65.5% interviewees explained that Dhamail song & dance represents specific religion and 34.5% expressed that Dhamail is not representing any specific religion. 20% interviewees agreed that the Dhamail conflicts with any religion where the 80% interviewees disagreed. 99% interviewees have seen and enjoyed Dhamail Song and Dance. 47.5% interviewees participated in the Dhamail Song or Dance where 52.5% interviewees never took part. 87% interviewees expressed that male and female both together participate in Dhamail where 13% disagreed. 1.5% interviewees explained that there is specific number of fixed participants to perform Dhamail where 98.5% explained that there is no fixed number of participants. 29.5% described that there is a system that Dhamail dance should be performed with song where 70.5% disagreed with this explanation. 29% expressed that there is specific costume and cosmetics for performing Dhamail where as 71% disagreed with this opinion. 97% described that there is musical instrument uses in Dhamail Song and Dance where as 3% disagreed with this explanation. 84.5% explained that all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status) where as 15.5% disagreed with this explanation. 45.5% answered that Dhamail organize in the wedding ceremony and 54.5% disagreed. 94.5% explained that Dhamail organizes in other events such as Nabanno, Choitro Songkranti, celebrating national days, etc but 5.5% disagreed with this explanation.

According to the explanation of the individual interviewee, 99.5% explained that Dhamail prevalent in Sylhet, Sunamganj and Habiganj district; 98.5% answered Dhamail prevalent in Moulvibazar and 29.5% answered Dhamail prevalent in Mymensingh district and 7.5% expressed Dhamail prevalent in Netrokona district.



73% respondents explained that Dhamail popular in the whole Sylhet region. 98.5% respondents explained that No specific name for recognizing Dhamail performers. 99% respondents explained that 8-30 entertainers or actors or performers are required to perform a Dhamail Song and dance. Female perform Dhamail Song and Dance, lead by one women and other follows leader and singing chorus but dance together in same stepping in a circle. Male plays musical instrument only. In Modern Dhamail song and dance, Male and female both perform together and Choreography is used and introduced in a new form of Dhamail. There are no changes in song but Choreography uses in dance. Mainly the modern Dhamail dance is depends on the Choreographer.

73% respondents explained that their money require to organize a Dhamail ceremony minimum BDT 1000 and maximum BDT 5000. The respondents expressed that the expenses depend on the nature of the decoration, audience and place. For a big arrangement such as during cultural show or day observance, the expense goes to BDT 50000 even. Performers costume required also.

100% respondents explained that Source of Fund:

- Marriage or Birth day or family carnival or ceremony: Family provides Fund
- Day observance and cultural Event: Community Contribution by rich people and individual contribution of interested people.
- Religious festival: Community according to the religious faith contributes and developed collective fund.

100% respondents explained that Dhamail is celebrated in any program organized

- Social Program
- National and International Day Observance- Independence & Victory day, New Year, Women's Day, Literacy Day, Child Rights Week and Child Day etc.
- Religious Festivals: Puja etc (Mainly in Hinduism)

98.5% respondents like Dhamail program because:

- Sylheti Culture as Sylheti Heritage
- Dhamail is with the mind and heart of all sylheties
- Enjoyable, attractive gesture in dance and song and excellent combination of both
- Increase knowledge on the God Krishna and Radha & love and about worship
- Increase knowledge of Sylheti culture
- Well-being of Health by Dhamail dance and song
- Leadership skills developed by lead the Dance and Song
- Dhamail in Hindu community perform by women at any time anywhere in front of known and unknown people as a worship of God Krishna and Radha which recite step by step story of God Krishna & Radha through Dhamail Song followed by dance.

1.5% respondents do not like Dhamail program because:

- Origin of Dhamail song and Dance is a worship of God Krishna & Radha which is not acceptable in Islamic Culture
- But in Marriage and other festivals Dhamail Song and Dance is not on God Krishna and Radha, uses other folk song and Dance.
- More information on these need to collect from Muslim community by the researcher.
- Respecting all religions, many Muslim community people do not express their negativity on origin of Dhamail. Muslim Community use the style of Dhamail following the different song and call Dhamaila in Marriage ceremony and other festivals.
- Muslim women do not perform Dhamail in front of unknown people except own family

89.5% respondents answered that Dhamail is a just only entertaining cultural event for the occasion or to celebrate a day. 10.5% respondents answered that Dhamail is not only entertaining cultural event for the occasion or to celebrate a day explained above.

38% respondents answered that there is professional group for Dhamail who earns for their living through it. Every performance rate is minimum BDT 500 to maximum BDT 5000. Minimum 3 and maximum 30 performances take place in a year. 62% respondents answered that Dhamail performs by the male, female, youth, adolescent, those who are skilled in Dhamail song and dance. They perform as an Artist and enjoy the event, not for earning.

38% respondents answered that the members of the Dhamail performers group manage their families with what they earn through this cultural work, where as 62% respondents disagreed and explained that there is no professional Dhamail song & Dance group or individual and earning for their living and family maintenance. The performers of Dhamail are: house wife, youth and adolescent who are engaged in household work and student. Others including male (musician) engaged in farming/cultivation, service, trades etc. as a main profession. They perform Dhamail for Worship or enjoy as recreation.

Respondents expressed that Dhamail song and dance artist are poverty-stricken people. As there is no earning from Dhamail song and dance, they engaged at different work such as day laborer and working in the farming land as worker, with a very little educational qualification their income is not sufficient than their family needs. Therefore, they are becoming extinct from their skills and performance as artist. However, they are very much aware about the importance of education and their children education.

4.5% Respondents expressed that there is problem/obstacle they face in organizing Dhamail ritual because Muslim Leaders and influential do not like Dhamail and they protest and obstacles to perform Dhamail in the Muslim Community as they think it's against Islam especially on the story of God Krishna and Radha. But 95.5% respondents answered there is no problem/obstacle they face in organizing Dhamail ritual

6.5% Respondents expressed that the performers use special attires/costume for the Dhamail ritual - Performers use Colourful costume – red, blue, green, yellow etc. and performers use same colour costume. Whereas 93.5% expressed that the performers do not use special attires/costume for the Dhamail ritual.

2.5 % Respondents expressed that Dhamail performers of all places and all groups wear the same prescribed special attires/costume. Performers use same colourful costume for making the performance more attractive and enjoyable. And thus, all groups in all places, performers wear same costume according to their own choice. 96.5% described there is no prescribed special attires/costume.

100% Respondents expressed that there is some musical instrument used in Dhamail -Drum, drummer, Tabla (Drum), Harmonium, Mondira, Flute, Dish bowl etc. local musical instrument uses in Dhamail.

78% Respondents expressed that Dhamail presented on theme or issues such as Orders and advice, do's and don'ts, love and separation (God Krishna & Radha), mystic poets' biographies, marriages, birth anniversaries, harvesting, religious and social issues, national and international day observance and issues etc. 22% Respondents expressed that It's a one of the Cultural Activities for recreation only.

88% Respondents expressed that the community or people are being benefited by Dhamail. The community people are benefited through Dhamail that includes Religious education (Hinduism), developing social bonding, education on Dos and Don'ts, Life oriented cultural practices. 12% Respondents explained the community or people are not benefited from Dhamail.

83.5% Respondents expressed that there is differences between urban and rural Dhamail performance. In Rural area, Dhamail follows its origin; Song and Dance is a combination effort of rhythm. But in Urban, Dhamail is a Dance program using choreography by Choreographer. In rural, local and available musical instrument use during Dhamail performance. But in Urban, modern

piano, guitar, modern and digital Drum set, flute use according to the choreography. In rural, Dhamail organizes at any place anywhere, but in Urban, Dhamail organizes in a big hall or hall room. In Rural, no special costume is required for performers, even Dhamail perform without musical instrument because clapping is the main rhythm for song and dance. In Urban, Special costume is required according to the choreography. Stage, lighting and sound system is required in the Urban where as in rural, if a big cultural event only a Mick and stage is required and program organizes in the day. 16.5% explained there is no differences between urban and rural Dhamail performance.

83.5% Respondents expressed that there is differences between Dhamail performance of earlier days and present days and 16.5% explained there are no differences between Dhamail performance of earlier days and present days.

Dhamail in old days:

- Depends on old folks
- Less or no musical instrument use
- Only clapping is main rhythm than any musical instrument
- Organize in a small scale, at homestead/domestic, lively, sweet melody and original voice, meaningful and rural life oriented

Dhamail in present days:

- Modern culture based
- Modern musical instrument use
- Refined melody and rhythm use
- Chorographical dance introduced that the origin

76.5% Respondents expressed that Dhamail is being developed in a new form. Dhamail is being developed in a new form that includes refined melody and rhythm, new form of dance with choreography, modern musical instrument introduced lyrics with modern thought and culture, environment and costume introduced. Previously only women were performed Dhamail, now male and female both perform together with colourful costume and training by choreographer. 33.5% Respondents expressed that Dhamail is not developed in a new form.

100% Respondents expressed that there is no reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail.

Dhamail influence in personal, social, educational life and harmony explained in the following:

	What kinds of influence	How does dhamail influence
In personal life	Developed realization and understanding, get acquainted, grow interest to the cultural	Folk culture survives and practiced. Behaviour and manners develop. Creating affection with folk culture.

	activity and create recreation.	
In social life	Develops social bonding, develops unity, create improved and unite life.	Develops relationship and neighbourhood
In educational life	Increase knowledge, learn about culture and people, grow attention in education and learning, and develops relationship among the student. Drug abuse, dowry, child marriage, domestic violence, gender etc. social awareness on will be created at their own pace with enjoyable learning through Dhamail	Social Development, aesthetic development, develops fellow feelings, unity, friendship, empathy. Create Awareness on the social issues and establishes UNCRC and CEDAW in the community and eliminate/reduce superstitions.
In harmony	community people get together in various occasions participate, perform and enjoy Dhamail irrespective of the race, colour, sex, language, religion, political, ethnic or social origin, property, disability, birth or other opinion/status	Develops communal feelings and establish peaceful life.

100% Respondents expressed that Dhamail is effective in gender relations & development and elimination of all kind of discrimination. Dhamail is one of the platforms for women to get together, develop relationship among the performers as well as among the audience because all lives in the same community. Develops social bond and neighbourhood where everyone knows about each other that protect each other from domestic violence and thus domestic violence is rare in the community. Male and female both take part in the Dhamail song and dance performer or audience therefore it helps to develop relationship among women and men with respect. Everyone has the freedom of their expression and take part in the decision-making process while performing Dhamail.

100% Respondents expressed that youth and adolescents could be involved with Dhamail for education and community development and the following role they can play

- Formation of Youth Dhamail group and Adolescents Dhamail group.
- Provide training to the Youth Group and Adolescent group on Dhamail and different issues.

- Create Social awareness on different issues to the community and to the educational institutions and youth to youth, adolescent to adolescent by these Youth Dhamail group and Adolescents Dhamail group
- Provide training to the School Teachers and involve them with the Dhamail Group.
- Youth Dhamail group and Adolescents Dhamail group will organize and perform in the community and school functions.

100% Respondents expressed that Dhamail could be a positive/effective learning approach for the government school, NGO school, and for the community development.

- It is possible Dhamail Song and Dance could include in the education as teaching method. Develop awareness script as Dhamail song on Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19), that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance.
- Dhamail could be incorporated in the school schedule with the co-curricular activities. Dhamail could be used for adolescent and youth reproductive health
- Dhamail Cultural group could be formed in the non-formal & formal school, college/educational institution and in the community level and Train the child and youth leaders.

The respondents are not familiar with the SDG and its Goal 4.7 & 11.4 but from the explanation of above point, it is clear that Dhamail should need to be protected and safeguarding as a Sylheti Cultural Heritage considering.

Conclusion

Dhamail song and dance is a Sylheti Culture and very popular in the Sylhet region. This Dhamail style has been following by both Hindu and the Muslims. Dhamail is used in their worship for both religions as well as during the marriage ceremony, birth day, national and international remarkable day observances and, so on. The Dhamail is very friendly to the atmosphere and well acceptance by the community and religiously. It develops the interpersonal relationship among the family, community, culturally and, religiously. Dhamail is very effective to get together and way out from communal feelings, it creates peace and harmony where all level of people especially women participate actively, reduces domestic violence and discrimination and establish UNCRC, CEDAW and Human Rights. Currently, Dhamail is going to be disappeared from the community due to lack of financial support and very few cultural organizations established to practice and continue Dhamail for its existence and influence of modern song and dance. There is a scope to protect, preserve and, safeguarding Dhamail as discussed in the consultations with all level of community people. Dhamail could be introduced in the education and learning as well as developing cultural organization in the local and district level. There is a need of more

information to draw a conclusion. It is expecting that the after completion of phase-II, the findings will be more authentic with more information and effective for recommendations and draw conclusion.

Recommendation

Dhamail is going to evaporate from the community especially from Muslim community. Hindu community practices Dhamail as worship of Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH, this phase-I recommends in the following:

Dhamail is going to disappear from the community especially from Muslim community. Hindu community practices Dhamail as worship of Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH, this phase-I recommendations are:

1. Dhamail needs to include in the early grade education as one of the teaching –learning method. This could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
2. Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19) should need to identified and develop awareness script as Dhamail song, that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance for creating awareness for implementation UNCRC, CEDAW, Human Rights and achieving SDG 4.7 and 11.4; This will assist to get together and eliminate communal feelings, it will creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations. This is also could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
3. A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers. This cultural organization will train the youth and teachers/child leaders in the educational institutions. This will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.
4. Dhamail Cultural group needs to form in the non-formal & formal school, college/educational institution and in the community level. This is also could be implemented in the LUL project initially to create as an example for the community and Educational Institutions to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 4.7 & 11.4 goal.
5. Considering the KII information, more discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.

ANNEXURES (1-13)

Annex-1

Work Plan for Phase-I

Sl. No	Activity	15 September – 15 November 2020 (Weekly)								Remarks
		1	2	3	4	5	6	7	8	
1	Signing Agreement									
2	Hiring									
2.1	Consultant- Researchers									
2.2	Field Supervisor									
2.3	Data Enumerator									
2.4	Support Staffs (Accountant and others)									
3	Preparation of Work Plan									
3	Desk Review									
4	Research Tools Development									
	Presentation of Research Tools for finalization									
5	Field Test of Research Tools									
6	Finalize Research Tools									
7	Hands on Orientation Training on Research Study on Dhamail as ICH for Research Team									
8	Organize FGD in Badaghat of Tahirpur UPZ									
9	Conduct FGD in Badaghat of Tahirpur UPZ									
9	Organize FGD in Palash of Bishwamvarpur UPZ									
	Conduct of FGD in Palash of Bishwamvarpur UPZ									
10	Mapping for identification selection of Key Informant for Interview									Will be continued with the next phase-II
10	Conduct KII									
11	Qualitative Data Compilation									
12	Qualitative data analysis									
13	Prepare Phase-I Research Report									
14	Submission of Phase-I Research Report									

Work plan of Phase II

Sl. No	Activity	1 December 2020 – 15 January 2021 (Weekly)						Remarks
		1	2	3	4	5	6	
1.	Conduct further Preliminary case studies (Mainly Desk Review for expanding target communities / or ICH elements)							
2.	Expand the target of study							
3.	Field Tour							
4	Analyse the case studies							
4.1	Submit a Case study report							

Dhaka Ahsania Mission
Research on Intangible Cultural Heritage
Semi -Structured Questionnaire for FGD.

1. Let us discuss about what Dhamail mean to you? Do you think it something special, If so, why?
2. Why do you think Dhamail song & Dance is important in your life?
3. Would you say something about the origination of Dhamail?
4. When/in what occasion and how this Dhamail is performed?
5. Please say something about the arrangement of Dhamail, such as occasions where it held, participants (M/F), pre-contracted group etc. Does it need money to arrange? If so, how much to pay (Minimum/Maximum)?
6. Is Dhamail only a recreational item in the occasions or it remains other objectives? Please detail.
7. Do the group of people take it as their main profession and source of income or take it as out of hobby or both?
8. Do they face any challenge? What are those?
9. Can a Dhamail group members maintain their families with the income from this cultural performance? What is the average income per month per person?
10. Is Dhamail popular in the whole greater Sylhet area or in the particular places only?
11. How effective is Dhamail especially on Gender aspect?
12. Do you think there are some benefits of Dhamail in the community? If so please detail.
13. What is the theme/issues of Dhamail?
14. What kind of musical instrument use in the Dhamail?
15. Why Dhamail performers use special costume, is that fixed for all groups,
16. Are there any differences between urban and rural Dhamail performances? If so, please detail.
17. How far Dhamail is known or familiar to the urban /culture communities? Please detail.

18. What is the present status/situation of dhamail comparing the old days? Is it evolving in to new form?
19. How does it effects in social bonding and social harmony?
20. Does it affect education and social awareness, how & what aspects particularly? Please detail.
21. What is the reaction of all communities about Dhamail (religious & progressive, rich & poor, young and old, male and female, profession-wise farmer and fishermen, teacher & business people, literates & illiterates)?
22. How is it possible to involve youth and adolescent students in Dhamail for education and community development and they can play roles?
23. How do you think Dhamail can be interactive method in learning in the educational institutions, community and DAM CLCs?
24. Do you think, Dhamail is a positive instrument of education and community development specially should it be safeguarded in harmony with SDG-goal 4.7 and 11.4. If so, please explain how and why?

Translated Copy
Questionnaire for KII

Respondent's Detail:

Name: _____ Age: _____

Male/Female: _____

Designation/Occupation: _____

Address:

Village _____ Union _____ District _____

Please answer the following questions

1) If the answer yes please Tick (v) and for NO (x)

a)	Is the Dhamail very old folklore in this region?	
b)	Is the Dhamail well known by all community?	
c)	Is the Dhamail represents any specific religion?	
d)	Is the Dhamail divergence/conflict with any religion?	
e)	Did you ever seen Dhamail song and dance?	
f)	Did you ever participate in the Dhamail song or dance?	
g)	Do the male and female both could participate together in Dhamail?	
h)	Is there any specific number of participants fixed to perform Dhamail?	
i)	Is there any system that Dhamail dance should be performed with song?	
j)	Is there any specific costume and cosmetics for performing Dhamail?	
k)	Is there any musical instrument uses in Dhamail Song and Dance?	
l)	Do all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status)?	

m)	Do Dhamail organize in the wedding ceremony?	
n)	Do Dhamail organize in other events such as Nabannyo, Choitro Songkranti, celebrating national days, etc.?	
o)	Do Dhamail exist in the community at present?	

2) Please answer the following question simply:

a) In which districts Dhamail is prevalent?

b) Is Dhamail popular in the whole Sylhet region or only in certain places?.....

c) Do Dhamail performers have any specific names? If yes, write the name.....

d) How many entertainers or actors or performers are required to perform a Dhamail Song and dance?

Male: Minimum Maximum , Female: Minimum Maximum

e) Is there money require to organize a Dhamail ceremony? If yes, how much?

Minimum Maximum

f) What is the source of the money?.....

g) Dhamail is celebrated in which festivals?

h) Do you like Dhamail program? Yes No
 Why?.....

i) Is Dhamail a just only entertaining cultural event for the occasion or to celebrate a day?
 Yes No, If not, What are the other objectives.....

j) Is there any professional group for Dhamail who earns for their living through it? Yes
 No

If yes, how much money they earn per program? Minimum Maximum

How many programs have been organized in a year? Minimum Maximum

If not, Who performs

Dhamail?.....

Why?.....

k) Can the members of the Dhamail performers group manage their families with what they earn through this cultural work?

Yes No , If not, What is the source of income for their family

management?.....

.....
.....

l) Briefly describe the socio-economic and family status of the members of the Dhamail group performers. About child or their education etc.

.....
.....
.....

m) Is there any problem/obstacle they face in organizing Dhamail ritual? Yes No ,
If yes, what are the problems/obstacles?.....

.....
.....

n) Do the performers face any problem / obstacle in Dhamail ritual? Yes No , If
yes, what are the problems/obstacles?.....

.....
.....

o) Do the performers use special attires/costume for the Dhamail ritual? Yes No , If
yes, describe about the attires/costume.

.....
.....
.....

p) Do dhamail performers of all places and all groups wear the same prescribed special attires/costume?

Yes No , If yes, Describe whether there is any specialty to maintain uniformity it to all groups.....
.....

q) Is there any kind of musical instrument used in Dhamail? Yes No , If yes, Describe what kind of musical instrument.....

r) Is Dhamail presented on any theme or issue? Yes No , If yes, What are those.....
.....

.....

s) Do you think the community or people are being benefited by Dhamail? Yes No , If

yes, Describe how-----

t) Is there any difference between urban and rural dhamail performance. Yes No ,
If yes, Describe it. Content or issue related / environmental / others

.....

.....

.....

u) Do you think there are any differences between Dhamail performance of earlier days and present days. Yes No , If yes, Note down the differences.

Dhamail in old days	Dhamail in present days

v) Do you think Dhamail is being developed in a new form? Yes No , If yes, Describe how

.....

.....

.....

w) Is there any reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail? Yes No , If yes, Note down the reactions.....

.....

.....

x) What kind of and how does Dhamail influence in personal, social, educational life and harmony?

	What kinds of influence	How does dhamail influence
--	-------------------------	----------------------------

In personal life		
In social life		
In educational life		
In harmony		

y) Explain how effective Dhamail is in gender relations & development and elimination of all kind of discrimination.

.....

z) How can youth and adolescents be involved with Dhamail for education and community development and what role can they play?

.....

aa) Do you think can Dhamail be a positive/effective learning approach for the government school, NGO school, and for the community development?

.....

ab) Should Dhamail be protected/safeguarding as a positive tool for education and community development, especially in line with SDG-Goal 4.7 & 11.4? if yes, explain how and why?

.....

Name of the interviewer:..... Name of supervisor:.....
 Signature:..... Signature:.....
 Date:..... Date

(Translated copy)

Annex- 5

Government of the People's Republic of Bangladesh
Ministry of Cultural Affairs
Administration Section -1
Bangladesh Secretariat, Dhaka
www.moca.gov.bd

ref no: 43.00.0000.111.99.005.19.202
(Bangla)

Date : 02 Kartik 1427

18 October

2020

Meeting Notice

A meeting will be held at the meeting room (Building -6, Floor 11, Room No-1017) of Ministry of Cultural Affairs on 27.10.2020 at 2:30pm. Main agenda of the meeting is Cultural Heritage of Sylhet – Dhamail Song and Dance and its existence, which will be preside by the honorable Joint Secretary of MoCA (Budget & Audit).

You are requested to attend in the meeting in time.

(Md. Ataur Rahman)
Joint Secretary (Budget & Audit)
Phone: 5553187

Distribution: (Not according to the seniority)

1. Ms. Zohora Khatun, Deputy Secretary (Budget & Audit)
2. Ms. Jesmin Nahar, Snr. Asst. Secretary (Agreement & Exchange)
3. Mr. Kazi Ariful Huda , Social Protection Specialist & Researcher, Dhaka
4. Md. Shahidul Islam, Head of Program – Education, Dhaka Ahsania Mission
5. Md. ABM Shahabuddin, Project Manager, Education, Dhaka Ahsania Mission
6. Ms. Farhana Begum, Training Coordinator, Education, Dhaka Ahsania Mission

Copy to: (information only)

1. Deputy Secretary (Security-2) Bangladesh Secretariat, Dhaka
2. Deputy Secretary (Administration), MoCA, Bangladesh Secretariat, Dhaka
3. PS to State Minister, MoCA, Bangladesh Secretariat, Dhaka
4. PS to Secretary of MoCA, Bangladesh Secretariat, Dhaka
5. PS to Additional Secretary of MoCA, Bangladesh Secretariat, Dhaka
6. Office Copy

Dhaka Ahsania Mission
Staff Orientation on the Research Tools of
ICH's Contribution to SDG: Education and Community Development

Venue: FIVDB Training room, South Sunamganj.
Date: 28 October 2020

Attendance Sheet

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
1	Nasirna Begum	স্বাস্থ্য কর্মসূচী	Nasirna	
2	Jujena Begum	Data collector	Jujena	
3	Lucky Paul	Data collector	লুকী পল	
4	BILKIS AKTAR	Data collector	Bilkis	
5	MAJEDA BEGOM	Data collector	মাজেদা বেগম	
6	Iry Rani DAJ	Data collector	Iry	
7	Banyu Rani Biswas	Data collector	Banyu	
8	Rabiul Alam	Data collector	Rabiul	
9	Mintu Talukder	Data collector	Mintu	
10	Kayshubera	Field supervisor	Kayshubera	
11	Yeasmim Akter	Field supervisor	Yeasmim	
12	Suhena Akter	Field supervisor	Suhena	
13	JAFOR Atam	vc. DAM Let us Learn project	Jafor	
14	Saiful Islam	vc. DAM Let us Learn project	Saiful	
15	Mamunur Rahman	ICH, Ao	Mamun	
16	KAZI ARIFUL HUDA	Team leader, Research	Kazi Arif	
17	ABM Shahab Uddin	CO-Researcher	Shahab	

Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Hazrat Shah Arefin (R) Volunteer and Khadem Welfare Society, Shah Arefin Mokam.
 Upazila: Tahirpur, Union: Badaghat, Village: Badaghat
 Date: 29 October 2020

FGD Attendance Sheet (Cultural group)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	আবুল কালাম মাসুদ	মাসুদ আবুল কালাম মাসুদ বাড়ি নং	[Signature]	0171980163
২	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01716675344
৬	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01715719253
৪	জাকির হোসেন	জাকির হোসেন জাকির হোসেন	[Signature]	01740460931
৫	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01736656666
৬	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01710808483
৭	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01720222456
৮	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	
৯	জাকির হোসেন	জাকির হোসেন জাকির হোসেন	[Signature]	01753481549
১০	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	
১১	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01730827640
১২	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01710196178
১৬	সত্যজিৎ	Data collector সত্যজিৎ	[Signature]	01740619827
১৪	বিনবিহার	Data collector বিনবিহার	[Signature]	01779199656
১৫	ইমদাদুল হক	ইমদাদুল হক ইমদাদুল হক	[Signature]	01747270589
১৫	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01302301226
১৭	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01712176639
১৮	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01824667440
১৯	শ্রী: সত্যজিৎ	সত্যজিৎ সত্যজিৎ	[Signature]	01674577236
২০	KAY ABU-FUL-HUDA	Team leader	[Signature]	01724486992

Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Upazila: Bishwamvarpur, Union: Palash, Village: Palash

Date: 29 October 2020

FGD Attendance Sheet (Youth Group)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	অর্পিতা পাল	সু.সক	অর্পিতা	01733268542
২	সৌক্য পাল	সহকারী (সহকারী)	সৌক্য	01762-076270
৩	সৌম্য পাল	স. ডি. বি. বি. বি.	সৌম্য	0134741136
৪	সুস্মিতা পাল	সি.এম.এস.এস.	সুস্মিতা	01726020641
৫	আনিকা দাস	সি.এম.এস.এস.	আনিকা	01716282637
৬	স্বাস্থ্য পাল	স. ডি. বি. বি. বি.	স্বাস্থ্য	01799964480
৭	সুস্মিতা পাল	স. ডি. বি. বি. বি.	সুস্মিতা	01728876141
৮	অর্পিতা পাল	স. ডি. বি. বি. বি.	অর্পিতা	01766033567
৯	সিমলা পাল	স. ডি. বি. বি. বি.	Simla	01768713636
১০	নীলা সানি সানি (স্বামী)	স. ডি. বি. বি. বি.	Neela	01760145350
১১	সুস্মিতা পাল	সি.এম.এস.এস.	Susmita	01824667440
১২	সুস্মিতা পাল	সি.এম.এস.এস.	Susmita	01674517836
১৩	KACIARIFUL HUDA	Team leader	KACIARIFUL HUDA	01724454992

Dhaka Ahsania Mission
 Staff orientation on the Research Tools of
 ICHs contribution to SDG: Education and community Development
FGD Attendance Sheet ()

Venue:

Date:

Sl. No.	Name of the Participants	Designation	Address	Signature	Remarks
01	সোহাগা বেগম	প্রোগ্রামার	পল্লবপুর-৬৩২		
02	জাহাঙ্গীর আলম	সহঃ পরিচালক	"		
03	সীতিতম কলকোষ	সহঃ পরিচালক	"		
04	আবাস আলী	সহঃ পরিচালক	"		
05	আবাস আলী	EDDA	K. Ce Street		
06	প্রবীণ মল্লিক	সহঃ পরিচালক	সহঃ পরিচালক		
07	আব্দুল হামিদ	সহঃ পরিচালক	সহঃ পরিচালক		
08	আব্দুল হামিদ	সহঃ পরিচালক	"		
09	ফাহিম আলী	সহঃ পরিচালক	"		
10	কামরুজ্জামান	সহঃ পরিচালক	সহঃ পরিচালক		
11					
12					
13					
14					

Dhaka Ahsania Mission

Staff orientation on the Research Tools of ICHs contribution to SDG: Education and community Development

FGD Attendance Sheet (

Date:

Venue:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	ইন্দ্রজিৎ কল:	অব: নির্দেশক	খাসাউড়া	ইন্দ্রজিৎ	
02	অমল কল:	অব: নির্দেশক	খাসাউড়া	অমল	
03	নির্মল	বুর্স	খাসাউড়া	নির্মল	
04	কমল কল:	লিওনেট-মিস্ট্রী	খাসাউড়া	কমল	
05	সত্যজিৎ কল:	মিস্ট্রী	খাসাউড়া	সত্যজিৎ	
06	নির্মল কল:	ইন্স	খাসাউড়া	নির্মল	
07	অরুণ কল:	কৃষি	খাসাউড়া	অরুণ	
08	নির্মল কল:	কৃষি	খাসাউড়া	নির্মল	
09	উদয় কল:	অব: নির্দেশক	EDDI	উদয়	
10	সোহাগ কল:	কৃষি	খাসাউড়া	সোহাগ	
11	সত্যজিৎ কল:	বুর্স	খাসাউড়া	সত্যজিৎ	
12	সত্যজিৎ	ইন্স	খাসাউড়া	সত্যজিৎ	
13	সত্যজিৎ	কৃষি	খাসাউড়া	সত্যজিৎ	
14	সত্যজিৎ কল:	ইন্স	খাসাউড়া	সত্যজিৎ	

Dhaka Ahsania Mission

Staff orientation on the Research Tools of ICHs contribution to SDG: Education and community Development)
FGD Attendance Sheet (

Venue:

Date:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	সফওয়াজ চান্দ	প্রঃ শিক্ষাঃ	মানিকপুর মসজিদ		
02	আফিওচকুবতী	প্রঃ শিক্ষাঃ	ফতেপুর মসজিদ		
03	আব্দুল কুয়াব লুৎফ	সহঃ শিক্ষাঃ	আবদুলপুর মসজিদ		
04	ব্রহ্ম ব্রহ্মল ব্রহ্মসদয়	সহঃ শিক্ষাঃ	সিদ্দীক মসজিদ		
05	আব্দুল কাদের মেসবাহ	সহঃ শিক্ষাঃ	বিলেপুর মসজিদ		
06	শিলাপি বানী দে	প্রঃ শিক্ষাঃ	কুলগানপুর জোঃ		
07	শিলাপি দাস	প্রোগ্রামার	শিলাপি মসজিদ		
08	ব্রহ্ম ব্রহ্মল ব্রহ্মসদয়	সহঃ শিক্ষাঃ	আব্দুল মসজিদ		
09	মোঃ ময়মুন হক	সহঃ শিক্ষাঃ	ব্রহ্ম মসজিদ		
10					
11					
12					
13					
14					

Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Upazila: Bishwamvarpur, Union: Palash, Village: Palash

Date: 29 October 2020

FGD Attendance Sheet (Dhamail Group's Demonstration)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	সুচনা নাম	বামারেল কিল্পি	সুচনা	0191888966
২	কিমলা খাল	বামারেল কিল্পি	Kimla	01766915536
৬	নিলা কানী নাম	বামারেল কিল্পি	নীলা	01760145350
৪	সুমা কানী নাম	বামারেল কিল্পি	সুমা	01778369201
৫	জুই কানী নাম	বামারেল কিল্পি	জুই	01706313470
৬	বৃষ্টি খাল	বামারেল কিল্পি	বৃষ্টি	01728376141
৭	বিমা খাল	বামারেল কিল্পি	বিমা	017099664489
৮	জনি নাম	বামারেল কিল্পি	জনি	01766033559
৯	উর্মি চন্দ	বামারেল কিল্পি	উর্মি	01786931373
১০	তুষা দাস	বামারেল কিল্পি	তুষা	01733256470
১১	নজিমা দাস	বামারেল কিল্পি	নজিমা	01733256470
১২	কিমলা দাস	বামারেল কিল্পি	কিমলা	01768715536
১৬	বিমা দাস	বামারেল কিল্পি	বিমা	01754668466
১৪	তুনা নাম	বামারেল কিল্পি	তুনা	01714915411
১৫	বিমলা নাম	বামারেল কিল্পি	বিমলা	01742024654
১৬	তুলি দাস	বামারেল কিল্পি	তুলি	01702169188
১৭	প্রিয়া দাস	বামারেল কিল্পি	প্রিয়া	01726700315
১৮	অর্পা দাস	বামারেল কিল্পি	অর্পা	01724149790
১৯.	বিক্রম হাছিম উদ্দিন	মহা গুরুগুরু	Bikram	01824667440
২০.	সুমনা হাছিম	মহা গুরুগুরু	Suman	01674578330
২১.	KARU ANKULUBA	Team leader	Karu	01724484992

Dhaka Ahsania Mission

Staff orientation on the Research Tools of
ICHs contribution to SDG: Education and community Development
FGD Attendance Sheet (Cultural Group)

Venue:

Date:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	চিটু চক্রবর্তী	পরিচালক	শ্রী কলকাতা	Chitru	
02	সাহানা সুলতান	ব্যক্তিগত	মহালাস	সাহানা	
03	সুমনা সুলতান	ব্যক্তিগত		সুমনা	
04	সীতা রানী দাস	ব্যক্তিগত		সীতা	
05	সীতা রানী দাস	ব্যক্তিগত		সীতা	
06	সীতা দাস	ব্যক্তিগত		সীতা	
07	সাবিতা বিশ্বাস	ব্যক্তিগত		সাবিতা	
08	বন্যা সুলতান	ব্যক্তিগত		বন্যা	
09	চৈতি দেব	ব্যক্তিগত	সদ্য পূর্ব	চৈতি	
10	সাদি দাস	ব্যক্তিগত		Sadya Das	
11	স্মৃতি বিশ্বাস	ব্যক্তিগত		স্মৃতি	
12	স্নেহা সুলতান	ব্যক্তিগত	পাটনা	স্নেহা	
13	সৌমিত্রা বিশ্বাস	ব্যক্তিগত		সৌমিত্রা	
14	সিট দাস	ব্যক্তিগত		সিট	

Dhaka Ahsania Mission
Staff orientation on the Research Tools of
ICHs contribution to SDG: Education and community Development

FGD Attendance Sheet ()

Venue: _____ Date: _____

Sl No.	Name of the Participants	Designation	Address	Signature	Remarks
01	সাবনা তালুকদার	নির্মিতা	সাতগাঁওড়া	সাবনা	
02	রিমানা তালুকদার	"	"	রিমানা	
03	মেমি তালুকদার	"	"	মেমি	
04	সুজিতা তালুকদার	"	"	সুজিতা	
05	স্বপ্না তালুকদার	"	"	স্বপ্না	
06	তমা তালুকদার	"	"	তমা	
07	আনন্দনা তালুকদার	"	"	আনন্দনা	
08	সর্ষ্যা তালুকদার	"	"	সর্ষ্যা	
09	আর্শ্বি তালুকদার	"	"	আর্শ্বি	
10	অনামিকা তালুকদার	"	"	অনামিকা	
11	সাবনী তালুকদার	"	"	সাবনী	
12	রিমানা তালুকদার	"	"	রিমানা	
13	সুজিতা তালুকদার	"	"	সুজিতা	
14	কনি তালুকদার	"	"	কনি	

Translated Copy

Total Respondents = 200

1) If the answer yes please Tick (√) and for NO (x)

sl	Questions	Yes	NO
a)	Is the Dhamail very old folklore in this region?	200	0
b)	Is the Dhamail well known by all community?	200	0
c)	Is the Dhamail represents any specific religion?	131	69
d)	Is the Dhamail divergence/conflict with any religion?	40	160
e)	Did you ever seen Dhamail song and dance?	198	2
f)	Did you ever participate in the Dhamail song or dance?	95	105
g)	Do the male and female both could participate together in Dhamail?	174	26
h)	Is there any specific number of participants fixed to perform Dhamail?	3	197
i)	Is there any system that Dhamail dance should be performed with song?	59	141
j)	Is there any specific costume and cosmetics for performing Dhamail?	58	142
k)	Is there any musical instrument uses in Dhamail Song and Dance?	194	6
l)	Do all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status)?	169	31
m)	Do Dhamail organize in the wedding ceremony?	91	109
n)	Do Dhamail organize in other events such as Nabanno, Choitro Songkranti, celebrating national days, etc.?	189	11
o)	Do Dhamail exist in the community at present?	190	10

2) Please answer the following question simply:

a) In which districts Dhamail is prevalent?

Dhamail prevalent districts	No. of respondents
Sylhet	199
Moulvibazar	197
Sunamganj	199
Habiganj	199
Mymensingh	59
Netrokona	15

b) Is Dhamail popular in the whole Sylhet region or only in certain places?.....

Dhamail popular District/Region	No. of Respondents
Sylhet division/region	146
Mymensingh division/Region	04

c) Do Dhamail performers have any specific names? If yes, write the name.....

Dhamail performers have any specific names?	No. of respondents
No specific name for recognizing Dhamail performers	197

d) How many entertainers or actors or performers are required to perform a Dhamail Song and dance?

Male: Minimum Maximum , Female: Minimum Maximum

Minimum	maximum	No. of Respondents
8	30	198

Female perform Dhamail Song and Dance, lead by one women and other follows leader and singing chorus but dance together in same stepping in a circle. Male plays musical instrument only.

In Modern Dhamail song and dance, Male and female both perform together and Choreography is used and introduced in a new form of Dhamail. There are no changes in song but Choreography uses in dance. Mainly the modern Dhamail dance is depends on the Choreographer.

e) Is there money require to organize a Dhamail ceremony? If yes, how much?

Minimum Maximum

Minimum	maximum	No. of Respondents
BDT 1000	BDT 5000	177

The respondents expressed that the expenses depends on the nature of the decoration, audience and place. For a big arrangement such as during cultural show or days observance, the expense goes to BDT 50000 even. Performers costume required also.

f) What is the source of the money?.....

Source of Fund: (200 respondents)

- Marriage or Birth day or family carnival or ceremony : Family provides Fund
- Day observance and cultural Event: Community Contribution by rich people and individual contribution of interested people.
- Religious festival: Community according to the religious faith contributes and developed collective fund.

g) Dhamail is celebrated in which festivals?

(200 respondents)

- Any program organized by the family.
- Marriage Ceremony
- Social Cultural Program
- National and International Day Observance- Independence & Victory day, New Year, Women’s Day, Literacy Day, Child Rights Week and Child Day etc.
- Religious Festivals: Puja etc (Mainly in Hinduism)

h) Do you like Dhamail program? Yes No

Why?.....

Yes= 197 respondents	No= 3 respondents
<p>Why:</p> <ul style="list-style-type: none"> • Sylheti Culture as Sylheti Heritage • Dhamail is with the mind and heart of all sylheties • Enjoyable, attractive gesture in dance and song and excellent combination of both • Increase knowledge on the God Krisna and Radha & love and about worship • Increase knowledge of Sylheti culture • Well-being of Health by Dhamail dance and song • Leadership skills developed by lead the Dance and Song 	<p>Why?</p> <ul style="list-style-type: none"> • Origin of Dhamail song and Dance is a worship of God Krishna & Radha which is not acceptable in Islamic Culture • But in Marriage and other festivals Dhamail Song and Dance is not on God Krishna and Radha, uses other folk song and Dance. • More information on these need to collect from Muslim community by the researcher. • Respecting all religions, many Muslim community people do not express their negativity on origin of Dhamail. Muslim Community use the style of Dhamail

<ul style="list-style-type: none"> Dhamail in Hindu community perform by women at any time anywhere in front of known and unknown people as a worship of God Krishna and Radha which recite step by step story of God Krishna & Radha through Dhamail Song followed by dance. 	<p>following the different song and call Dhamaila in Marriage ceremony and other festivals.</p> <ul style="list-style-type: none"> Muslim women do not perform Dhamail in front of unknown people except own family members.
--	---

i) Is Dhamail a just only entertaining cultural event for the occasion or to celebrate a day?
 Yes No , If not, What are the other objectives.....

Yes= 179 respondents	No= 21 respondents
Objectives: Only for enjoyment to celebrate a day with more enthusiastically such marriage ceremony, birth day etc.	Objectives: respondents answered the same - see above point h

j) Is there any professional group for Dhamail who earns for their living through it? Yes
 No
 If yes, How much money they earn per program? Minimum Maximum
 How many programs have been organized in a year? Minimum Maximum
 If not, Who performs Dhamail?.....
 Why?.....

Yes= 38 respondents	No= 162 respondents
<ul style="list-style-type: none"> Every performance minimum BDT 500 to maximum BDT 5000. Minimum 3 and maximum 30 performances take place in a year. 	<ul style="list-style-type: none"> Dhamail performs by the male, female, youth, adolescent, those who are skilled in Dhamail song and dance. They perform as an Artist and enjoy the event, not for earning.

k) Can the members of the Dhamail performers group manage their families with what they earn through this cultural work?
 Yes No , If not, What is the source of income for their family management?.....

Yes= 28 respondents	No= 172 respondents
	<ul style="list-style-type: none"> There is no professional Dhamail song & Dance group or individual and earning for

	<p>their living and family maintenance. The performers of Dhamail are: house wife, youth and adolescent who are engaged in household work and student. Others including male (musician) engaged in farming/cultivation, service, trades etc. as a main profession. They perform Dhamail for Worship or enjoy as recreation.</p>
--	---

l) Briefly describe the socio-economic and family status of the members of the Dhamail group performers. About child or their education etc.

.....

Dhamail song and dance artist are poverty stricken people. As there is no earning from Dhamail song and dance, they engaged at different work such as day laborer and working in the farming land as worker, with a very little educational qualification their income is not sufficient than their family needs. Therefore they are becoming extinct from their skills and performance as artist. However, they are very much aware about the importance of education and their children education.

m) Is there any problem/obstacle they face in organizing Dhamail ritual? Yes No ,
 If _____ yes, _____ what _____ are _____ the
 problems/obstacles?.....

.....

Yes= 9 respondents	No= 191 respondents
<ul style="list-style-type: none"> • Muslim Leaders and influential do not like Dhamail and they protest and obstacles to perform Dhamail in the Muslim Community as they think it's against Islam especially on the story of God Krishna and Radha. 	•

n) Do the performers face any problem / obstacle in Dhamail ritual? Yes No _____ , If yes,
 what _____ are _____ the
 problems/obstacles?.....

.....

.....

Yes= 8 respondents	No= 192 respondents
<ul style="list-style-type: none"> Parents or Guardians of Muslim families do not involve their family members and children in Dhamail Performance. 	

o) Do the performers use special attires/costume for the Dhamail ritual? Yes No If yes, describe about the attires/costume.

.....

.....

.....

Yes= 13 respondents	No= 187 respondents
<ul style="list-style-type: none"> Performers use Colourful costume – red, blue, green, yellow etc. and performers use same colour costume. 	

p) Do dhamail performers of all places and all groups wear the same prescribed special attires/costume?

Yes No , If yes, Describe whether there is any specialty to maintain uniformity it to all groups.....

.....

Yes= 5 respondents	No= 195 respondents
<ul style="list-style-type: none"> Performers use same colourful costume for making the performance more attractive and enjoyable. And thus all groups in all places, performers wear same costume according to their own choice. 	

q) Is there any kind of musical instrument used in Dhamail? Yes No , If yes, Describe what kind of musical

instrument.....

Yes= 200	No= 0
Drum, drummer, tabla, harmonium, Mondira, flute, dish bowl etc. local musical instrument uses in Dhamail	

r) Is Dhamail presented on any theme or issue? Yes No yes, What are those.....

.....

Yes= 156	No= 44
Orders and advice, do's and don'ts, love and separation (God Krishna & Radha), mystic poets' biographies, marriages, birth anniversaries, harvesting, religious and social issues, national and international day observance and issues etc	It's a one of the Cultural Activities for recreation only.

s) Do you think the community or people are being benefited by Dhamail? Yes No , If yes, Describe how.....

Yes= 176	No= 24
The community people are benefited through Dhamail that includes Religious education (Hinduism), developing social bonding, education on Dos and Don'ts, Life oriented cultural practices.	

t) Is there any difference between urban and rural dhamail performance. Yes No , If yes, Describe it. Content or issue related / environmental / others

.....

Yes= 167	No= 33
In Rural area, Dhamail follows its origin; Song and Dance is a combination effort of rhythm. But in Urban, Dhamail is a Dance program using choreography by Choreographer. In rural, local and available musical	

instrument use during Dhamail performance. But in Urban, modern piano, guitar, modern and digital Drum set, flute use according to the choreography. In rural, Dhamail organizes at any place anywhere, but in Urban, Dhamail organizes in a big hall or hall room. In Rural, no special costume is required for performers, even Dhamail perform without musical instrument because clapping is the main rhythm for song and dance. In Urban, Special costume is required according to the choreography. Stage, lighting and sound system is required in the Urban where as in rural, if a big cultural event only a Mick and stage is required and program organizes in the day.	
--	--

u) Do you think there are any differences between Dhamail performance of earlier days and present days? Yes No , If yes, Note down the differences.

Yes= 167	No= 33
<p style="text-align: center;">Dhamail in old days</p> <ul style="list-style-type: none"> • Depends on old folks • Less or no musical instrument use • Only clapping is main rhythm than any musical instrument • Organize in a small scale, at homestead/domestic, lively, sweet melody and original voice, meaningful and rural life oriented 	<p style="text-align: center;">Dhamail in present days</p> <ul style="list-style-type: none"> • Modern culture based • Modern musical instrument use • Refined melody and rhythm use • Chorographical dance introduced that the origin.

v) Do you think Dhamail is being developed in a new form? Yes No , If yes, Describe how

.....

Yes= 153	No= 47
Dhamail is being developed in a new form that includes refined melody and rhythm, new form of dance with choreography, modern musical instrument introduced lyrics with modern thought and culture, environment and costume introduced. Previously only women were performed Dhamail, now male and female both perform together with colourful costume and training by choreographer. See above point - s and t	

w) Is there any reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail? Yes No , If yes, Note down the reactions.....

.....

.....

Yes= 0	No= 200
--------	---------

x) What kind of and how does Dhamail influence in personal, social, educational life and harmony?

	What kinds of influence	How does dhamail influence
In personal life	Developed realization and understanding, get acquainted, grow interest to the cultural activity and create recreation.	Folk culture survives and practiced. Behaviour and manners develops. Creating affection with folk culture.
In social life	Develops social bonding, develops unity, create improved and unite life.	Develops relationship and neighbourhood
In educational life	Increase knowledge, learn about culture and people, grow attention in education and learning, and develops relationship among the student. Drug abuse, dowry, child marriage, domestic violence, gender etc. social awareness on will be created at their own pace with enjoyable learning through Dhamail	Social Development, aesthetic development, develops fellow feelings, unity, friendship, empathy. Crete Awareness on the social issues and establishes UNCRC and CEDAW in the community and eliminate/reduce superstitions.
In harmony	community people get together in various occasions participate, perform and enjoy Dhamail irrespective of the race, colour, sex, language, religion, political, ethnic or social origin, property, disability, birth or other	Develops communal feelings and establish peaceful life.

	opinion/status	
--	----------------	--

y) Explain how effective Dhamail is in gender relations & development and elimination of all kind of discrimination.

.....

Summarized 200 respondents view:

Dhamail is one of the platforms for women to get together, develop relationship among the performers as well as among the audience because all lives in the same community. Develops social bond and neighbourhood where everyone knows about each other that protect each other from domestic violence and thus domestic violence is rare in the community. Male and female both take part in the Dhamail song and dance performer or audience therefore it helps to develop relationship among women and men with respect. Everyone has the freedom of their expression and take part in the decision making process while performing Dhamail.

z) How can youth and adolescents be involved with Dhamail for education and community development and what role can they play?

.....

Summarized 200 respondents view:

- Formation of Youth Dhamail group and Adolescents Dhamail group.
- Provide training to the Youth Group and Adolescent group on Dhamail and different issues.
- Create Social awareness on different issues to the community and to the educational institutions and youth to youth, adolescent to adolescent by these Youth Dhamail group and Adolescents Dhamail group
- Provide training to the School Teachers and involve them with the Dhamail Group.
- Youth Dhamail group and Adolescents Dhamail group will organize and perform in the community and school functions.

aa) Do you think can Dhamail be a positive/effective learning approach for the government school, NGO school, and for the community development?

.....

.....

Summarized 200 respondents view:

- It is possible Dhamail Song and Dance could include in the education as teaching method. Develop awareness script as Dhamail song on Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19) that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance.
- Dhamail could be incorporated in the school schedule with the co-curricular activities. Dhamail could be used for adolescent and youth reproductive health
- Dhamail Cultural group could be formed in the non-formal & formal school, college/educational institution and in the community level and Train the child and youth leaders.

ab) Should Dhamail be protected/safeguarding as a positive tool for education and community development, especially in line with SDG-Goal 4.7 & 11.4? if yes, explain how and why?

.....
.....
.....
.....

Summarized 200 respondents view:

- The respondents are not familiar with the SDG and its Goal 4.7 & 11.4 but from the explanation of above point (x)-(ab), it is clear that Dhamail should need to be protected and safeguarding as a Sylheti Cultural Heritage considering (x)-(ab).

-The End-

CASE STUDY REPORT



IMPROVEMENT OF EDUCATION QUALITY OF STUDENTS CHARACTER AND SUSTAINABLE COMMUNITY DEVELOPMENT THROUGH LEARNING INTANGIBLE CULTURAL HERITAGE KETHOPRAK ARTS IN ELEMENTARY SCHOOL



DEWI FORTUNA COMMUNITY LEARNING CENTER
Jl. Arimbi No. 02 Jombor RT 02/RW 02 Desa Danguran Kecamatan Klaten Selatan
Kabupaten Klaten, Provinsi Jawa Tengah – Indonesia
Ko.Pos 57425 Tlp. 081548664549 email :pkbmdewifortunaklaten@yahoo.com
website : www.omahwayangklaten.com

Abstract

Dewi Fortuna Community Learning Centre in collaboration with International Research Centre for Intangible Cultural Heritage in the Asia-Pacific region centered in Osaka Japan conducted a case study to compare and analyze differences in the contribution of schools in implementing good practices that combine ICH, education (SDG 4), and community development (SDG 11) to find out whether the contribution of intangible cultural heritage in the art of kethoprak shows an increase in the quality of Character Education and the sustainable development of students in Klaten.

This case study uses the comparative method between schools that implement kethoprak art education as an element of ICH, namely SD Krista Gracia and schools that do not implement kethoprak art education, namely SD N 2 Tr Kill to analyze differences in results and impacts on school capacity, student character education and community involvement. The contribution to the achievement of SDGs by collecting data is derived from primary data obtained from filling out questionnaires and interviews by respondents, and secondary data studying supporting documents from schools and communities.

The results of the Case Study Analysis show that there are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage (ICH) of the traditional art of kethoprak in formal schools to the contribution of SDGs 4 in increasing the capacity and contribution of schools in character education of students towards the preservation, protection and promotion of Intangible Cultural Heritage has better results and a more beneficial impact with the increased motivation and participation of students in the art of kethoprak which has an impact on improving the academic quality of other subjects such as; cultural arts lessons, vernacular lessons, historical social sciences and civic education and have succeeded in helping to increase the mental capacity and character of students in communicating, socializing, expressing and appreciating local wisdom teachings in society as an effort to promote community development itself and the learning process is very fun.

The contribution of kethoprak art to SDGs 11 is seen from the participation and involvement of the community for the preservation and development of traditional kethoprak art in providing solutions to socio-cultural and environmental problems supporting a communal work culture in the community marked by the growing feeling of solidarity, cooperation and unity in fostering a sense of social care. In a community there is mutual cooperation. Community involvement is very important and greatly influences ICH education in schools and the community itself in developing itself according to local potential and achieving SDG goals. The ICH elements in the Art of Kethoprak contribute to social empowerment of the community and the opportunity to provide resources, knowledge and skills to the community to participate in and influence the lives of their people, towards SDG goals for the world community and improve their creative economy.

CHAPTER I

INTRODUCTION

A. Background

Klaten Regency is a prone area to volcanic eruptions and earthquakes. It has an area of 65,556 ha (655.56 km²) with a population of 1,174,986 consisting of 576,513 male residents and 598,473 female residents. In the field of education, there are 782 schools with 94,808 elementary level students, 118 schools with 45,821 middle level students and 83 schools with 44,661 students. The lowland area and part of the mountains, located between the 2 big cities of Yogyakarta and Solo as a growing city, are experiencing a cultural transition problem due to the effects of the Globalization Era which has driven big changes and rapid in all sectors of life. The positive impact of globalization is that there is knowledge of information technology and industry from abroad that is effective, efficient, and very helpful for our people, but we are not aware that the era of globalization also has negative effects.

Our society is currently experiencing a transition in cultural values from traditional to modern, from agrarian culture to industrial culture. The negative effects of globalization which rapidly change the values and attitudes of society cause several problems in our society in the field of socio-culture, economic education. Changes from a culture of tolerance to intolerance, cooperation changing competition, a culture of protecting natural changes to exploration of natural resources. Many children drop out of school, many of the population are unskilled, unemployment which leads to poverty. The values of traditional arts and culture are no longer known by the younger generation of students, the communal work culture is lost, the issue of gender equality is strengthened, the lack of creativity in managing the potential of local wisdom resources, One of the main causes is the lack of strength of the character of society in facing the transition from local era to global era. Local Traditions have been abandoned, but modern global traditions have not arrived. The same is experienced by the younger generation of students so that they are also threatened to become cultural vagrants.

To overcome these problems, it is necessary to strengthen the values of traditional Javanese local cultural values as sources of value in cultural education and national character as elements of ICH. Starting from the idea that culture is the truth that there is no human being who lives in a society that is not based on cultural values recognized by that society. Cultural values are important in community life. These values are used as the basis for giving meaning to a concept and meaning in that society, which is expected to be able to contribute to the strengthening of Character education for students who support the purpose of implementing values in National Education in Indonesia¹. Character Education Values such as; Religious, Honest, Tolerance, Discipline, Collaboration, Creative, Independent, Democratic, Love of the Fatherland, respect for achievement, communicative, care about the environment, care about social, and responsibility.

In line with the goal of the IRCI, in the framework of the 2030 agenda emphasizing the "interrelated and integrated nature of the Sustainable Development Goals", ICH which is proven to contribute to SDG 4 (Quality education) is expected to play an important role in achieving SDGs.. In addition, because ICH's contribution must have a major impact on the communities in which ICH is practiced, IRCI will focus on SDG 11 (Sustainable Cities and Communities) together with SDG 4 to study the relationship between ICH, SDG 4, and SDG 11 over the course of 2 years (FY 2020 – FY 2021), aims to analyze their relationship and clarify the role of ICH in SDG 4 and SDG 11 by collecting a series of case studies in various countries in the Asia-Pacific region.

¹ The aim of National Character Education as a formulation of the quality of human values that every Indonesian citizen must have, is developed by various educational units at various levels and pathways that originate from religion, Pancasila, culture through subjects as a result of empirical studies of the curriculum center.

In Indonesia, IRCI collaborates with Dewi Fortuna Community Learning Center², which has experience in the learning process of traditional cultural arts in Klaten Regency³ hopes can compare, analyze good practices combining ICH, education, and community development to testify ICH's contribution to the SDGs and utilize the results to maintain ICH effectively. The project will also build a broad and solid network among researchers in the Asia-Pacific region. This will certainly answer questions about; Does community involvement influence ICH education?

To answer that question, so it is needed a case study that will be carried out by Dewi Fortuna Community Learning Center (PKBM Dewi Fortuna) to know the contribution of intangible cultural heritage in kethoprak art to improve the quality of character education and sustainable development of students in Klaten through 3

² Dewi Fortuna Community Learning Center Indonesia is a non-formal education institution established since 2015 which has a base of education services for drop-out children, community empowerment and skills learning efforts to alleviate poverty based on the potential of traditional local cultural arts. in collaboration with the Education Office, Cultural Service and the Klaten Arts Council

³ Through activity unit at Omah Wayang Klaten atelier, actively carrying out learning and training people in non-formal education (school dropouts, illiterate women) and formal school children by holding the Student Kethoprak Festival in Klaten since 2010, running annually until 2019 in 2020 stopped because of the COVID-19 pandemic, in collaboration with the Amigo Shop company by inviting the participation of school students from elementary - high school in Klaten district. The main purpose of this event is to introduce learning and invite to participate directly in the art performance of Kethoprak. This automatically has a good impact on Kethoprak artists who are also involved in the event every year. The good reception from various parties also made the participating schools increase every year. But even so, most primary schools are not yet willing to participate with many factors. In 2019, a total of 843 elementary schools in Klaten 19 participated, and for SMP from a total of 141 schools, 19 schools, and a total of since its establishment until 2019 we taught and performed the art of kethoprak for 4,000 students in Klaten. The Kethoprak Festival for the general public was also held during 2017 - 2019 in collaboration with the Arts Council and the Culture and Youth Tourism Office and was attended by 26 representatives from all districts in Klaten district, and currently the kethoprak training center in Klaten is starting to grow and develop well.

activities; (1) Case study of the effect of ICH in learning kethoprak art of students on the contribution of SDG 4 and SDG 11

B. Focus / Limitation of Problems

In this case study, the author limits the focus of the case study on analyzing the differences in outcomes and impacts of schools that do and not learn elements of ICH Intangible Cultural Heritage in traditional kethoprak art on Quality of Education and Sustainable Development.

C. Hypothesis

There are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage of traditional art kethoprak on the contribution of SDG 4 and SDGs 11 in formal schools

D. The Aims of Case Study

Based on the formulation of the problem above, the objectives of this case study are:

1. Know what ICH elements are contained in the art of Kethoprak as a learning medium for Character Education that contributes to SDG 4 and SDG 11
2. Knowing the school's capacity in fostering students, for the preservation, protection and promotion of Intangible Cultural Heritage and the contribution of schools in the development of character education and sustainable community development in supporting a communal work culture in the community between schools that conduct kethoprak art learning and those that do not conduct learning kethoprak art
3. Knowing the interest in and increasing the participation of students' character education on learning the Intangible Cultural Heritage and the influence of the development of the contribution of students in other subjects, between schools that conduct kethoprak art learning and those that do not conduct kethoprak art learning
4. Knowing the participation and involvement of the community in the development of traditional kethoprak art in providing solutions to socio-cultural and environmental

problems between schools that conduct kethoprak art learning and those that do not conduct kethoprak art learning

CHAPTER II

BASIC UNDERSTANDING

Basically, the values of education are a development of the way of life or ideology of the Indonesian people. The values developed in character education come from religion, Pancasila, culture, and the goals of national education itself. In this case study, to facilitate understanding, it is necessary to convey the basic understanding of education in Indonesia which is related to the object of the case study, among others;

A. Character Education

Character education according to Samani and Haryanto (2016: 45) it can be interpreted as an effort to guide students to become human beings with character. Education in schools does not merely teach knowledge, but also concerns values, morals, ethics, aesthetics, character, and so on (Aziz, 2011: 199). Character education in schools can be said to teach, guide and foster students to have good character. Students with character are students who have succeeded in absorbing what was instilled by the teacher and applying it in life.

In the Ministry of National Education's Publication on cultural education and national character (2010: 4), it is stated that education can also be said to be an effort to prepare the younger generation for the survival of society. So that through character education, a person can live in a good society by paying attention to the values, norms, ethics, and culture that exist in society. Character education aims to develop the potential of students as human beings who have cultural values and national character. Cultural Character Education aims to prepare students to become better citizens, namely citizens who have the ability, willingness, and apply Pancasila values in their lives as citizens, expected to behave in line with universal values and cultural traditions of the nation. Furthermore, character education

functions to develop the potential of students to behave well and reflect the culture and character of the nation, among others; religious honest discipline, tolerance, independent creative cooperation, democratic curiosity, spirit of nationality, love of the Fatherland, respecting, business achievements / communicative love, peace, loves to read, care for the environment, care for social responsibility (Kemendiknas, 2010: 7).

B. Citizenship Education Lessons (Civics)

School as a mode for the development of democratic and responsible citizens, which curricularly has Citizenship Education which must be a psychological-pedagogical vehicle. The main term is Citizenship which is translated to "Civics" which is a social subject aimed at fostering and developing students to become citizens, good (good citizen). Good citizens are citizens who know, want, and are able to do well "(Somantri 1970) or in general who know, realize, and exercise their rights and obligations as citizens." This personal quality is very important because it will become a provision to play a role as a citizen. Citizens who are democratic and responsible, with attitudes and behavior based on faith and piety to God Almighty, noble morals, health, knowledge, skills, creativity, and independence. Therefore, schools as an integral part of society need to be developed as a center for the culture and empowerment of lifelong students, who are able to exemplify, build will, and develop students' creativity in the democratic learning process so that students have the following abilities. 1. Think critically, rationally, and creatively in response to the issue of citizenship. 2. Participate actively and responsibly, and act intelligently in community, national and state activities, as well as anti-corruption. 3. Develop in a positive and democratic manner to shape oneself based on the characteristics of Indonesian society so that they can live together with other nations. 4. Interacting with other nations in the world arena directly or indirectly by utilizing information and communication technology. "

C. Historical Social Science Lessons

In this case, social science acts as an impetus for mutual understanding and brotherhood among humans, besides that it also focuses its attention on human relations and social understanding. Thus, social science can raise awareness that we will be dealing with a life full of challenges, or in other words, social studies encourage students' sensitivity to life and social life. So the rationalization of studying social science for elementary and secondary school are so that students can:

1. Systematize materials, information, and / or abilities that are owned about humans and their environment to become more meaningful.
2. Be more sensitive and responsive to various social problems in a rational and responsible manner.
3. Increasing the sense of tolerance and brotherhood in own environment and between humans

Studying social science is essentially examining the interaction between individuals and society and the environment (physical and socio-cultural). Social science material is extracted from all aspects of everyday practical life in society. Therefore, social studies teaching that forgets society as its source and object is a field of science that is not based on reality. According to Mulyono Tjokrodikaryo, (1986: 21) there are 5 kinds of social studies material sources, including:

1. Everything or anything that exists and happens around the child, from family, school, village, sub-district to the wide environment of the country and the world with its various problems
2. Human activities, for example: livelihoods, education, religion, production, communication, transportation
3. Geographical and cultural environments include all aspects of geography and anthropology, from the closest to the farthest environment of the child.
4. Past life, development of human life, history starting from the history of the immediate environment to the farthest, about figures and major events
5. Children as material sources cover various aspects, from food, clothing, games, and family.

D. Vernacular Lesson

Javanese lessons are local content so that students are able to understand and use the Javanese language appropriately, communicate effectively and efficiently, both orally and in writing. Javanese language learning has an important role even though it is a local content subject. The functions of learning Javanese according to Hutomo Javanese Language Congress IV, 2006: 251 are 1. preserving the richness of language and language survival; 2. to prevent language inference; 3. for the preservation of cultural elements expressed in language; 4. language development, both in vocabulary and in language structures; 5. literary development in quality quantities; 6. for smooth communication and order expressing thoughts; 7. as an educational and learning tool, and 8. for the development of other cultural elements that involve the Javanese language in it. The local content of the Javanese language has a function as a vehicle for disseminating ethical, aesthetic, moral, spiritual and character education values including components of language skills, literary skills, cultural abilities which include aspects of listening or listening, speaking, reading, and writing.

a. Listening: The main points of listening learning activities are as follows. 1 Listen to the words paragraphs of the discourse on a cassette or read out. The material of the text stories that are played to students is in the form of language, literature, or culture that contains upload-upload manners and is in accordance with the basic competency formulations, indicators, and conditions of students. 2 Discussion of linguistic elements and upload-upload. 3 Discussion of the contents of the text story, including: title, character, place of the incident, the value of the message contained in the story. 4 Reveal the contents of the story writing or telling stories.

b. Talking: The main points of speaking learning activities are as follows. 1 Pronunciation and intonation according to Javanese language rules. 2 The use of various languages upload-upload the appropriate language according to the context and situation of the speaker, the interlocutor, the official or informal situation, the place, and so on

E. Kethoprak Arts extracurricular lessons

Extracurricular lessons are not compulsory subjects but are held by schools for interested students. This lesson is a sub material of the Cultural Arts subject at school. Not just for entertainment alone. Through Kethoprak, art students are given experience to appreciate, express, and create through the beauty of voice, acting, Javanese language, history, which in essence has a very important role in shaping the whole human character. Through directed learning, kethoprak art is expected to be used as a media tool to help educate life, develop cultured humans who have a balance of right and left brain (balance of mind, mind, and heart), and have a mature personality. Learning kethoprak art is a learning process that helps express ideas / ideas arising from the text of the story manuscript which is history, myth, legend, fairy tale or everyday life which is a phenomenon of environmental phenomena by using role elements, make-up, clothing and music, so forming a traditional performance work that cannot be separated from a sense of beauty.

The Kethoprak Art Subject is a subject that discusses aesthetic, artistic, and creative works of art rooted in the norms, values, behavior and products of the nation's Kethoprak Art through artistic activities. This subject aims to develop students' abilities to understand art in a scientific, technological and social context so that it can play a role in the historical development of civilization and culture, both at the local, national, regional, and global levels. Learning art at the primary and secondary school aims to develop awareness of art and beauty in a general sense, both in the domain of conception, appreciation, creation, presentation, and educational psychological goals for the positive personality development of students.

Kethoprak art lessons in schools are not solely intended to shape students to become art actors or artists but rather focus on creative, ethical attitudes and behaviors and those who have a sense of work are considered very helpful to instill attitudes or characters such as a sense of tolerance, discipline, beauty (refinement), a sense of patriotism, and others. In the context of education, Ki Hajar Dewantara (in Utomo, 2017: 11) also states that art is a determining factor in shaping the

personality of the soul and the child. In addition, Utomo (2017: 13) states that the purpose of art education in schools is not only to preserve the existing arts but also an effort to carry out a complete and balanced education.

Kethoprak Art as a Character Education Media in Law No. 20 of 2003 concerning the national education system, it is stated in article 37 that the Kethoprak Art subject is a compulsory subject in primary and secondary education. Kethoprak art subjects in schools have different characteristics and uniqueness from other subjects. Characteristic differences include goals, material, process, and assessment (Utomo, 2017: 18). Suharto (2012: 87) also said that the Kethoprak Art subject has its own characteristics and uniqueness as aesthetic study group, so that the learning is carried out specifically. The Kethoprak art subject has several sub-materials, namely music, dance, fine arts and drama. The sub-material between schools is different according to the conditions of each school (Kurniawan, 2014: 13). The goals of learning art in schools according to Utomo (2017: 1) are understanding the concept of art, understanding an attitude of appreciation for art, displaying creativity, and displaying participation in art

Conceptually Kethoprak Art Education is (1) multilingual, namely the development of the ability of students to express themselves creatively in various ways and media, by utilizing visual language, word language, sound language, movement language, role language, and the possibility of various combinations of them. The ability to express oneself requires an understanding of the concept of art, theory of artistic expression, the process of art creation, artistic techniques, and the value of creativity. Art education is (2) multidimensional, namely the development of various competences of students regarding the concept of art, including knowledge, understanding, analysis, evaluation, appreciation, and creation by harmonizing elements of aesthetics, logic, and ethics. Art education is (3) multicultural, which is to develop the awareness and ability of students to appreciate various national and foreign cultures. Awareness is a form of forming a democratic attitude that allows students to live in a civilized and tolerant manner towards differences in values in pluralistic community life. This attitude is

necessary to form students' awareness of the diversity of cultural values that live in society. Art education plays a role in developing (4) multi-intelligence, namely the role of art in forming a harmonic personality according to the psychological development of students, including intrapersonal, interpersonal, visual-spatial, verbal-linguistic, musical, mathematical-logical, physical-kinesthetic, and so on. The Kethoprak Art Subject aims to develop aesthetic and artistic sensitivity, critical, appreciative, and creative attitudes in each educator participant as a whole. This attitude is only possible to grow if a series of artistic activity processes are carried out on students. Kethoprak Art Education has specific goals, namely: (1) fostering tolerance (2) creating a civilized democracy (3) fostering a harmonious life in a pluralistic society (4) developing sensitivity and skills (5) applying technology in creation (6) foster a sense of love for culture and respect for Indonesia's cultural heritage (7) make art performances and exhibitions.

There are positive opportunities in improving the welfare economy if we can properly manage the potential of this traditional local Kethoprak art with all its aspects through creativity that is triggered from learning traditional skill of the traditional art of kethoprak, especially for non-formal students in terms of developing the skills of Kethoprak artists at that time apart from forming skills. Art groups also innovate to eventually create creative innovations in the Kethoprak⁴ performance art technique, which has a positive effect not in increasing income for art workers and for the local society.

⁴ generally consists of; (1) Director, (2) Performers, (3) Make-up and costumes (4) musical accompaniment, (5) Place and lighting, (6) Decoration and property, (7) Multimedia (8) audio system (9)) Permission to show.

F. Learning Phases in School

Learning is the process of teaching and learning between teachers and students, or in other words, learning is a process of communication between teachers and students, as a set of events that influence students so that students find it easy. Learning events are designed in such a way as to achieve predetermined goals. Learning can be internal and can be external. External learning, among others, comes from teachers or educators by teaching students. Meanwhile, learning is internal, which comes from oneself. Learning is an effort made by educators so that students do learning activities. Learning stages are broadly divided into three, namely:

1. Planning stage of learning by compiling a program to achieve predetermined goals. The planning can be arranged according to the needs within a certain period of time and must be right on target. Good learning activities always start from a well-thought-out plan. Careful planning will show optimal results in learning. The steps that must be prepared in learning are:
 - a. Developing an syllabus: The syllabus is an outline, summary, main content of the subject matter. The syllabus is a description of the competency standards, the basic competencies to be achieved, and the main points and descriptions of the material that students need to learn. According to Permen No. 59 of 2014 concerning the 2013 Curriculum is a learning plan in a subject that includes core competencies, basic competencies, learning materials, learning activities, assessments, time allocation, and learning resources
 - b. Developing a Learning Implementation Plan (RPP): A learning implementation plan is a learning plan developed in detail from a specific subject matter or theme that refers to the syllabus. Each teacher in each education unit is obliged to prepare RPP for the class in which the teacher teaches (class teacher) in SD and for subject teachers who are assigned to teachers of SMP / MTs, SMA / MA, and SMK / MAK. RPP components in the 2013 Curriculum based on Permendikbud No. 81A in 2013

2. The Learning Implementation Phase is divided into three;
 - a. Introduction or opening. Opening lessons is an activity carried out by the teacher to create a mentally prepared atmosphere and to raise the attention of students to focus on what is being learned. Suharto (2016) said that opening lessons is the teacher's effort to provide an introduction / direction about the material to be studied by students so that they are mentally prepared and interested in following it. Permendikbud No. 22 of 2016 concerning the standard of primary and secondary education process explains that in preliminary activities, teachers are obliged to: (1) prepare students psychologically and physically to take part in the learning process; (2) providing motivation to learn contextually according to the benefits and applications of teaching materials in everyday life, by providing examples and comparisons of local, national and international levels, and adapted to the characteristics and levels of students; (3) asking questions that link previous knowledge with the material to be studied; (4) describes the learning goals or basic competencies to be achieved; and (5) convey the scope of material and an explanation of the activity description in accordance with the syllabus
 - b. Core activities are a learning process to achieve goals, which are carried out interactively, inspiring, fun, challenging, motivating students to actively become information seekers, as well as providing sufficient space for initiative, creativity, and independence according to their talents, interests and physical development, as well as the psychology of students (Permendikbud No 81A 2013). The core activities use methods that are tailored to the characteristics of students and subjects. The 2013 curriculum uses a sanative and contextual approach in core learning activities. The teacher facilitates students to carry out the process of observing, asking questions, gathering information and associating, and communicating. The process refers to Permendikbud No 81A of 2013 which will be explained as follows
 - c. Closing Activities Closing activities are activities carried out by the teacher to end the core learning activities. Permendikbud No. 22 of 2016 concerning the

standard process of primary and secondary education explains that in closing activities

G. Learning Method

Methods are ways that can be done to help the teaching and learning process run well. The choice of method used depends on the formulation of goals by considering several factors including material factors, student factors, and time factors. The success of learning is greatly influenced by the selection of the method used. Some of the methods that are often used include: lecture method, question and answer method, demonstration method, and vary depending on the material being taught.

H. Learning materials

It is carried out in the form of appreciation, expression, and creation activities to achieve competency in knowledge, attitudes and skills. Character values in the learning process. For example in the Kethoprak material which is carried out together, so that in practice the learning indirectly introduces the value of cooperation to students. And presenting the art of Kethoprak, students have indirectly been trained to dare to train mentally and those who watch can also get respect.

I. Learning Media

In simple terms, learning media is a tool used by teachers in the learning process to help deliver material as a tool or vehicle used by educators in the learning process to help convey learning messages. Media is not only a tool but can be through audio visuals such as pictures, slide photos, films, examples of kethoprak through Youtube channels and other things that make students gain knowledge.

J. Learning Evaluation

In simple terms, evaluation is collecting information for making decision, namely the decision to find out the extent to which students have achieved learning goals.

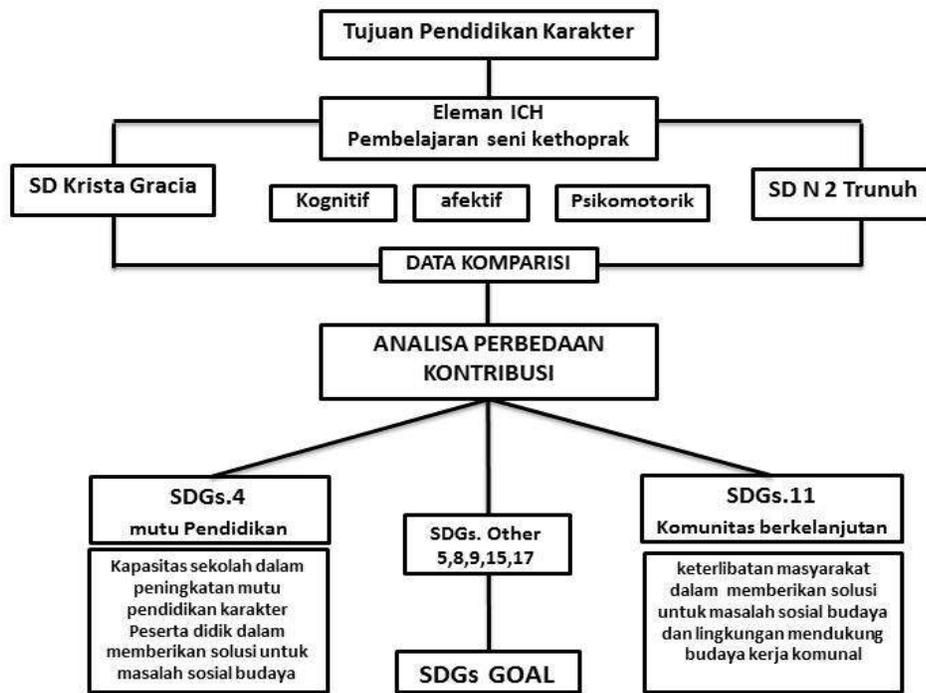
Evaluation is different from tests and measurements. That evaluation is a continuous examination to obtain information that includes teachers, students, educational programs and the learning process to determine the effectiveness of the program. The teacher and students both individually and in groups reflect to evaluate: (1) the whole series of learning activities and the results obtained to find direct and indirect benefits from the learning results that have been taking place; (2) provide feedback on the learning process and results; (3) carry out follow-up activities in the form of assigning assignments, both individual and group assignments; and (4) inform the lesson plan for the next meeting. Learning Evaluation Stage In essence, evaluation is an activity to measure changes in behavior that have occurred and to measure the extent to which goals have been achieved. At this stage, the teacher's activity is to assess the learning process that has been carried out. Evaluation is a tool to measure the achievement of goals. With evaluation, it can be measured the quantity and quality of the achievement of learning goals. Conversely, because evaluation is a measuring tool for the achievement of goals, the benchmarks for planning and developing it are learning goals.

CHAPTER IV CASE STUDY METHOD

A. Framework

The art of Kethoprak has a close relationship with efforts to improve the quality of education, (SDGs 4) especially in Character Education of Students. Character education in schools can be applied through curriculum, learning, and school culture (Mulyasa, 2013: 20). In the curriculum, there are plans or directions for achieving educational goals which are then manifested in the learning process. In learning, what students see, hear, feel, and do can affect the character of students. In school culture there is continuous habituation as a real effort in character education. Subject matter in the implementation of character education that is integrated through learning needs to be developed so that it is related to the values and norms that will be instilled in students or in other words, the material does not

KERANGKA BERFIKIR STUDI KASUS



only focus on the cognitive domain, but touches the affective and psychomotor domains that can be applied in everyday life. . The integration of character education in learning is widely used in schools because each subject is assumed to have a mission to instill character education. Departing from this rationale, the flow of thinking framework used for case studies is as shown in the chart 1

B. Focus/Scope

The scope or focus of the research in this study is to analyze the differences between schools that do and do not learn the Intangible Cultural Heritage of traditional art kethoprak on the Quality of Education and Sustainable Development "seen from;

1. Community participation in the development of traditional kethoprak art in providing solutions to socio-cultural and environmental problems.
2. Knowing the impact of the value of character education values contained in the art of kethoprak and interest and quality improvement on other lessons for students
- 3.

C. Strategy Approach

Case studies are a research strategy for examining a case by using systematic methods of observing, collecting data, analyzing information and reporting, empirical study that investigates a phenomenon in a real-life setting. This strategy includes both quantitative and qualitative data evidence that relies on various sources that result in not only answering research questions about 'what' the object under study, but more thoroughly and comprehensively about 'how' and 'why' the object occurs and is formed as and can be seen as a case, and testing hypotheses to form the basis for further research. Based on this understanding, we do the following

This study uses a quantitative research ⁵ method approach, with a comparative ⁶ research method by comparing the same variables for different samples. Comparative analysis or comparison is a statistical procedure to examine the differences between two groups of data (variables) or more, directed to determine whether there is a difference between two groups of aspects or variables under study. In this study, there was no controlling variables, nor manipulation or treatment by the researcher. The research was carried out naturally, the researcher collected data using instruments that were informative. The results were analyzed to find out the differences between the variables studied.

Data analysis depends on the type of data (nominal, ordinal, interval / ratio) and the sample group tested. Comparison between two independent samples, that is, the samples are strictly separated from each other where one sample member is not a member of the other sample. Arikunto Suharsini (1998: 236) says that in comparative research in essence is research that seeks to find similarities and differences about objects, about people, work procedures, ideas, criticism of people, groups, of an idea or work procedure. Can also compare similar outlook and changes outlook of people, groups or countries, cases, people, events or ideas.

⁵ Quantitative research according to Wikipedia (2011) is systematic scientific research on parts and phenomena and their relationships. The measurement process is a central part of quantitative research because it provides a fundamental relationship between empirical observations and the mathematical expression of quantitative relationships.

⁶ According to Silalahi Ulber (2005) comparative research is a study that compares two or more symptoms. Comparative research can be in the form of descriptive comparative (descriptive comparative) or correlational comparative (correlation comparative). Descriptive comparative

D. Research Location

Research locations in Klaten District, Central Java Province by comparing 2 formal schools that carry out learning activities and do not carry out kethoprak art learning activities:

Table 1
Research Location

No.	School name	Status	Address
1	SD Krista Gracia	There is Kethoprak Art Learning for students	Jl. Seruni No.8. Klaseman, Tonggalan, Village, Klaten center, Klaten Regency
2	SD N 2 Trunuh	There is no Kethoprak Art Learning for students	Trunuh Village, South Klaten. Klaten Regency

DATA REFERENSI
KEMENTERIAN PENDIDIKAN & KEBUDAYAAN

Profil Satuan Pendidikan / Lembaga

Identifikasi Satuan Pendidikan / Lembaga

Nama : SD KRISTA GRACIA KLATEN
NPSN : 20309953
Alamat : Jl. Seruni No. 8 Klaten
Kode Pos : 57412
Desa/Kelurahan : Tonggalan
Kecamatan/Kota (LN) : Kec. Klaten Tengah
Kab.-Kota/Negara (LN) : Kab. Klaten
Propinsi/Luar Negeri (LN) : Prov. Jawa Tengah
Status Sekolah : SWASTA
Waktu Penyelenggaraan : Pagi/6 hari
Jenjang Pendidikan : SD

Unit Layanan Terpadu Kemdikbud
Gedung C Lantai 1 Komplek Kemdikbud Senayan, Jakarta, 10270
Call center : 157 Telp. (02) 5793933
Fax : (02) 5733325 SMS : 0813276920
Email : pengastan@kemdikbud.go.id

HelpDesk KEMENAG
Telp. (02) 54813235

009953) SD KRISTA GRACIA KLATEN
Jl. Seruni No. 8 Klaseman, Tonggalan, Klaten Regency, Kab. Klaten Prov. Jawa Tengah (lihat referensi)

Detail Sekolah (DAPODIK) via Open
A Akreditasi : A
Kepala Sekolah : Sri Puwanti Juli Setiawati
Operator : NINUK SRI RAHWATI

Detail sarana, komentar dan informasi Anda untuk SD KRISTA GRACIA KLATEN

Detail info mengenai data ini
Apakah Diperbarui
Verifikasi Validasi Satuan Pendidikan
Verifikasi Validasi Program Dietik
Verifikasi Validasi PTK

Guru : 21
Siswa Laki-laki : 236
Siswa Perempuan : 246
Rombongan Belajar : 16

Kurikulum : K-13
Penyelenggaraan : Pagi
Manajemen Berbasis Sekolah :
Semester Data : 2019/2020-2

Akses Internet :
Sumber Listrik :
Daya Listrik : 11.000
Luas Tanah : 3.740 M²

Ruang Kelas : 18
Laboratorium : 1
Perpustakaan : 1
Santias Siswa : 8

Sekolah di sekitar SD KRISTA GRACIA KLATEN

DATA REFERENSI
KEMENTERIAN PENDIDIKAN & KEBUDAYAAN

Profil Satuan Pendidikan / Lembaga

Identifikasi Satuan Pendidikan / Lembaga

Nama : SD NEGERI 2 TRUNUH
NPSN : 20309228
Alamat : Trunuh, Trunuh, Klaten Selatan
Kode Pos : 57423
Desa/Kelurahan : Trunuh
Kecamatan/Kota (LN) : Kec. Klaten Selatan
Kab.-Kota/Negara (LN) : Kab. Klaten
Propinsi/Luar Negeri (LN) : Prov. Jawa Tengah
Status Sekolah : NEGERI
Waktu Penyelenggaraan : Pagi/6 hari
Jenjang Pendidikan : SD

Unit Layanan Terpadu Kemdikbud
Gedung C Lantai 1 Komplek Kemdikbud Senayan, Jakarta, 10270
Call center : 157 Telp. (02) 5793933
Fax : (02) 5733325 SMS : 0813276920
Email : pengastan@kemdikbud.go.id

HelpDesk KEMENAG
Telp. (02) 54813235

009228) SD NEGERI 2 TRUNUH
Trunuh, Trunuh, Klaten Selatan, Trunuh, Kec. Klaten Prov. Jawa Tengah (lihat referensi)

Detail Sekolah (DAPODIK) via Open
A Akreditasi : A
Kepala Sekolah : Anis Pratiwi
Operator : ATIK NURLIANI

Detail sarana, komentar dan informasi Anda untuk SD NEGERI 2 TRUNUH

Detail info mengenai data ini
Apakah Diperbarui
Verifikasi Validasi Satuan Pendidikan
Verifikasi Validasi Program Dietik
Verifikasi Validasi PTK

Guru : 7
Siswa Laki-laki : 36
Siswa Perempuan : 46
Rombongan Belajar : 6

Kurikulum : K-13
Penyelenggaraan : Pagi
Manajemen Berbasis Sekolah :
Semester Data : 2019/2020-2

Akses Internet :
Sumber Listrik :
Daya Listrik : 900
Luas Tanah : 1.750 M²

Ruang Kelas : 6
Laboratorium : 0
Perpustakaan : 1
Santias Siswa : 2

Sekolah di sekitar SD NEGERI 2 TRUNUH

E. Respondent Sample Population

Population is a generalization area consisting of objects that has the quantity and characteristics applied by researchers to study and draw conclusions based on position / role, and class 5 students with an average age of 11-12 years with sample techniques. Respondents sampling saturated because the population is relatively small, obtained directly from the data source by researchers. As Primary Data Includes the opinions of respondents as users regarding ICH education services that have been provided by schools

Based on the explanation above, the samples as primary data in this study are part of the population according to the categories taken as table 2 and table 3;

Table. 2

Number of Respondent Sample Populations

No	Category	SD Krista Gracia		SD N 2 Trunuh	
		Population	Sample Respondent	Population	Sample Respondent
1	Principal	1	1	1	1
2	Kethoprak Art Teacher	1	1	0	0
3	Javanese Teacher	2	1	2	1
4	Social/historical science Teacher	3	1	3	1
5	Citizenship Teacher	3	1	3	1
6	Student grade 5		11		11
7	Parents of Students		5		5
8	Public Figure		1		1

Table. 3

Total Population of Student Respondents by Class and Gender

No	School	Class	Boys	Girls	Total
1	SD Krista Gracia	V	6	5	11
2	SD N 2 Trunuh	V	6	5	11

Types of Secondary Data as variable data supporting documents which become evidence of variable information sourced from schools as shown in table 4;

Table. 4
List of Secondary Data

No	Type of Data	Remarks
1	School Profile	Adjust
2	Decree of Learning Curriculum Determination	Adjust
3	Example of lesson plan syllabus	3 Subject
4	Schedule of Learning grade 5	1 Sheet
5	Documents of facility kethoprak art learning	List and Picture
6	Kethoprak art learning schedule	1 Sheet
7	Documents Kethoprak art activity	Photos / link internet
8	Sampling of student sample report	4 Students
9	Achievements of students sample related to subjects	Adjust
10	Partnership documents with the community / other parties in supporting Kethoprak art learning	Decree / MoU
11	List of Respondents	Adjust
12	Writing about Kethoprak art in Klaten	Bibliography
13	National Education Goals	Bibliography
14	written works on character education	Bibliography

F. Research Variables

1. Tangible: (physical evidence / objects)
 - a. Documentation of the respondent's activities regarding learning about Intangible Cultural Heritage in schools
 - b. Personnel of human resource principals, students, parents of students, subject teachers and community leaders in charge of providing learning services for the Intangible Cultural Heritage of the traditional Kethoprak art in schools
 - c. Technology facilities and infrastructure for learning the Intangible Cultural Heritage of the traditional Kethoprak art
2. Condition (Intangible reliability)
 - a. Contribution of schools in Fostering Improved Quality of Character Education in the community and sustainable community development in supporting a communal work culture in the community.
 - b. Differences in the interests of the younger generation in learning Intangible Cultural Heritage

- c. Increased participation of students in schools because of the encouragement of a sense of unity and solidarity in the art community formed at school
- d. Indicators of growing appreciation, pride in knowledge of the teachings of local wisdom in the community that encourage character education in students
- e. The influence of the development of students' academic quality on the subjects of Kethoprak art, regional languages, social studies history and civic education which are in line with the educational objectives of these subjects
- f. Contribution of skills for students in traditional arts and crafts.
- g. Knowing the impact of community involvement in creating awareness and participation in the preservation, protection, promotion of Intangible Cultural Heritage for sustainable community development.

G. Techniques of Collecting Data

Data collection techniques are methods used to obtain data required for a study. With the help of using a recording device and mobile online communication and a notebook from the interview results. In this study the data collection techniques were as follows:

1. Questionnaire

Primary data collection technique in the form of a questionnaire is intended to obtain data about the research variable instruments. This data collection method by providing a list of written questions in language that is easy to understand and available alternative answers related to the research problem to respondents in a logical, detailed and complete manner so that respondents can provide accurate and clear answers. The questionnaire was distributed to all respondents who were the research samples. The researcher conducts the preparation of research instruments through certain steps as attached (see Appendix)

2. Interview

Conducted online to clarify the answers to the questionnaire which needs to be validated or confirmed by respondent

3. Documentation of Secondary Data as shown in table 4 above

H. Techniques of Analyzing Data

The comparative analysis technique is one of the quantitative analysis techniques or one of the statistical analysis techniques that can be used to test hypotheses about whether there are differences between the variables studied. If there is a difference, is it a significant difference or just a coincidence. The data analysis technique used to test the hypothesis of this study used data analysis techniques (samples) which were then followed by a generalized depiction, conclusion (inference), on all subjects from which data was collected (population)

I. Case Study Schedule

No.	Date	Activities / Targets	PIC
1	10 October 2020	Team Meeting	Kristian Apriyanta, S.Pd
2	30 October 2020	Finalization of General Guidelines	Kristian Apriyanta, S.Pd
3	31 October 2020	Letter of recommendation	Rahadyan Bayu Dewantoro, SE
		Letter to School	Rahadyan Bayu Dewantoro, SE
4	7 November 2020	Presentation / outreach SD Krista Gracia	Fembriyani
5	7 November 2020	Presentation / outreach SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
6	10 November 2020	Initial data & Questionnaire SD Krista Gracia	Fembriyani
7	13 November 2020	Initial data & Questionnaire SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
8	18 November 2020	Interview SD Krista Gracia	Fembriyani
9	20 November 2020	Interview SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
10	25 November 2020	Secondary Data SD Krista Gracia	Fembriyani
11		Secondary Data SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
12	04 January 2021	Data analysis SD Krista Gracia	Fembriyani
13	18 January 2021	Data analysis SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn

14	22 January 2021	Comparative Data Analysis I	Kristian Apriyanta, S.Pd
15	25 January 2021	Comparative Data Analysis II	Kristian Apriyanta, S.Pd
16	27 January 2021	Progress report I	Rahadyan Bayu Dewantoro, SE
17	28 – 29 January 2021	Symposium	Rahadyan Bayu Dewantoro, SE
18	8 February 2021	Final case study report	Kristian Apriyanta, S.Pd

J. Research Team

The Research Team consists of volunteers at the Dewi Fortuna PKBM institution and the Omah Wayang Klaten studio, among others;

Research Team 1	Fembriyani	Chairman
	Wisnu Sigit Pambudi	Documentation
	Rahadyan Bayu Dewantoro, SE	Interview of Respondents
Research Team 2	Indah Kurnia Anisafitri, S.Sn	Chairman
	Nur Imam Widayat	Documentation
	Waluyo	Interview of Respondents
TIM Data Analysis	Kristian Apriyanta, S.Pd	Chairman
	Krystiadi, S.Sn, MA	Secretary
	Muhammad Dici Saputra, SPd	Member
	Research TEAM 1 & 2	Member

CHAPTER IV

DISCUSSION OF RESULTS AND ANALYSIS

Data analysis techniques by conducting comparative studies or comparisons with the same variables as different respondents with the main indicator of data comparison to answer the initial hypothesis with existing data sources and the analysis as follows;

A. Traditional Kethoprak Art

Kethoprak art is a traditional theater performance art, history, fairy tales, daily life involving many elements of traditional arts, traditional Kethoprak accompaniment, traditional language and dress, in its implementation in the community is closely related to the Javanese Kethoprak Art tradition, and the rules describe the teachings of the concept of life. Javanese people, which are contained in the story and the manner of its delivery which has a philosophical meaning "Memayu Hayuning Bawana" a concept of meaning that living people must be able to establish a harmonious relationship with Nature, fellow humans and God.

Kethoprak art is an original traditional performing art that was born in Klaten in the 20th century⁷. From the origin of the word "kethok" (sign of hitting the kenthongan tool) ⁸to nge- "Prak", the tool used by the director to signal the start or completion of the

⁷ The origin of Kethoprak is from traditional games in the countryside, namely Gejogan and Kothekan during the full moon. From these games develop with singing, dialogue, and roles. The equipment or musical instruments were developed by adding other musical instruments such as drums and flutes. In addition, a short story from the local community was also added. In 1908, the Kethoprak lesung was brought to Surakarta by Ki Atmocendono, an official of the court government in Klaten. Kethoprak was perfected by R.M. T. Wreksodiningrat, Kethoprak's trip to Yogyakarta began with a performance at Klaten Square then moved to Prambanan and continued to the Yogyakarta Sultanate Palace area. This made Kethoprak grow rapidly and eventually became part of Mataram people's life without realizing it. And along with the times, the performance of Kethoprak in Klaten also experienced ups and downs.

⁸ Kenthongan, a primitive communication tool as a traditional sign (bell) made from the lower part of a bamboo tree trunk that is sounded by beating

performance scene and is currently known as Kethoprak⁹. The art was welcomed by the surrounding community because it was in accordance with the taste of the community and the situation at that time which really needed entertainment.¹⁰ But now modernization and globalization have caused many factors that influence the art of kethoprak. Besides modernization, the emergence of information technology also has a major influence on the popularity of kethoprak. Today, people have more and more information services available. Everything adjusts to the demands of the Indonesian people today. Music, television and films in particular adapt to 'meet the demands' of the younger generation. Since the younger generation have more options for activities in their spare time, the art of kethoprak has to compete to attract young audiences.

Kehoprak art besides having the philosophical meaning of "Memayu Hayuning Bawana" and teaching the history of ancestors, Kethoprak art also contains elements of ICH in strengthening character education as shown in table 5 is also very entertaining and fun in the process and can be accepted by anyone. In the performance system, it also involves other branches of art that work together, tied to each other in the interests of the performance, such as make-up artists, fashion stylists, painting, traditional Kethoprak stylists, lighting designers, artistic property stylists, which must be able to cooperate with each other. Kethoprak performing arts have an impact on community empowerment from a social and economic perspective. Besides that, Kethoprak can also be used as a means of preserving culture and history because it can be used as learning for the younger generation

⁹ Research and Development Agency, Ministry of Foreign Affairs in collaboration with Alumni, Kapita selecta of Indonesian cultural manifestations, 1984, p. 144.

¹⁰ 1997/1998, "Ketoprak Mataram: Study Studies and History of Art and Performance (1925-1995)" In the JARAHNITRA Research Report), (Yogyakarta: Research Center for History and Traditional Arts) p. 12

Table.5

ICH Values in Learning the Art of Kethoprak
Support the achievement of Character Education

No	Values	Example
1.	Religious	Obedient attitudes and behavior in implementing religious teachings are tolerant of the practice of other religions, and live in harmony with adherents of other religions.
2	Honest	Behavior based on efforts to make himself a person who can always be trusted in words, actions and work
3	Tolerance	Attitudes and actions that respect differences in religion, ethnicity, opinions, attitudes, and actions of others who are different from themselves
4	Discipline	Actions that show orderly behavior and comply with various rules and regulations
5	Cooperating	Behavior that shows a genuine effort to overcome various obstacles to learning and assignments, and to complete assignments as well as possible.
6	Creative	Thinking and doing something to produce a new way or result from something that is already owned
7	Independence	Attitudes and behaviors that are not easily dependent on others in completing tasks
8	Democratic	A way of thinking, behaving, and acting that values the rights and obligations of oneself and others.
9	Curiosity	Attitudes and actions that always seek to know more deeply and broadly from something they have learned, seen, and heard
10	Spirit of nationality	A way of thinking, acting and having an insight that places the interests of the nation and the state above the interests of themselves and their groups
11	Love the	A way of thinking, behaving, and acting that shows loyalty,

	Motherland	concern and high respect for language, the physical, social, cultural, economic and political environment of the nation
12	Rewarding Achievements	Attitudes and actions that encourage people to produce something useful for society, and recognize and respect the success of others
13	Attempted/ Communicative	Actions that show enjoyment of talking, associating, and cooperating with others.
14	Love peace	Attitudes, words, and actions that cause other people to feel happy and secure in their presence.
15	Like reading	The habit of taking time to read various readings that are good for people
16	Environmental care	Attitudes and actions that always seek to prevent damage to the surrounding natural environment, and develop efforts to repair natural damage that has occurred
17	Social care	Attitudes and actions that always want to provide assistance to others and society in need
18	Responsibility	The attitudes and behavior of a person to carry out his/her duties and obligations, which he/she should do, towards himself/herself, society, the environment (natural, social and cultural), the country and God Almighty

The table shows that there is a close relationship between the Goals of National Character Education and the objectives of the Kethoprak Art subject which are elements of ICH.

Learning the art of Kethoprak in schools is intended to increase sensitivity, ability to express and the ability to appreciate the beauty of Javanese culture

1. Understand the concept and importance of the art of Kethoprak as part of the art of Kethoprak;
2. Understand the attitude of appreciation towards the art of Kethoprak as part of the art of Kethoprak;
3. Showcasing artistic creativity as part of the Art of Kethoprak;
4. Performing participation in the art of Kethoprak as part of the Art of Kethoprak at the local, regional and global levels.

In general, Kethoprak art learning consists of 4 competency aspects that must be mastered and interrelated. They are;

1. The element of appreciation is an attitude to appreciate and understand the elements and values of character education in Kethoprak artwork
2. The elements of expression include the way in which dialogue is delivered and the appearance of the characters
3. The creative element is related to the activity of creating or discovering new things that do not yet exist based on the process of mastering the Kethoprak art material being studied
4. Elements of the ability to master vocal processing such as the basics of Javanese singing techniques (Tembang), performance scene arrangement

B. School Capacity

In carrying out the case studies, data was obtained that there are similarities and differences in school capacity between SD Krista Gracia and SD N 2 Trassin in fostering students regarding efforts to preserve, protect and promote Intangible Cultural Heritage and its contribution to the development of character education and sustainable community development in supporting culture. This is shown in table 6

Table 6
Secondary Data Type

No	Data Type	SD Krista Gracia	SD N 2 Trunuh
1	Profile School	Complete	Complete
2	Decree of Learning Curriculum Determination	Complete	Complete
3	Example of lesson plan syllabus	Complete	Complete
4	Learning schedule grade 5	Complete	Complete
5	Decree of the Determination of the Extra Curricular Implementation in Schools	There is	There is no
6	Documents of facility kethoprak art learning	Complete	Not Complete

7	Kethoprak art learning schedule	Complete	There is no
8	Documents of Kethoprak art activity	Complete	There is no
9	Sampling of student sample report	There is	There is
10	Achievements of students sample related to subjects	There is	There is
11	Partnership documents with the community / other parties in supporting Kethoprak art learning	Complete	There is no
12	Book about Kethoprak art	There is	There is no
13	School achievement Kethoprak art	There is	There is no

The results of the analysis based on the indicators from the table are;

1. There is a decision of the principal to carry out extracurricular activities for the art of Kethoprak
2. The existence of documentation of the activities of the respondent regarding learning about Intangible Cultural Heritage in their institution is shown in the Secondary document table below
3. The existence of human resources personnel / personnel and all teaching and education staff who are in charge of providing learning services for the Intangible Cultural Heritage of traditional kethoprak art to students is shown in the evidence in Table 2 and attachment A1 (List of Principal Respondents, Subject Teachers and Figures Public)
4. Technology and infrastructure facilities for learning the Intangible Cultural Heritage of traditional kethoprak art are shown in Appendix C1 with the difference in the completeness of the more complete infrastructure facilities at SD Krista Gracia compared to SD N 2 Trunuh in table 7

Table. 7
Kethoprak Art Learning Facility

No	Kethoprak Art Learning Facility	SD Krista Gracia	SD N 2 Trunuh
1	LCD Projector	Complete	Complete
2	Wi-Fi data	Complete	Complete
3	Sound System	Complete	Complete
4	Kethoprak Art Reference Book	Complete	Complete
5	Kethoprak Story Textbook	Complete	There is no
6	Gamelan	Complete	Not Complete
7	Stage	Complete	There is no

Through the school's capacity in directed learning in the art of kethoprak it is used as a media tool to help educate life, develop cultured humans who have a balance of their right and left brains, (balance of mind, mind, and heart), and have a mature personality. Sudarsono (1992: 1) "The art of Kethoprak is an expression of human beauty in the form of a rounded concept of thought, in a form that contains rhythm and harmony, and has a form in space time that is known by oneself or other humans in their environment, so that it can understood and enjoyed ". Jamalus (1991: 1) "A work of sound art in the form of performing arts that expresses the thoughts and feelings of its creator through elements of drama expression and harmony music, as a whole is a work of art that can be enjoyed by anyone and has a strong message in its delivery, the values of good life.

5. Preparation Procedure for learning the art of kethoprak at SD Krista Gracia

In carrying out Learning activities, teachers at SD Krista Gracia have implemented the activity procedure as attached in the Document Attachment for Secondary Data Types 4.1 by fulfilling the Learning stage procedure as in the literature review with the core activities carried out, are:

- 5.1 Based on the duties of the principal, the teacher creates a training project for the performance of the art of Kethoprak and communicates the project in planning the time committee and its elements to students

- 5.2 The teacher communicates the Project to be reported to the Principal and other teachers as well as other parties who will be involved in the training process for the traditional art performance of kethoprak
- 5.3 Teachers conduct discussions with students to determine the distribution of roles for the actors, schedule exercises, collect other supporting resources
- 5.4 The teacher implements kethoprak art learning for students

6. Learning Approach Model of the art of kethoprak at SD Krista Gracia

- 6.1 The teacher facilitates students to make observations (Observing) In observing activities, the teacher opens wide and varied opportunities for students to make observations through activities: seeing, listening, material short video shows of the art of Kethoprak
- 6.2 The teacher opens opportunities for students to ask questions about what has been seen, listened to, read or seen about the results of observations of concrete and abstract objects with respect to facts, concepts, procedures, or other more abstract things. Factual questions to hypothetical questions. Students are trained to be able to ask questions independently about all aspects of the Kethoprak video show
- 6.3 The teacher takes a value planting approach that emphasizes the social values in students through discussion of the kethoprak story with the aim of receiving the character values contained in the presentation in all aspects that are in accordance with the desired social values. In this approach, the methods used in the learning process include showing the social situation and carrying out positive reinforcement that occurs in the kethoprak art performance process, through the elaboration of the elements supporting the kethoprak art performance and the symbolic meaning in its presentation which is the communal culture of Javanese society, whose production process involving many elements of Gamelan, procedures for talking with parents, use of Javanese language, politeness, and other positive values) conveyed by the teacher
- 6.4 The teacher carries out a Cognitive Approach to Value Analysis which emphasizes the ability of students to think logically by analyzing social

problems in kethoprak story shows. The analytical approach helps students think logically and scientific findings in analyzing social problems as well as rational and analytical thinking in connecting and formulating concepts about social values that occur in society. In this approach students are encouraged to think actively about individual moral problems and make moral decisions focused on individual morals. By giving an example if students play a role as one of the characters in the kethoprak story, and what attitude will be taken. In this approach, there are two objectives, namely helping students make personal moral considerations and encouraging students to discuss reasons when choosing values and their position in deciding a moral problem. Emphasizes efforts to help students in helping assess the feelings and actions of the characters in the video of the kethoprak art story. The purpose of this approach is to help students realize and identify the values of others, help students to be able to communicate openly and honestly with others and to help students simultaneously use rational thinking skills and emotional awareness, be able to understand feelings, values, and their own behavior patterns in the teaching process. This approach uses the method of dialogue, discussion, in large and small groups by grouping them into the role of the Antagonist, Protagonist, Tritagonist and Helper.

- 6.5 The teacher takes the Doing Learning Approach emphasizes providing opportunities for students to be actively involved by introducing more supporting components by inviting students to attend committee meetings which discuss determining and running the production process, in this activity students are directed to find out the complexity of the problem performance, economy and training in mutual cooperation with salig help in building tolerance, togetherness and unity with other parties and society
- 6.6 Teachers conduct a training process with a schedule as attached to the secondary document “Kethoprak Art Training Schedule” and photo attachments of training activities
- 6.7 The teacher jointly holds a stage as a manifestation of appreciation for the art of learning kethoprak in schools

Based on the results of the case study and the above discussion, it is obtained an analysis that schools that make efforts to preserve, protect and promote Intangible Cultural Heritage through learning the art of Kethoprak contribute to character development and sustainable community development in supporting communal work culture in the community and have additional achievements as motivation for character education stakeholders.

To achieve character education in learning Kethoprak Art, the creativity of a teacher is needed. Teachers must understand and master the concept of character education and its relationship with the subjects they are assigned to. Developing learning materials by inserting values to be instilled in students by using various learning methods and strategies. Teachers as a substitute for parents of students at school should be aware, understand, and care. Character Education Values.

In learning the art of kethoprak at SD Krista Gracia, in the process of planting character values, the effective method used by the teacher is the demonstration method. The demonstration method is a way of presenting lessons by demonstrating to students a certain process, situation or object that is being studied either in actual form or in imitation form shown by teachers or other learning resources who are experts in the topic of discussion. Methods are materials, approaches and media used to show a process or way of working of an object with respect to the subject matter. In the process of instilling character values in learning Kethoprak Art (music) using the demonstration method, it will make it easier for teachers to see the character forms set forth by the Ministry of National Education. For example in learning planning designed about the Kethoprak game the teacher must first demonstrate how the form of the Kethoprak show with certain steps to students then how to play it, must be exemplified first so that students can understand clearly because the object they are learning is in front of them. They are without explanations, because it does not attract the attention of students and is difficult for them to understand.

The advantage of the demonstration method in learning Kethoprak Art at SD Krista Gracia is that children's attention can be more focused, children's learning processes are more focused on the material being studied, experiences and impressions as a result of learning are more inherent in children, can provide learning experiences so that children can master the expected ability to better, help students clearly understand the course of a process or work of an object / event



C. Interest in learning the Intangible Cultural Heritage of kethoprak art

Students become important objects in this case study, because students are people who are carrying out a structured learning process at each level that is consciously designed and implemented to acquire knowledge and gain certain competencies. This is the same as what was conveyed about the role of the younger generation by Dhian in the results of his thesis research entitled "The Role of Youth in Preserving Kethoprak Art and Its Implications for Regional Cultural Resilience", that the role of youth in preserving the art of Kethoprak has an impact on the creation of regional cultural resilience, namely strengthening cultural values in strengthening regional cultural resilience, fostering youth awareness and interest in the art of Kethoprak, and increasing self-confidence and pride in the culture they have.¹¹

All respondent students from SD N 2 Trunuh and SD Krista Gracia are interested in learning the art of kethoprak with evidence in the answer to the B1Questionnaire Summary No. 6 and 27 and the parents of students are also very supportive of learning

¹¹ DHIAN KARTIKAWATI, Dr. Iva Ariani; Dr Rr Paramitha Dyah Fitriarsari, M, Hum, Yogyakarta, "The Role of Youth in Preserving the Art of Ketoprak and Its Implications for Regional Cultural Resilience", 2017.

the art of kethoprak in schools as evidenced by the answers to the B2 questionnaire. No. 21.

Based on the results of the case study and discussion above, it is obtained the analysis that all have an interest in learning traditional arts, especially kethoprak because for students this is very fun and is a new experience and obtains a lot of knowledge about traditional Kethoprak art by being directly involved and able to motivate more, respect the traditional art works of their own region and provide energy for the growth of creativity in creating works for children

Learning the Art of Kethoprak for cognitive students includes the ability to restate the concepts or principles that have been learned, with regard to thinking skills, competence to acquire knowledge, recognition, understanding, conceptualization of determination and reasoning. Learning



objectives in the cognitive realm are achieved from not knowing to knowing. Through more emphasis on providing direct practical experience, students are able to take advantage of the art of Kethoprak in everyday life. In this regard, Kethoprak art education is provided at Ktrista Gracia Elementary School because of its uniqueness, meaning, and benefit to the development needs of students, which lies in providing aesthetic experiences in the form of expressive / creative and appreciative activities through learning approaches to art, learning through art and learning about art is very motivating for students

D. The effect of increasing the participation of students in other subjects

1. The effect of character education participation in schools is shown in the answers to all interview questionnaires for school principals, teachers, students, parents and the community.
2. The effect of character education participation at home is shown in the answer to the B2 questionnaire (parent interview questionnaire)

3. The development of students in other subjects increased more in SD Krista Gracia respondents than SD N 2 Trassin's evidence of respondent's report cards

Table 1

Comparison of Student Respondents' Report

Before taking the Class 5 Kethoprak Art Subject, semester 1

No	Subject	Student Sample Respondent SD Krista Gracia				Student Sample Respondent SD N 2 Trunuh			
		RP.1.5	RP.1.7	RP.1.8	RP.1.9	RP.2.1	RP.2.6	RP.2.7	RP.2.9
1	Art and culture	7,1	7,5	7,0	7,7	7,0	8,0	7,5	7,0
2	Vernacular	7,5	8,0	7,2	8,2	7,0	7,5	6,9	7,0
3	Historical Social Science	7,0	7,5	7,5	7,5	8,2	7,0	7,0	7,5
4	Civics	7,6	8,0	8,0	7,5	8,0	7,0	7,0	8,1

Table 2

Comparison of Student Respondents' Report

After taking the Class 5 Kethoprak Art Subject, semester 1

No	Subject	Student Sample Respondent SD Krista Gracia				Student Sample Respondent SD N 2 Trunuh			
		RP.1.5	RP.1.7	RP.1.8	RP.1.9	RP.2.1	RP.2.6	RP.2.7	RP.2.9
1	Art and culture	8,0	8,0	7,5	8,5	7,0	8,0	7,5	7,0
2	Vernacular	8,5	8,0	7,5	8,7	7,0	7,5	6,9	7,0
3	Historical Social Science	7,5	8,0	8,0	8,0	8,2	7,0	7,0	7,5
4	Civics	7,9	8,5	8,5	8,5	8,0	7,0	7,0	8,1

Based on the results of the case study and the above discussion, it is obtained the analysis that there is a significant influence and linear regression as well as a positive correlation of interest motivation and the results of increasing student participation on learning Intangible Cultural Heritage of kethoprak art which has a positive development

effect on character education of students in supporting achievement other academic subjects

1. Participation and community involvement in the development of traditional kethoprak art in providing solutions to socio-cultural and environmental problems between schools that conduct kethoprak art learning and those that do not conduct kethoprak art learning, the community is involved, supports and contributes positively in solutions to socio-cultural problems and environment

Based on the results of the case study and the above discussion, it is obtained an analysis that there is interest and community involvement in the development of the traditional art of kethoprak in providing solutions to socio-cultural and environmental problems. Cultural Arts is everything that humans create about how to live develops together in a group that has an element of beauty (aesthetics) from generation to generation. So in learning the Art of Kethoprak it is like inviting educators to develop and behave in daily life according to the values and norms that lead to the formation of character and noble character of students as a whole which in turn will create awareness in social and environmental concerns.

CHAPTER V

CLOSING

A. Conclusion

Based on the results of the analysis and discussion, it is concluded that there are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage of traditional art kethoprak in formal schools on the contribution of SDGs 4 are:

1. The value of learning values in all elements of Kethoprak Art is an element of ICH that supports Character Education and sustainable community development
2. The capacity and contribution of schools in fostering students towards preservation, protection and promotion of Intangible Cultural Heritage, development through character education and sustainable community development through learning the art of kethoprak has better results and more beneficial impacts for good
3. Increasing the motivation and participation of students in learning Intangible Cultural Heritage is very influential on the academic development of the subjects of Kethoprak Arts, regional languages, historical social science and civic education and the learning process is very enjoyable.
4. ICH education elements in the art of kethoprak greatly help increase the mental capacity and character of students in communicating, socializing, expressing and appreciating the teachings of local wisdom in society as an effort to promote community development itself
5. ICH education contributes to community development and solutions to social problems do not appear to be significant because the sample primary school age is still children so that not much involvement in social society is not maximized, although there are some who participate in

children's social activities in the form of mutual cleanliness in their neighborhood

The contribution of kethoprak art to SDGs 11 is the participation and involvement of the community for the development of traditional kethoprak art in providing solutions to socio-cultural and environmental problems supporting a communal work culture in society, this is indicated by

4. Growing feelings of solidarity, cooperation and unity in fostering a sense of social care in a community of mutual cooperation
5. Forming groups based on preserving the traditional art of kethoprak in schools
6. Community involvement is very important and greatly influences ICH education in schools and the community itself in developing themselves according to local potential and achieving the SDG goals. With kethoprak learning, besides being able to instill ICH values in Javanese culture for the community, it is also hoped that school students as the nation's future young generation can preserve their own culture.
7. The art of Kethoprak can again contribute to the socio-economic empowerment of the community by contributing to providing resources, opportunities, knowledge and skills to the community to increase their ability to determine their own future and participate in and influence the lives of their people, towards the SDGs for the world community.
8. Traditional Kethoprak art, especially kethoprak, by utilizing people's creativity, will increase participation in the field of education, social empowerment, and strengthen culture and economy without sacrificing the spirit of Javanese culture, so that Javanese traditional culture can provide significant benefits for the community itself.

B. Follow up plan

The follow-up plan is that the Dewi Fortuna Community Learning Center will conduct a case study development by holding an Extra-curricular Kethoprak Art in Nonformal Education, this is to answer whether programs that use ICH in formal education are different from programs in non-formal education in terms of education quality and community development? and Emphasis on the value of ICH values which may be more efficient and effective in Nonformal Education and knowing whether the contribution of ICH is wider, its impact, especially on SDGs. 5, 8, 9, 15, 17 if it is carried out in Nonformal Education because the students are of various ages and have more free time both online and face-to-face in small groups by complying with health protocols to prevent the transmission of the virus COVID-19

After obtaining the results of the report on the implementation of the extra-curricular kethoprak in non-formal education, we will hold a workshop / symposium on learning the art of Kethoprak in strengthening ICH to support SDGs for students in Klaten through a symposium, with the goals:

1. Report the results of the study of capacity building and the role of youth in community development and contribute to social problems through kethoprak
2. Report the impact and results of extra-curricular implementation between formal and non-formal education, relating to the quality of education.
3. Providing knowledge about the economy and creative entrepreneurship based on traditional cultural values.
4. Encourage the Government to take a regulatory approach for the benefit of ICH in learning to create youth in Klaten Regency

C. Future Perspectives

The future perspectives of the 3 programs that we carry out we will produce;

1. The publication of a research book resulting from this report on the value of ICH in kethoprak art in Klaten
2. Encourage the Village Government to issue Village Regulations (Perdes) concerning Conservation, Management and Utilization of ICH in the Village
3. Encourage the Regent of Klaten to Issue Instructions in the Field of Compulsory Formal Education Extracurricular and Non-Formal Educational Institutions Mandatory to implement Skills in the art of Kethoprak
4. Maximizing Community Involvement in the preservation, maintenance, management and use of ICH for sustainable development by forming a Kethoprak Art Community Group as an agent for the Promotion of Cultural Heritage at every school level
5. Providing assistance and guidance for learning the Art of Kethoprak for formal schools in Klaten by compiling a kethoprak story script about local wisdom
6. Encouraging the identity of Klaten as the City of Kethoprak Arts

The life of Kethoprak art and the local cultural values of the Javanese people remain strong, exist and community development that is guided by the *memayu hayuning bawana* tradition remains and its positive values can be utilized for a better life because ICH as an important factor in cultural identity has an important role in development national and international in the era of globalization. Kethoprak and these cultural values are threatened by the global cultural standardization, which can immediately be overcome through the integration of education with culture.

Klaten, 31 October 2020
Ketua Pengelola
PKBM Dewi Fortuna Klaten

KRISTIAN APRIYANTA, S.Pd

CASE STUDY

VISIONARY LOCAL COMMUNITIES IN PROMOTING ICH EDUCATION IN KYRGYZSTAN



FINAL REPORT

Prepared by:
Jyldyz Doolbekova (PhD), Almagul Osmonova
Taalim-Forum Public Foundation

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INTRODUCTION

Kyrgyz Republic is a small landlocked mountainous country located in Central Asia. The country is almost entirely mountainous, lying within the Tien Shan mountain range. It borders with Kazakhstan, Tajikistan, Uzbekistan, and China. The population of the Kyrgyz Republic is 6.523 million people ¹. The land area is 199,900 km², out of which 93 % is mountainous lands that lie at elevations between 1,000 m and 7,400 m above sea level, 6.3 % is agricultural land with extensive natural resources (pastures, fresh water, glaciers, forests). The capital city Bishkek is located in the north of the country. The state is divided in 7 administrative regions. Historically, the country was located at the crossroads of various cultures and the Great Silk Road.



Intangible cultural heritage (ICH) of Kyrgyz people includes wisdom, knowledge, practices and “traditions or living expressions inherited from our ancestors and passed on to our descendants”². Today the processes of globalization, homogenization and emerging radical religious fundamentalism are threatening the intangible cultural heritage and increasing pressure on the distinct cultural identities in Kyrgyzstan as well as in other post-Soviet countries in Central Asia.

Despite the prevailing process of globalization and political fluctuations, people of Kyrgyzstan make efforts to preserve their distinct culture and cultural identity. Today we can observe the

¹ <http://www.stat.kg/en/statistics/naselenie/>
² <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

emergence of the local communities leading the process of revitalising of the cultural and spiritual practices, values and wisdom of the nomadic heritage. Without idealization the traditions of the past, these communities, their leaders and passionate activists support safeguarding of ICH. Together with cultural practitioners and bearers of traditional knowledge they are reviving the ways of life that integrate traditions and innovations and connect generations. We call these communities “visionary” because they not only preserve traditional knowledge and skills, but also, together with creative practitioners and spiritual leaders initiate cultural networks, grassroots organizations and cooperatives and collaborate with local and international organizations to promote further ICH in Kyrgyzstan.

Kyrgyzstan is one of the first Central Asian countries to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage³. Kyrgyzstan promotes the ideas of the Convention at the national, regional and international levels. The government of the country undertook certain steps to fulfil obligations to preserve ICH including establishing two departments in the Ministry of Culture, Information and Tourism for preservation, monitoring and development of cultural and historical heritage. The National Commission of the Kyrgyz Republic for UNESCO and the Secretariat have been established to support and promote this mission.

Kyrgyz heritage elements

in the Representative List of Intangible Cultural Heritage of Humanity:

- Art of Akyns, Kyrgyz epic tellers (2008);
- Kyrgyz epic trilogy: Manas, Semetey, Seytek (2013);
- Traditional knowledge and skills in making Kyrgyz and Kazakh yurts (Turkic nomadic dwellings) (2014);
- Aitysh/Aitys, art of improvisation (2015);
- Nooruz and Flatbread making and sharing culture (Jupka) (2016);
- Kök börü, traditional horse game (2017);
- Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear (2019)

in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

- Kyrgyz and Traditional Art of Making Felt Carpets Ala-Kiyiz and Shyrdak (2012).

The Sustainable Development Goals (SDG) adopted as a new agenda by the 70th General Assembly of the United Nations, have been included in public policies such as National Development Strategy (2018–2040)⁴, and other national programs of the Kyrgyz Republic. The goal of the 2018–2040 Strategy is to ensure a decent standard of living for each citizen through the framework of sustainable economic development. The Kyrgyz Republic declared its adherence to the global commitment to ‘leave no one behind’, with a special emphasis and focus on prioritizing the most vulnerable groups of the population.

³ Convention for the Safeguarding of the Intangible Cultural Heritage <https://ich.unesco.org/doc/src/15164-EN.pdf>

⁴ Национальная стратегия развития Кыргызской Республики на 2018-2040 годы (National Strategy of Development of the Kyrgyz Republic for 2018-2040) <http://www.stat.kg/ru/nsur/>

THE PURPOSE, CONCEPTUAL FRAMEWORK & METHODOLOGY OF THE RESEARCH

The purpose of the research (case study) is to examine the value of ICH and its contribution to local-level development through studying and analysing experience of “visionary communities” in Kyrgyzstan and community-based safeguarding of ICH with the focus on “functional preservation” and transmitting ICH as “living culture”. The research with the focus on selected “visionary communities” in Kyrgyzstan is aimed to reveal connections between safeguarding ICH and achieving SDGs⁵ including sustainable development of communities (SDG 11), achieving gender equality and empower women and girls (SDG 5) and ensuring inclusive and equitable quality education and promoting lifelong learning opportunities for all (SDG 4).

Conceptual framework of the research is based on a holistic perspective of cultural heritage which makes safeguarding of ICH purposeful and supports sustainable development. The research supports re-examination and re-adaptation of the conceptual framework of cultural heritage, based on accepting its functional socioeconomic dimension⁶. This is contemporary heritage-centred and development discourse, which considers cultural heritage as a central feature of community and economic revitalization. We support the idea that heritage as a powerful economic and social resource and a development asset can be used to catalyse local-level development, provide employment, generate income, revitalize local rural areas, enhance environmental protection and strengthen communities’ social capital and promote gender equality⁷. Local-level development improves community’s wellbeing, which is based on the intersection of social, economic, environmental, cultural, and political factors and is essential for people to fulfil their potential.

The term “visionary communities” refers to communities with the capacity to act as true leaders in safeguarding of the intangible cultural heritage. These are communities that carefully preserve and enrich their original culture, knowledge and skills without losing the deeper cultural meanings and values contained in the mastery of making nomadic yurts, felt carpets, patterned weaving, traditional games, and related ceremonies and rituals. These communities have a deeper understanding of the importance and necessity of transferring this knowledge to younger generations; they strive to improve the well-being of their communities through revitalization and integration of cultural heritage into modern life on the principles of sustainable development. In their work, they seek and secure support from public organizations and attract the attention of international donors to open up new opportunities for income-generating activities.

The methodology of the research includes desktop study (Phase I) of the available information related to contribution of local visionary communities to safeguarding ICH and improving the wellbeing and sustainable development of communities, including:

- Official documents and reports on preserving ICH and achieving SDG goals in Kyrgyzstan;
- Available statistics, relevant qualitative or quantitative data on national, regional, and local levels;
- Reports and reviews of the international and research organizations (UNESCO, UNICEF, OECD, IRCI);
- Academic publications, reports and articles;
- Media products.

⁵ <https://sdgs.un.org/goals>

⁶ Loulanski, Tolina. Revising the Concept for Cultural Heritage: The Argument for a Functional Approach. May 2006 International Journal of Cultural Property 13(02):207 – 233.

⁷ World Bank. 1998. Culture and Sustainable Development. A Framework for Action. Washington: The World Bank.

The field research was conducted in December 2020 (Phase II) in the targeted four local communities in three provinces of Kyrgyzstan: Issyk-Kul, Naryn, and Osh. The field research included the following activities:

- Focus group discussions;
- Interviews with bearers of traditional knowledge, cultural practitioners, masters in yurt making, weavers, and felt carpets' makers;
- Analysis of the received data and relevant information.

The consultations, interviews, and focus group discussions with experts on ICH were conducted in Phase I and II.

I. THE FOCUSED SOCIAL ISSUES

The research is focusing at the following social issues: poverty alleviation and gender issues in rural areas. The sharp increase in poverty level is directly connected to political and economic crises that followed the collapse of the Soviet Union (1991). Gender issues, rooted in the patriarchal way of life, have been complicated by new challenges for men and women during the transition period. After the collapse of the Soviet Union, transition from planned and centralized economic system to market economy followed by significant rise of unemployment and migration processes. Poverty in the Kyrgyz Republic has its own specifics, which can be explained by economic, ethno-cultural, geographical, regional and other factors. The majority of the poor live in the remote and isolated communities with low labour productivity in agro-industrial sector, seasonality of work, insufficient level of social and cultural security. The families with many children are most likely be in the group of the poorest people. The residents of high mountainous regions suffer the most from social vulnerability. Despite the fact that the monetary incomes of the population have increased for the last 30 years, more than one third of the population is considered as poor⁸.

According the National Statistics reports, 66% of the population of the country lives in rural areas⁹ where people are engaged mainly in agriculture with limited opportunities for other economic activities. In 2019, 73.8% of poor people lived in the rural places¹⁰. Poverty significantly narrows the possibilities of receiving social services, obtaining health services, education and housing.

The poverty rate among men and women in the country does not have a pronounced disparity. However, the excess of the employment rate of men in relation to the level of employment of women was noted in all age groups: participation of women in the labour market was 48% compared with 75.8% participation of men¹¹. Therefore, women in the country have lower employment opportunities, face gender wage gap and are more susceptible to poverty.

The pandemic caused by COVID-19 further exacerbated the situation of the rural population, as many labour migrants had to return to their homeland, the amount of money transfers to the country decreased significantly¹².

8 Azimova G.R. (2018) Uroven zhizni naseleniya, bezrobotitsa i formirovanie rabochikh mest v sovremennom Kyrgyzstane (Living standards, unemployment and job creation in modern Kyrgyzstan). *Ekonomika truda*. 5. (1). – 313-328. doi: 10.18334/et.5.1.38898

9 Демографический ежегодник Кыргызской Республики (Annual demographic report of the Kyrgyz Republic). 2015-2019: <http://www.stat.kg/ru/publications/demograficheskij-ezhegodnik-kyrgyzskoj-respubliki/>

10 Уровень бедности населения Кыргызской Республики в 2019 году (The level of poverty of the population of Kyrgyz Republic in 2019): <http://www.stat.kg/ru/publications/uroven-bednosti-v-kyrgyzskoj-respublike/>

11 Женщины и мужчины Кыргызской Республики (Men and Women of the Kyrgyz Republic): 2014-2018. Б.: 2019 <http://www.stat.kg/ru/publications/sbornik-zhenshiny-i-muzhchiny-kyrgyzskoj-respubliki/>

12 https://24.kg/english/155907_Volume_of_remittances_from_Kyrgyz_migrants_reduces_almost_twice/

II. THE TARGET ICH ELEMENT

The target ICH element of the research is the culture related to a nomadic yurt – knowledge and mastery in making yurts, craft of making felt carpets and weaving patterned braids.

Kyrgyz as well as Kazakh yurt is a traditional housing of nomadic people; embodiment and integral reflection of the nomadic way of life, traditions, values and worldview of their ancestors. The yurt is a mobile dwelling, dome-shaped with a rounded roof created by curved roof poles and a circular trellis walled frame. The yurt reflects the adaptation of people to the natural and climatic conditions of the high mountains (Kyrgyz) and the Great Steppe (Kazakhs) and traditional way of life and economy depended on cattle breeding and hunting. It also determined the way of perception and thinking of ancient nomads.



The Kyrgyz yurt

In its essence, the nomadic worldview was holistic and supported harmonious coexistence with nature¹³. A close connection and parallel between the metaphoric and conceptual model of the world and the yurt can be traced in its architecture, in which every part is deeply symbolic. The upper round opening in the yurt *tunduk* (Kyrgyz) or *shanyrak* (Kazakh) symbolizes the sky and heavenly bodies (moon, sun, and stars). Many cultural and spiritual traditions, concepts, sacred customs, ceremonies and rituals among the Kyrgyz and Kazakhs are associated with the upper round frame of the yurt. The trellis part of the yurt (*kerege*) symbolizes the Earth, and the roof poles (*uuk* in Kyrgyz or *uyk* in Kazakh) personify the sacred connection between Heaven and Earth. A yurt is not just a dwelling, but a living space, an environment that preserves, reproduces and

¹³ Абдрасулов С.М. Введение в философию номадов или опыт философского осмысления культурных оснований кыргызов // Республика. – 1995.

maintains the connections between Man and Nature and its landscapes, which was an effective mechanism to preserve and transmit the integrity of traditional ecological knowledge, experience, practice, and beliefs from generation to generation¹⁴.



The wooden frame of the yurt

The yurt is exclusively made from local natural materials and by hand. The frame and the skeleton (*kerege, uuk, tunduk/shanyrak*) are made of wood, fasteners for the trellis are made of leather. Manufacturing the wooden carcass of the yurt is a laborious and time-consuming process, it consists of several sequential processes: harvesting, drying, and cleaning the wood, making wooden parts, giving them the needed thickness and shape¹⁵. The size of the yurt and its decoration can tell about the social status of a family. Structural elements, manufacturing technique, as well as decorations for Kyrgyz and Kazakh yurts, have common features, but still have their own characteristics.

Knowledge and technologies on the preparation of the materials, woodworking and fastening system, secrets of installing, disassembling, transporting, and storing a yurt have been passed down from generation to generation. A master, customarily a man (*uychu* or *uyshi*), was highly respected, considered as a pride of the family, his skills were sung in poetry and prose.

The entire wooden structure of the yurt is covered with felt (*kiyiz*) – one of the ancient materials used for different purposes by people in Central Asia. It is waterproof and provides temperature insulation. Three pieces of felt are needed to cover the walls of a medium-sized yurt, and four-five for a larger yurt. The width of each felt piece is 1.7-2 m, the length is 2.5-5.5 m.

¹⁴ Юрта и особенности мировосприятия казахов. <https://stanradar.com/news/full/31180-jurta-i-osobennosti-mirovospritiya-kazahov-.html>

¹⁵ А. Кочкунов. Этнические традиции кыргызского народа (социокультурные аспекты и некоторые вопросы генезиса). Национальная Академия наук, Бишкек, 2013, с. 185 (A.Kochkunov. Ethnic traditions of Kyrgyz people (socio-cultural aspects and issues of genesis). National Academy of Science, Bishkek, 2013, p.185)

The skills and abilities of Kyrgyz people in making felt and felt carpets to cover the floor inside the yurt (*shyrdak*, *ala-kiyiz*) have ancient historical roots dating back to the era of early nomads, when a variety of types and categories, technological methods, and ornamental solutions of felt products developed. *Shyrdak* symbolized the concept of family well-being, and with appropriate care, it could serve for several generations. The process of making felt and felt carpets required the collective efforts of community members and served as a socializing, unifying factor. All family members, relatives, and neighbours customarily took part in the process, which was accompanied by a ritual feast, as well as telling stories by the older women.

The mastery and skills in making felt carpets are passed on to younger learners through joint work with experienced women: processing wool, making felt, preparing yarn, dyeing, cutting patterns from felt layers, and stitching them together. Creation of a pattern, compositional solution, and colour scheme are also the prerogative of women. However, the role of men is also important: they raise sheep, prepare wool, do other physical work, chop wood, carry water. Children of artisans help adults to comb wool and do felting.

Based on the variety of compositional and ornamental solutions, about 15 types of felt carpets can be differentiated, although the use of their own techniques and patterns by artisans makes each *shyrdak* original and unique. Patterns and ornaments have their own narrative meaning. Combined, they can tell a story, for example, about hunters and hunting birds, they can contain wishes for a prosperous life for a young family. Colour combinations carry aesthetic, emotional, and symbolic meanings: confrontation and harmony of heavenly and earthly, male and female, light and darkness, good and evil. Classic colour combinations include blue-red, red-green, red-black, black and white. *Shyrdak* could demonstrate the wellbeing and connection to the area of residence and social status.

Groups of ornamental motives

Geometric:

zigzag and wavy lines, round, triangular and diamond-shaped shapes. They symbolize ideas about earth, water, mountains, heavenly bodies, the idea of fertility.

Zoomorphic:

müüz (horns), *syngan müüz* (broken horn), *kara tyrmak* (raven's claw), *it kuyruk* (dog's tails). Semantic load: strength, courage, prosperity, security signs, amulets.

Vegetable:

sprout, flower, tree of life.
Semantic load: life, amulet.

Ornaments of animal and plant world *Kochkor Müüz* (artiodactyl horn)



It kuiruk (dog tail)



Badam (almond)



In 2012, felt carpets *shyrdak* and *ala-kiyiz* were included in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding¹⁶, which means that Kyrgyzstan needs to undertake the urgent measures to keep them alive.

The process of making felt by craftswomen was first described in detail by Russian researchers K. Antipina, E. Makhova, S. Abramzon, and others. They also noted highly artistic samples of lint-free patterned fabrics. These woven braids were used to reinforce the frame of the yurt, fastening

¹⁶ <https://ich.unesco.org/en/USL/ala-kiyiz-and-shyrdak-art-of-kyrgyz-traditional-felt-carpets-00693>

the elements, and for interior decoration. Traditionally, this craft was carried out by women who have preserved the techniques of ancient patterned weaving.

The yarn is made of wool in a traditional way by hand. For all types of weaving the simple folding looms were used. They used patterned weaving of different techniques – *terme*, *kadzhary*, *beskeshte*. *Terme* is distinguished by the density and relief of the texture, the penetration of the colours of the pattern, and the background with a protruding pattern on the front side or a double-sided pattern. *Kadzhary* is a more complex weave using traditional ornamental motifs from the animal world. The *beskeshte* technique differs in that a convex pattern is created on a light background by weaving and geometric motifs prevail.



Patterned weaving of masters of Chon Alay

The interior of the Kyrgyz yurt is traditionally highly decorated, and its beauty reflects upon the variety of skills of women. It is also symbolic space, where the position of every item follows a design of interior order. The skills of female handicraft were kept and inherited within the family and within the clan. Traditionally, the interior decoration of the yurt, its furnishings, the quality and design of hand-made clothing were some of the key indicators of position, status, and cultural grouping. The division of labour into male and female was not strict. Both women and men took part in the processing of skin, leather, and manufacturing of the elements¹⁷.

The yurt accompanied nomads from birth to death and reflected the unity and balance of spiritual and material values. Thus, all stages from the preparation of raw materials and manufacturing to installation and hauling the yurt were accompanied by ceremonies and rituals, which reflected the worldview and values of the nomadic people. Installation of the yurt often followed by the rituals that are associated with protecting a family's wellbeing and avoiding the "evil eye". One of the rituals included attaching a piece of old felt into the new yurt as a talisman.

According to the research conducted by the Rural Development Fund (2010-2012)¹⁸, today Kyrgyz people are in the process of loss of traditional knowledge and skills related to the yurts. Meanings and functional features of the yurt's parts, symbols, techniques in



A Kyrgyz felt carpet – shyrdak

17 Кыргызы. Серия «Народы и Культуры», М., Наука 2016. с. 191 (Kyrgyz. "People and Cultures" Series, Moscow, Nauka publisher, 2016, p.191)

18 «Traditions of nomadic Kyrgyz», Collection from the series «Traditional knowledge of the Kyrgyz to help livestock breeders», Developed by the Rural Development Fund (RDF)



Interior of the Kyrgyz yurt

making, installation and storage, traditions and rituals associated with the yurt – most of this knowledge and skills are seen as a thing of the past. With the transition to a sedentary lifestyle, gradually the role and significance of the yurt in everyday life reduced to being used only on special occasions (celebrations, funerals) and demonstrations of the traditional culture at exhibitions and museums. In 70 years of the Soviet time, the yurt lost most of its functionality and symbolism in everyday life, became an element of a fragmentary demonstration of the culture of nomads.

Such skills like patterned weaving are quite rarely practised these days, especially by young women. Alongside, the knowledge and meanings embedded in patterns are getting lost. The iron frames repeating the form of the yurt not only started replacing traditional yurts, but they also ruin the wholeness of nomadic worldview embedded in this traditional dwelling.

“Traditional knowledge and skills of making Kyrgyz and Kazakh yurts” was the first joint nomination of

The size of a standard yurt is 6 m in the diameter, with a total area of 30 sq. m. Height – up to 3 m, diameter of *tündük / shanyrak* – 2 m. 2-3 experienced people can assemble a yurt in one hour and disassemble it in 2 hours. It takes a craftsman about a month to make the frame and other parts of the yurt. The production of a felt covering for a yurt requires wool of 25 sheep; on average a yurt can be used for 25 years.



Traditional household items inside the Kyrgyz yurt

Kyrgyzstan and Kazakhstan for UNESCO Representative List of ICH of Humanity¹⁹. Today, traditional knowledge and skills in yurt making are being revived and contribute to the consolidation, constructive cooperation and sustainable development of local communities. Importance of transmission of knowledge, techniques and skills in yurt-making together with cultural and spiritual meanings from master to apprentice, from father to son, from mother to daughter is paramount.

¹⁹ <https://ich.unesco.org/en/RL/traditional-knowledge-and-skills-in-making-kyrgyz-and-kazakh-yurts-turkic-nomadic-dwellings-00998>

III. THE TARGET COMMUNITIES

Case Study 1. KYRGYZ YURT MAKERS

Kyzyl-Tuu village, Ton district, Issyk Kul province



Women of Kyzyl-Tuu village during the Felt Festival Kiyiz Duino

Kyzyl-Tuu village is located on the southern shore of Issyk-Kul lake, at an altitude of 1,700 m above sea level, 230 km from the capital city. This is one of the popular tourist destinations with attractive landscapes, crystal waterfalls, rivers, lakes, canyons, stunning sunsets and sunrises. Issyk-Kul Lake ("hot lake" from Kyrgyz) is located 500 meters from the village. There are many natural sacred places in this area including the holy springs of Manzhlylly ata, the healing properties of which are well-known²⁰.

According to the official statistics, the total population of the village is 1,850 people, a total number of households is 470. In comparison with other villages, the level of labour migration is much lower. In general, the villagers are engaged in raising livestock, handicrafts, and ethno-tourism²¹. More than a hundred masters of making traditional yurts live in the village. Among them, masters of the older generation make up 10%, the middle generation – 60%, and the young – 30%²².

20 Святыя места Севера Кыргызстана: Природа, Человек, Духовность, стр. 56, Бишкек 2015 (Sacred places of the Northern Kyrgyzstan: Nature, Human, Spirituality)

21 Ethno-tourism is a specialized type of cultural tourism and ... is defined as any excursion which focuses on the works of humans rather than nature, and attempts to give the tourist an understanding of the lifestyles of local people. (Definition is based on the research Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Ethno-tourism Industry by Steven Bolnick, © International Labour Organization 2003)

22 According to the research of the public organization Kiyiz Duino



Aidai Asangulova, the leader of "Kiyiz Duino" and a bearer of traditional knowledge on the Felt Festival

Many masters of yurt-making have lived here for generations: their courtyards have become open-air workshops where they work with wood by using ancient techniques and tools. Traditionally, they were assisted by their children, relatives or neighbours. There is a gender division of labour in the process of manufacturing the yurt: men are mainly engaged in the preparation of wooden parts of the frame, while women are making felt, braids, and decorative elements for the yurt.



Assembling the yurt by the residents of Kyzyl-Tuu village at the summer pasture

Kyzyl-Tuu village today became one of the most active centres of revival and popularization of the culture of the traditional yurt. An important role in the process is played by public organization Kiyiz Duino (Felt Universe) – a grassroots and community-based organization registered in 2010. For 10 years of work, the organization led by a young woman Aidai Asangulova, has carried out a large-scale research on revival traditional knowledge and skills by studying the Kyrgyz yurt and its decorations, traditional clothing and household utensils, women’s and men’s headwear. Reports and findings of their field researches have been presented among local communities, events and meetings with experts on traditional culture.

To attract public attention to traditions and rituals of nomadic life, the Kiyiz Duino Festivals were held in Kyzyl-Tuu village. Local residents of the village were actively involved in these festivals. Participants coming to the festivals were entirely immersed in the conditions of nomadic life, participated in various educational programs and masterclasses on traditional crafts. After the first Kiyiz Duino Festivals (2012-2013), ethno-tourism began to develop more actively in this area. Kiyiz Duino foundation mobilized the local community to participate in the activities of the World Nomad Games in 2016 and 2018.

Summary of the field research (December 2020)

The field research demonstrated that the number of masters in yurt-making in the village increased considerably – from 126 in 2013 to 167 in 2019. During the field research, 57 families of yurt-makers were visited and interviewed.

The field research revealed that the old ways of making yurts still exist. This is especially encouraging because in the 90-s the old traditions have vanished from everyday life on a massive scale. Many young people learn from masters through training and masterclasses, at the same time, there are young men who stay with a master for a year to learn everything in practice. At the end of the apprenticeship, a master customarily gives his blessing and hands over to his apprentice one piece of each part of a wooden frame as a pattern that never should be lost or changed, otherwise, it will destroy the ancestors’ method, the yurt-making traditions, and its beauty. This was a way in which authentic knowledge has been preserved through generations.



Round frames for the yurts’ roof – “tündük” in the workshop of a yurt-maker in Kyzyl-Tuu village

There are many young supporters of the work of Kiyiz Duino foundation, like Tolosun Bektemirov, born in 1992, who trained the team of young men that participated in the competition for high-speed yurt assembly on the World Nomad Games and became the best. He coached the women's best team too.

Before, the yurt-makers had to go to different regions to sell their yurts to shepherds on the livestock markets. Today many buyers began coming to the village to order the yurts. Many villagers said that there was no understanding of tourism before. Kiyiz Duino Festivals gave a strong impetus for the development of the yurt business and as an addition, people started learning hospitality skills to host tourists.

People started buying more yurts for various celebrations and weddings after the World Nomad Games (2016, 2018). Yurts began to be rented, for example, for events at the regional and national levels. Villagers have been invited to bring and demonstrate their yurts on these events.

With the increase in sales in the last 10 years, life in the village community has been improved. People realized that yurt-making can be a profitable business. Today, some people make yurts with the help of family members, others use specialization by dividing the work between other masters in the village. This strengthens the ties of the community. Working together with members of the family, with neighbours, through cooperation helps to consolidate the community of Kyzyl-Tuu village, making it solid and sustainable.

Yurt sales dynamics in Kyzyl-Tuu (one master per one year)

1990-1995 – at least 3 yurts.

2000-2005 – on average 5 yurts.

2010-2015 – 7-8 yurts.

2015-2019 – 10-15 yurts, sometimes up to 20.

2020 – Sales dropped by 50%. A difficult year for the village economics, many manufactured yurts were not sold.



A wooden trellis of the Kyrgyz yurt – “kerege”

Case Study 2. MASTERS OF PATTERNED WEAVING

Sary Mogol village, Chon Alai district, Osh province



A craftswoman among her work, Sary Mogol village

Sary Mogol village is located in the highest zone of Chon-Alai valley at an altitude of 3,100 meters above sea level, at the foot of one of the highest peaks in Central Asia – the Lenin Peak (7,134 m). At the altitude of 3,600 m above sea level, there is a high-mountainous lake called Tulpar-Köl (*tulpar* – a winged horse, *köl* – a lake). According to the legend, a herd of *tulpars* went to the lake and mystically disappeared from sight. There is a rocky place called Kotur-tash, where, according to the legend, the footprints of all animals existing on Earth were captured. There are also sacred places (*mazars*), although the complete information about them has been already forgotten. A panoramic view of the majestic mountains, Lenin Peak, natural landscapes of alpine meadows, pastures, high-mountain rivers, and lakes of the Alay Valley were marked by National Geographic as one of the most beautiful places in Kyrgyzstan. It attracts climbers and tourists from all different parts of the world. In the Middle Ages, the Great Silk Road ran through the Alai Valley, connecting East Asia with the Mediterranean.

The village is 219 km away from the regional centre of Osh city. To get to the capital of Kyrgyzstan, Bishkek, the time on the road through high-mountain passes, gorges, and valleys takes more than 16 hours.

According to the official data of the local administration, there are 1,035 households in the village. The population is 5,257 people, of which 2,644 are women and 2,613 are men. Children aged 0 to 16 – 2,131 people, the working-age population from 17 to 60 years – 2,879 and over 60 years – 247 people. The village is located on an area of 61.7 sq. km²³. 50% of able-bodied people are in labour migration; 30% of the population receives various types of state allowances. High levels of poverty and labour migration are the main social problems in the village.

²³ From the report of the local authority of Sary Mogol Village.



The magic of patterned weaving, Sary Mogol village

In the harsh climatic conditions, the locals grow only a few agricultural crops such as potatoes, frost-resistant varieties of barley and wheat for their own consumption. The main economic activity is animal husbandry. About 80% of households keep livestock, income from the sale of livestock consists of almost 60%. The infrastructure in the region is undeveloped. Many local women and children collect coal at a coal mine developed by a Chinese company. Every day, they collect 15-20 bags of coal to sell it at the local market and earn some money. The cost of one bag of coal is less than 3 US Dollars.

In the past, this high-mountainous village was the most inaccessible one. The remoteness of the village influenced the preservation of the unique crafts to this day; traditional knowledge and practices are used in everyday life. In particular, women master the technique of traditional weaving, which is today on the verge of extinction in many regions of the country.

Summary of the field research (December 2020)



The pattern of the woven braid

Women make up about 40% of the village population, and about 20% of them are engaged in traditional handicrafts. Almost in every family, women have a traditional loom for weaving (*örmök*), they know ancient techniques of patterned weaving and various types of weaving braids needed in assembling yurts. Talented craftswomen create highly artistic samples using old techniques preserved and passed down from generation to generation.

Women of the village are actively supported by the public foundation Institute Sustainable Development Strategy (ISDS) from Bishkek and Helvetas Swiss Intercooperation Kyrgyzstan. Thanks to their support, women began to form cooperatives and groups to manufacture handicraft products for sale. They participate in training and seminars and strengthen their potential.

Craftsmanship began to expand beyond households, and products now are produced for sale on various artisan festivals, including Oimo and Lenin Peak Festivals. Women had an opportunity to present their products at the World Nomad Games.

The interviews revealed that many artisans were taught by their grandmothers and now they teach their children at home continuing this tradition. To be sold on the market, their products need to have higher quality and correspond to modern demands. That is why they learn how to improve the design and quality of their products on training, masterclasses, round tables, and exchange tours organized for them by Helvetas and ISDS. The manufactured products started to be produced under the brand Bai Alai, which increased sales. Today about 150 local artisans, mainly women from six villages of the Chon Alai district including Sary Mogol are actively involved in promoting traditional craftsmanship.



Women of Sary Mogol village during a masterclass

In the last 2 years, locally registered public organization “Uz-Datkalar”, with the support of the ISDS, opened the community Ethnographic Museum with the aim to increase the interest of younger generations in local history and culture. The building and many items belong to a local family; many other things were donated to the museum by the residents. ISDS and local leaders believe that the opening of the Ethnographical Museum will contribute to the preservation of local history and can change the attitude of people to the ‘old’ things and craftsmanship. The museum will have an educational program for children with masterclasses on traditional weaving, topics on local history and culture.

In the focus group discussions, women talked about various obstacles in safeguarding local ICH. Among them are a poor quality of local wool and lack of merino wool in their district; lack of opportunities for experience exchange and learning. They also noted that younger generations will engage in traditional craft more actively if they see the economic benefits.

Despite of many difficulties, local leaders and women dream of opening a common workshop in the village so that they can come and work together, improve their wellbeing, and be able to give better education to their children.

Case Study 3. FELT CARPET MAKERS

Acha-Kaiyndy village, At-Bashy District, Naryn Province



Felt carpets - shyrdaks

Acha-Kaiyndy village is part of At-Bashy district (“head of a horse” from Kyrgyz) of the mountainous Naryn province. It is located on the banks of At-Bashy river flowing into Naryn river at an altitude of 2,100 m above sea level. The name of the village (“Between two streams” from Kyrgyz) is associated with its geographical location in the gorge where the descending water divides into two and flows into the At-Bashy river. The village is located 4 km from the administrative centre At-Bashy village. The climate is sharply continental, in the middle of summer the temperature rises only by 14-18 degrees, and in January it can drop to 30-35 degrees below zero; winter lasts up to 6 months. The Great Silk Road ran through this valley, as evidenced by archaeological finds – ceramic vessels, glassware, and bronze items. A caravanserai Tash-Rabat that served as a shelter for trade caravans and travellers until the 18th century²⁴ is one of the famous historical sites of the country. The medieval fortress Koshoy-Korgon²⁵ and the sacred site Chech-Dobo Mazar are also located in this area. The alpine lake Chatyr-kol is located in this area at an altitude of 3,520 m above sea level. The lake, beautiful gorges and alpine meadows, and historical sites of At-Bashy attract many tourists.

According to the official data, the population of the village is 5,106 people and 759 households²⁶. The poverty rate reaches 40%. The share of the population in labour migration is relatively small and the population growth is observed annually.

Local people are engaged in animal husbandry; the proximity of the big livestock market allows raising livestock for sale. Almost every family grows potatoes. The village is sometimes called the

24 Мирза Мухаммад Хайдар. Та’рих-и-Рашиди. – Ташкент, 1996. – с. 86 (Mirza Mukhammad Khaidar. Ta’rikh-i-Rashidi. Tashkent, 1996)

25 Табалдыев К.Ш. Древние памятники Тянь-Шаня. – Б.: V.R.S/ Company. – 2011., стр. 148 (Tabaldiev K.Sh. Ancient monuments of the Tien Shan. – Bishkek), p.148

26 From local administration reports.

«homeland of potatoes» since some potato fields occupy several hectares and farmers harvest up to 60 tons of potatoes annually. In recent years, the number of people involved in beekeeping and selling honey has increased. The stability of the population's income depends on prices for the livestock and potatoes and climate change.

Naryn province is famous for its felt carpets – shyrdaks and ala-kiyizes – indispensable attributes in every yurt. This craft is especially well developed and cherished in At-Bashy district where local artisans are recognized as the best. The community of the village Acha-Kaiyndy is also actively engaged in making felt carpets.

Summary of the field research (December 2020)

Registering shyrdak and ala-kiyiz in UNESCO list of heritage in need of urgent protection in 2012, required 5 years of hard work on reviving knowledge and skills. Long-term projects led by the Central Asian Crafts Support Association's Resource Centre in Kyrgyzstan (CACSSARC-kg) allowed many local artisans to receive small equipment including carding machine, to participate in training, to learn making other things out of felt. The quality issue became important including ornaments and their meaning, quality of felting, and dyeing. The local artisans became able to participate in international exhibitions and international Oimo Festivals.

CACSARC-kg helped to establish Shyrdak Producers Association in Naryn province. The role of CACSARC-kg in the development of the art of making felt carpets is invaluable. It organized many masterclasses, seminars, and symposia on shyrdak making and influenced establishing craft cooperatives.

Several cooperatives of local artisans were registered in At-Bashy. Organizing regular Shyrdak Festivals in At-Bashy that grew from regional to national level had a strong mobilizing effect on local artisans. GIZ program "Promoting Sustainable Economic Development" (2009) also supported organization of the Shyrdak Festivals as a tool for local economic development through stimulating and promoting handicraft products.



Shyrdak Festival in At Bashy district



The shyrdak-makers from Acha-Kaiyndy village inside the Kyrgyz yurt

The field research conducted in Acha-Kaiyndy village allowed understanding the whole picture of the community's engagement in making felt carpets. Felt carpets are made in every second house in the village. Felt making is seen as a family business with all members involved in it. Making felt carpets is considered a woman's work. But in fact, it is not a purely female affair. Men's input is also considerable: they raise cattle, shear the wool, sort, boil water over a fire. When the felt is laid out on the mat, men help women to tie a heavy warped mat evenly. During pressing (through kicking), male strength and help are also needed to make felt more firmly felted. If necessary, men can also cut and sew the parts which are seen as normal in this village.

Famous masters used to live in Acha-Kaiyndy and their apprentices today try to elevate the craft of making shyrdaks to the next level. Today local shyrdaks can be seen in American and British museums.

More tourists began coming to this area to see, learn, and buy products. The researchers started studying the artisans and ICH. Gradually the villagers recognised that their work is valuable. They also realized that this can bring profit to their families.

By participating in the festivals, organizing cooperatives and women's groups, the community of Acha-Kaiyndy contribute to reviving traditional craftsmanship, developing handicraft production, and help hundreds of women to be employed, earn income, and realize themselves. Today local artisans receive orders from abroad. With the money they earn, women buy household appliances such as washing machines, electric stoves, and refrigerators to ease their domestic work.



The round shyrdak and felt-making family of Acha-Kaiyndy village

In 2000, a public association «Cheber Koldor» ("Artisan hands" from Kyrgyz) was established to support families in need and unite masters of making felt carpets. With more support to the handicraft sector, artisans in the local villages began feeling respect to their work and status, albeit small, but they got earnings and permanent employment. The public association is regularly speaking on radio, national and local TV channels. The works of artisans from Acha-Kayyndy can be seen in a 10-minute video for UNESCO ²⁷.

²⁷ <https://youtu.be/pm7kob-rMHs>

Case Study 4. Eagle people

Bokonbaev village, Ton district, Issyk-Kul province



Eagle people from Bokonbaev village

The Bokonbaev village is located on the southern shore of the high-mountainous Issyk-Kul Lake. There are many hot springs, canyons and beautiful alpine meadows. Surrounded by rocky foothills of Terskey Ala-Too mountain range, the village is located in the valley at an altitude of 1800 m above sea level. The distance from the province's administrative centre – Karakol town – is 160 km and from the capital city Bishkek – 260 km. The total population of the village is 10,450 people. Animal husbandry and cultivation of fruits (apricots, apples, pears, etc.) are the basis of the local economy and the livelihood of people.

The local community of Bokonbaev village cherishes the whole complex of traditions and culture associated with traditional hunting with hunting birds and dogs. Birds of prey (golden eagles and falcons), horses, and hunting dogs were very important for the hunters' families. Traditional hunting played a vital role in the livelihoods of nomads and was accompanied by rituals and rules and regulating norms.

Today the Federation of traditional hunting Salbuurun initiated by the its leader Almaz Akunov from Bokonbaev village, works hard on reviving forgotten traditions and sports, generates income for local community and addresses sustainable development and gender issues. Hereditary falconers in the third and fourth generation, inspired other people in the village.

Summary of the field research (December 2020)

More than 30 families (about 50-60 people) in the village keep and raise hunting birds and local hunting dog breed – *taigan*. Among them, 85% are young people aged 12-13 to 20-26 years old and 15% from 40 to 60 years old.

Some hereditary falconers are in the third and fourth generations, they raise, educate, and hunt with golden eagles for many years. The Salbuurun Federation started to organize festivals that today became a recognizable brand of the Bokonbaev village and the Issyk-Kul province. At the

festivals, participants can see demonstrations of traditional hunting skills and products of local artisans, music performances. The festivals are organized by active participation of local people, attract urban visitors, local and foreign tourists.



The Salbuurun Festival in Bokonbaev village



A teacher in falconry with his eagle, Bokonbaev village

The place of gathering for the members of the Federation is a yurt camping “Salbuurun Ordo”. It includes 5 yurts that serve as a craft centre, a community museum, and an informal education centre for children and youth. The informal education centre called *Salbuurunchi Mektebi* (School of the Falconry) inspires young people and provide an opportunity to deeply appreciate knowledge about their land and cultural values, to understand the worldview and philosophy of their ancestors. Young people participate in seminars, masterclasses, are trained in archery and hunting, listen to oral stories, legends, and take part in traditional ceremonies. The teaching includes topics on protecting the environment and contributes to increasing the resilience of the local community.



The leader of Salbuurun Federation, Almaz Akunov with the oldest and the youngest members



The lesson in the School of Young Salbuurunchu (Falconry School) in Bokonbaev village

Today there are about 200 people from all parts of the country registered as members of the Salbuurun Federation. 30 of them are women and girls. The efforts of its leader Almaz Akunov resulted in the inclusion of arching and horseback arching, demonstrations and performance of falcons, eagles and dogs in the program of the World Nomad Games. The Federation has partnership relations with other organizations and educational institutions. For example, the Kyrgyz-Turk Manas University opened a traditional archery club for their students and has plans to establish an open-air cage for keeping hunting birds and *taigan* dogs.

The Salbuurun Federation has a clear vision and strategy for the revival of cultural and spiritual values of nomads of the Northern and Inner Tien Shan regions. The Federation is supported by the government agencies, including the Ministry of Culture, Information and Tourism.

IV. WHAT ACTIVITIES (FIELD RESEARCH/DESK SURVEY) WERE CONDUCTED

October 7 – November 30

Phase I of the research included desk survey, online meetings of the research team members, and consultations with experts, leaders of local organizations and communities. The detailed work plan, the relevant literature for the desk research were discussed at the meetings. The review of the literature included:

- Academic publications (books, monographs, articles) on the ICH element – a Kyrgyz/Kazakh yurt, cultural elements, knowledge, and skills related to the yurt;
- Available documents, reports, statistical data of state agencies, local administrations related to preservation of ICH and achieving SDGs in Kyrgyz Republic and residents of the targeted communities;
- Available reports and materials of international organizations supporting the handicraft sector and local community development in Kyrgyz Republic;
- Articles, interviews published in local mass-media about initiatives and activities in preserving ICH, digital stories on the websites of local organizations working at the community level.

Discussions and consultations allowed identifying the main concepts and the focus of the report based on the case study. The leaders of the local organizations took part in the discussions including Kiyiz Duino Public Foundation, Institute Sustainable Development Strategy (ISDS), and Salbuurun Federation.

The first draft of the report was completed and submitted by the end of November 2020.

December 1-20, 2020

During the Phase II, the field research was arranged in 4 selected communities. Due to the pandemic and difficulties in travelling to mountainous communities in winter time, the field research was conducted with the help of local assistants and project coordinators working with these communities. They conducted interviews with artisans and local leaders, organized focus group discussions, updated statistical data, and collected photographs for the report.

December 15-20, 2020

Three online and one offline meeting were organized with the group of experts in ICH including directors of the State Historical Museum and the Museum of Nomadic Civilization, directors of public foundations Institute Sustainable Development Strategy and Centre of Museum Initiatives, a researcher and expert on cultural heritage of the University in Central Asia in Kyrgyzstan.

December 20 – January 15, 2021

The research team worked on completing the final report on the case-study and the presentation for the Symposium and organized regular online meetings. This included work on translating the text, selecting photographs, and designing the reporting document.

V. THE OUTCOMES

The research revealed that ICH is a force and energy for the sustainable development of communities and a resource to address their challenges and find appropriate solutions. Culture holds answers for many challenges local communities face today. Awareness of the connection between culture and development underlines the critical importance of intangible cultural heritage – the living cultural practices, expressions, and knowledge systems that are meaningful for communities. Communities still keep traditional ways of transmitting their knowledge and life skills to the next generations. These knowledge and skills contain valuable traditional ecological knowledge with mechanisms of adaptation and preserving the balanced and sustainable living with the surrounding world.

SDG 4 (Quality education²⁸) includes target 4.7 that focuses on acquiring the knowledge and skills needed to promote sustainable development and appreciate cultural diversity. The programme on education for sustainable development (ESD) in Kyrgyzstan is often limited mainly by environmental approach and work with public schools; less attention is paid to the potential of culture to contribute to sustainable development. At the same time, Integrating ICH in ESD by promoting appreciation and respect for traditional culture and knowledge will contribute to strengthening the resilience of local communities and reducing their exposure to shocks and disasters caused by economic, social, and environmental factors. ESD needs to utilize a holistic approach by incorporating spiritual, cultural and environmental dimensions. Alongside formal teaching and learning methodologies, traditional methods of transmitting ancestral culture, traditional ecological knowledge and values should take their place in formal and informal education in Kyrgyzstan. ESD in Kyrgyzstan needs to incorporate holistic approach, including spiritual, cultural, and environmental components as intrinsic and core values of Kyrgyz traditional culture.

According to the survey conducted by UNESCO Almaty Cluster in 2019, only 24 Technical and Vocational Education and Training Institutions (TVETs) of Kyrgyzstan out of 104 have programs related to ICH²⁹. Despite a high potential of ICH-related specialties, educational and training programs and courses, the following key challenges remain unaddressed in the country. The survey demonstrated a lack of clear understanding of ICH and the 2003 Convention³⁰ by the teachers; a lack of professional teachers in various disciplines related to ICH able to transmit the system of values alongside practical skills and experience; lack of financial and technical support. Another pilot survey conducted by UNESCO Almaty Office in 2019 among UNESCO Associated Schools and other public schools in Central Asian countries including Kyrgyzstan³¹, revealed that:

- School administrations have some understanding of the Kyrgyz elements in the UNESCO Intangible Heritage List, but most of the respondents confuse meanings for tangible and intangible heritage;
- Promoting ICH is often limited to the organization of fairs and concerts. The study is in many cases not systemic and spontaneous; 59% of the surveyed schools do not invite artisans and ICH specialists;
- 81% indicated that they need additional resources to study ICH and prefer materials supplementing school programmes, participation in training, and online materials.

²⁸ <https://www.globalgoals.org/4-quality-education>

²⁹ <http://en.unesco.kz/results-of-the-survey-on-technical-and-vocational-education-and-training-institutions-for>

³⁰ Convention for the Safeguarding of the Intangible Cultural Heritage

³¹ Presented on the Sub-Regional Meeting safeguarding ICH through formal and non-formal education in Central Asia. 18-19 June, 2019

The recommendations made by this pilot survey included strengthening the work with the youth; arranging more workshops and trainings for school administrations and teachers on the work of UNESCO in ICH field; strengthening the popularization of ICH elements; Strengthening the work with Associated schools and publishing more materials for teachers including online information. As we can see, the quality education for all must not alienate young generations from the rich ICH resources connecting them to their cultural identity. Quality education must therefore recognize the wealth provided by ICH and harness its educational potential by integrating it as fully as possible as the content of educational programs in all relevant disciplines and at the same time to harness the potential of traditional modes and methods of transmitting ICH within education systems.

Within SDG 11 (Sustainable Cities and Communities), Target 11.4 aims to “strengthen efforts to protect and safeguard the world’s cultural and natural heritage”. Strengthening and sustainable development of local communities is connected with one of the main social problems in Kyrgyzstan – poverty in rural areas. The development of the local economy should be balanced with spiritual, cultural, and environmental components that include traditional ecological knowledge. Safeguarding cultural and natural heritage has the potential to raise awareness of local communities on reviving their spiritual and cultural roots, and protect their biodiversity. It can stimulate and support local initiatives to improve the wellbeing of local communities, consolidate visionaries and leaders, including youth and women.

In 2019, Kyrgyzstan was ranked 87th in the UNDP Global Gender Inequality Index, demonstrating that more efficient actions are needed to address social and structural factors leading to gender inequality. The 2019 Progress Report on Sustainable Development Goals in the Kyrgyz Republic emphasizes that the country needs “targeted concrete actions” to achieve improvements, including SDG 5 (Gender Equality).

The findings of the research revealed vivid similarities among the targeted communities.

- 1) In all targeted communities, the local economy is connected with animal husbandry. The cattle graze on the mountainous pastures, provide local people with dairy products, meat, and wool. High mountainous areas, the remoteness of the communities contributed to the preservation of the unique cultural heritage. People keep close connections with their lands and sacred sites, traditions, and traditional ecological knowledge connected to spiritual beliefs ³²are part of people’s everyday life. Vibrant closeness to nature, connections with their land, water, domestic animals, valuing natural materials and ecological design make the work of local artisans friendly to the environment and sustainable.
- 2) The communities carefully preserve their traditional culture, many people adhere to it in their daily lives, proving that this culture is still alive, it is a living culture. All targeted communities have retained the unique elements of ICH and make efforts to revitalize their traditional arts and crafts.
- 3) Masters of craftsmanship are respected in these communities, have apprentices interested in learning, teachers/masters are eager to share their knowledge and skills and at the same time they are learning on improving the quality of their products to meet the requirements of the market.
- 4) Non-formal, culturally acceptable educational models exist in the communities, place-based and hands-on approaches are used, and the learning process stimulates creativity and interest of participants, many of whom are young people. Local leaders recognize the importance of attracting the youth to educational activities and transmitting traditional knowledge on ICH.

32 Berkes, F. Sacred ecology / F.Berkes. – New York: Third edition published by Routledge 711 Third Avenue, 2012

Different models have been developed and tested such as the “School of Young Hunters” in Bokonbaev village, allowing learning directly from masters and practicing in traditional sports on the training site.

- 5) Development of tourism became the impetus for the development of craftsmanship in the communities. This type of tourism includes elements of ethno-tourism, cultural tourism, and community-based tourism. In all targeted communities, this process encourages locals to learn hospitality, to promote and sell their handicraft products. This strengthens the self-reliance and resilience of communities able to find solutions to changing situation. It can be said that traditional knowledge helps local communities to survive in the rapidly changing time, and ICH becomes a source of cultural resilience, inspiration, consolidation, and collective responsibility.
- 6) In all targeted communities, local festivals were initiated and were held annually with the participation of masters and bearers of traditional knowledge: The Felt Festival in Kyzyl-Tuu, the Salbuurun Festivals in Bokonbaev, the Shyrdak Festivals in Acha-Kayindy, the Lenin Peak Festivals in Sary Mogol, etc. Experienced masters participate in the Oimo International festivals. The World Nomad Games allowed many local artisans to present their products and demonstrate their skills. Such festivals help to promote handicraft products, stimulate to improve the quality of their products, empower local artisans, and elevate their status in the communities.
- 7) In all studied communities, the development of women’s leadership is vividly observed. Groups of women have become more active by registering local public organizations, associations, cooperatives, and uniting women into informal women’s groups. They create opportunities for themselves to earn money, to be engaged in their own business, to help socially disadvantaged women and their families; they increase their self-esteem and status in the family and community.

Comparing selected communities allowed seeing the **differences** as well. The community of Sary Mogol village is located in one of the remotest districts in Kyrgyzstan with a high level of poverty and fewer economic opportunities. Due to their geographic remoteness, comparison with the other targeted communities demonstrated, that the artisans are more isolated, they have lack access to information and have more obstacles to accomplish their plans. That is why they need more support from international and local organizations to further strengthening their potential. Compare to this community making its first steps to become “visionary”, Kyzyl-Tuu village is obviously the champion among all selected communities. Its success became possible thanks to the vigorous work of Kiyiz Duino public organization. The following data has vividly demonstrated the leadership of this local NGO in safeguarding ICH and supporting the local community since 2010:

NGO in safeguarding ICH and supporting the local community since 2010: more than 900 volunteers took part in the realization of their projects; 50 bearers of ICH continuously collaborate with Kiyiz Duino; 200 masters were trained on making traditional clothes and embroidery; Award of Excellence for Handicrafts 2018 – Central Asia was received from the World Crafts Council (WCC); extensive field research included interviews with 254 bearers of traditional knowledge; 2534 elements of Kyrgyz traditional costumes and household items have been documented and partly restored; 23 types of traditional women’s headwear have been restored; 47 educational videos were created in three languages, albums and books were published; More than 200,000 people had a chance to learn ICH by watching masterclasses, exhibitions, and demonstrations of traditional clothes.

The following **challenges** in preventing ICH education and safeguarding were defined by the community leaders:

- The transfer of traditional knowledge to young people is hindered by the factor of replacing the concept of traditional culture with radical Islamic values, which sometimes run counter to the Kyrgyz traditional beliefs, which go back to the pre-Islamic period and worshipping nature.
- Lack of government support: safeguarding of ICH at the community level is based predominantly on the support of public organizations, international projects and the artisans themselves. Community leaders believe that the adoption of a government program, implementation mechanisms, and state funding would make safeguarding ICH more effective and expand it to the national level.

During discussions, our experts and consultants also pointed out a range of interconnected challenges: social, environmental, and political. Millions of people had to join labour migration. Political upheavals in 2005, 2010, and in 2020 had negative consequences in the socio-economic sphere and exacerbated social tensions, problems of unemployment, organized crime, corruption, and public dissatisfaction. Soil depletion and degradation of pastures impacted the Kyrgyz farmers' situation. Weak environmental regulations, destruction made by mining companies, and radioactive sites are threatening the access of local communities to ancestral lands and territories. Dissemination of radical Islamist ideas has drastically increased, resulting in a growth of sympathy, especially among the marginalized youth. In the ideological vacuum, calls to unite on the basis of religious identity become louder. Globalization has brought a growth in mass and pop-culture, also increasing pressure on the distinct cultural identity in Kyrgyzstan.

During discussions with experts on ICH, the following suggestions, statements, and questions for further discussions were pointed out:

- If fewer people, especially among the younger generation, understand and appreciate ICH, then it will cease to be "living culture" and will be kept only in museums or academic books. Therefore, it is important to educate a generation of connoisseurs of traditional culture, supporters of the preservation and further development of traditional knowledge and skills.
- In order to raise awareness of the local authorities, special educational programs with ICH elements should be developed also for the staff of state and local government and proposed to the Academy of Public Administration under the President of the Kyrgyz Republic, which is responsible for capacity building of the state and local self-government personnel.
- Any knowledge and tradition are subject to change over time and under the influence of innovations. Where is the line that cannot be crossed? How to preserve this fine line, beyond which there are authentic knowledge and canons? Is mechanization of manual labour necessary and how much should machines facilitate the work of artisans?

General outcomes and recommendations

Visionary communities provide inspiring examples of organizing their livelihoods in a way that preserving ICH generates income for community members and contributes to the alleviation of poverty, achieving gender equality, improving education for young generations, and contribute to sustainable development. Establishing local public organizations able to attract financial and other assistance to their communities, opening cooperatives producing authentic and marketable products demonstrate their ability to self-organize and become more resilient and sustainable. They have revived the lost meanings, trying to involve young people, teach them to honour the heritage of their ancestors and pass on this knowledge to the next generation and maintain continuity. The biggest impact of the visionary communities is in integrating ICH in modern everyday life, keeping ICH as "living culture".

The ability of self-organization to solve common problems was clearly manifested in the difficult historical periods in the past. Like the rest of the world, rural communities in Kyrgyzstan are

currently facing the COVID-19 pandemic and the following restrictions on activities, difficulties in accessing qualified medical care, and quality education. The sharp decline in tourist flows has worsened the economic situation of the handicraft sector in rural areas, demonstrating their vulnerability and the need for further support³³. Survival practices based on traditional knowledge, experience, wisdom, flexibility, cohesion, and mutual assistance can help many communities to remain resilient. This experience needs further studying and analysing, disseminating, and sharing in other parts of the country and internationally.

There is a strong need for ICH integration into formal and non-formal education programs by developing the specific guidelines for integrating ICH elements and ESD principles into teaching and learning in the educational system of Kyrgyzstan. The innovative programs and teaching materials should include collaboration with local communities and ICH bearers.

It is important to understand how common frameworks designed to protect and safeguard cultural heritage have translated into the local management practice of heritage assets and databases. It is anticipated that the research has a potential application such as supporting the national authorities of Kyrgyzstan in finding a suitable conceptual framework and methodology for the development of SDG culture indicators and databases.

Despite the lack of efforts and resources for ICH safeguarding in Kyrgyzstan, the visionary communities provide inspiring examples of organizing their livelihoods through safeguarding ICH and protecting their historical and cultural assets and values.

33 <https://ich.unesco.org/en/living-heritage-experience-and-covid-19-pandemic-01124?id=00176>

VI. SUGGESTIONS FOR FUTURE ACTIVITIES

The main role in safeguarding of ICH belongs to local communities and the bearers of traditional culture, therefore their active participation in safeguarding of ICH is a key factor for the success of projects and initiatives.

During the research, one of the inspiring initiatives in safeguarding of intangible cultural heritage of Kyrgyz people was the opening of community museums: *The Felt Museum* was opened in the village of Kyzyl-Tuu, *The Ethnographic Museum* in the village of Sary Mogol, and *The Museum of Traditional Hunting* in the village of Bokonbaev. Along with this, the museum concepts have been revised in small state provincial museums located in the remote districts of At-Bashy and Issyk-Kul.

The ways of organizing exhibitions and expositions, combined with a wide range of craft activities and the representation of intangible cultural heritage by practitioners and bearers of traditional culture, sharing their skills, knowledge, and stories, have a great potential in future ICH safeguarding. These events are becoming a part of the life of the local community, held together with local residents, guests, and tourists from the city and other regions. In community museums, photographs, audio / video materials are displayed, masterclasses, screenings, discussions are held, and live traditional music is played.

The museums are located in a natural environment. They represent intangible cultural heritage in a traditional yurt (Kyzyl-Tuu, Bokonbaevo) or old houses of local residents (Sary Mogol). Exhibitions are also held in the open air, presented by the bearers and practitioners of traditional culture. Visitors can see craftsmen at work, who popularize forgotten skills and technologies. Community leaders and volunteers of community museums are doing important work by preserving, studying, and popularize the intangible cultural heritage.

We propose a study of the role of community and district museums in safeguarding ICH as a focus for a possible next step of the project, as these community museums contribute to:

- Preservation, study, exhibition, and popularization of ICH;
- Strengthening the cultural identity of local communities;
- Cohesion and consolidation of local communities, the revival of their sense of pride and cultural identity;
- Fostering respect for local traditions and heritage;
- Formation of centres for learning and understanding the rich cultural and natural diversity of Kyrgyzstan;
- Centres for educational initiatives to transfer traditional knowledge and skills;
- Training and education of supporters and experts of ICH;
- Stimulating creativity among the younger generations to practice traditional handicraft art.

To support local community museums, it will be also useful to develop educational and methodological guidebooks and conducting training for teachers/facilitators on ICH and local authority officials.

Apart from educational programs, local museums can lead the participatory research on ICH, including mapping the ICH elements preserved and revived by local communities.

Another possible activity for the future steps of the project can be organizing of an international (Central Asian) anthropological conference with the focus on safeguarding of the nomadic yurt as ICH element in partnership with the Anthropology Department of American University in Central Asia (AUCA) and participation of bearers of traditional knowledge.

As an outcome of the conference, the publishing of the collection of academic articles based on research can become a valuable source of information for students and stimulate further research on ICH.

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PHOTO CREDITS

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APPENDIX 2. DOCUMENTS OF THE INTERNATIONAL SYMPOSIUM

2-1. General Information

2-2. Programme schedule

2-3. List of Participants

**International Symposium for “Research on ICH Contribution to SDGs:
Education and Community Development” (Online)**

Date: 28-29 January 2021 11:00 – 18:00 (Japan Time)

General Information

1. Background of the project

The Sustainable Development Goals (SDGs), adopted in the 70th General Assembly of the United Nations on 25 September 2015, have gradually infiltrated in countries around the world. Since the SDGs are the common goals shared by the international community to realise the sustainable world, the countries have sought ways to achieve the goals. UNESCO emphasizes potential contributions of culture, especially intangible cultural heritage (ICH) in SDG 2 (Zero Hunger), 4 (Quality education), 5 (Gender Equality), 11 (Sustainable Cities and Communities) and 17 (Partnerships for the Goals), and put great priority on the safeguarding of ICH in formal and non-formal education at the 12th session of the Intergovernmental Committee in 2017. With these situations, Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) conducted the 2-year project that testifies ICH contribution to SDG 4, mainly the target 4.7¹, starting from 2018.

The project was successfully completed in cooperation with the counterparts in the Philippines for non-formal education and in Viet Nam for formal education by developing the guidelines that unique ICH elements are incorporated into educational materials and using the materials in actual teaching and learning settings in both counties.

Through the 2-year project², IRCI found out that ICH contributes to SDG 4. The educational materials using ICH could help learners understand the ICH itself and acquire its knowledge and skills. We further witnessed that affection towards learners' community and pride as members of their community were cultivated in the course of the project. In formal education, ICH helped students learn not only academic subjects but also non-cognitive skills. It is worth noted that the attempt using ICH into formal and non-formal education could affect not only learners but also educators including cultural bearers and government officials. The project clearly proved to achieve the target 4.7 and that ICH contributes SDG 4.

As UNESCO suggests that ICH's potential contribution to other SDGs as well as SDG 4, IRCI will focus on another SDG, namely SDG 11 in addition to SDG 4, because ICH is deeply related to the community where the ICH is practiced and transmitted. In order to

¹ SDG 4 target4.7: By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

² Project details: <https://www.irci.jp/research/sdgs/>

study how children who receive the education related ICH contribute to their community and put their acquired knowledge and skills into practice for community development, IRCI will launch a new 2-year project this year. The project aims to unveil relationships among ICH, SDG 4 and SDG 11 and clarify ICH roles on quality education and community development through a series of case studies. In cooperation with NGOs in Bangladesh, Indonesia and Kyrgyzstan, IRCI will analyse good practices that combine ICH, education and/or community development to testify ICH's contribution to SDGs and utilise the outcomes for safeguarding ICH effectively.

2. Purpose of the international symposium

The purpose of the international symposium is to share the results of the case studies conducted by counterparts in order to clarify the relationship among ICH, SDG 4, and SDG 11 and to find ICH contributions to SDGs, especially SDG 4 and SDG 11. The international symposium will serve to deepen knowledge with respect to the relationship between ICH and SDGs of the participants and to discuss future perspectives on ICH research that lead to effective ICH safeguarding.

With help from the UNESCO Associated Schools Project Network (ASPUnivNet), United Nations University Global RCE Network (RCE) and Asia-Pacific Cultural Centre for UNESCO (ACCU), Japanese youth and educators will be invited from universities and organisations to the symposium. They will share cases of Japan's ICH education with international researchers and resource persons and promote UNESCO related activities domestically and internationally.

Furthermore, in cooperation with the Goi Peace Foundation, which has organised ESD youth conferences, the international symposium will give a valuable opportunity to consider the relationship among ICH, education and community development from the viewpoints of youth

It also expects to enhance a network of researchers in the ICH related fields in the Asia-Pacific region.

3. Expected results

1. Relationships among ICH, SDG 4 (Quality Education), and SDG 11 (Sustainable Cities and Communities) are clarified.
2. ICH contributions to SDGs, especially SDG 4 and SDG 11 are identified.
3. Japanese youth and educators are expected to cultivate their knowledge and understanding of ICH safeguarding and SDGs, especially SDG 4 and SDG 11.
4. Participants are expected to build and enhance their research network.

4. Cooperating Institutions

- Dhaka Ahsania Mission (DAM), Bangladesh
- Dewi Fortuna Community Learning Center (DFCLC), Indonesia
- Taalim-Forum Public Foundation (TFPF), Kyrgyzstan

5. Participants

- Experts from DAM, DWCLC and TFPF
 - Experts from Vietnam Academy of Social Sciences (VASS), Vietnam Museum of Ethnology (VME), Vietnam Institute of Educational Sciences (VNIES) and National Commission for Culture and the Arts (NCCA)
 - Experts from UNESCO Bangkok Office
 - Resource persons
 - Japanese youth and educators
- * Online participants from ASPUnivNet, UNESCO School, RCE Network and “ESD Japan Youth” of Goi Peace Foundation will be expected to join as observers (maximum 100 participants).*

6. Schedule plan

**Japanese youth and educators will join the session 4 on the second day.*

The first day (28 January 2021)

1. Introduction
2. Session 1: Presentations about the case study by the counterparts
 - Share the case study by each counterpart (Bangladesh/Indonesia/Kyrgyzstan)
 - Comments from the Participants
3. Session 2: Discussion and analysis
 - The relationship among ICH, SDG 4 and SDG 11
 - ICH contributions to SDGs
 - Possible solutions for social issues
 - Future perspectives and challenges regarding the ICH contributions to SDGs

The Second day (29 January 2021)

4. Session 3: Presentation about the follow-up of the previous project by the counterparts of FY 2018 – FY 2019
 - Share the current situation in each country (the Philippines/Viet Nam)
 - Future attempts/plan
 - Comments to the case study of 2020 and discussions
5. Session 4: Forum with participation of Japanese Educators and Youth (with simultaneous interpretation)
 - Brief presentation about the case studies by counterparts in FY 2020
**The short version of the presentation on the 1st day.*
 - Brief presentations about their activities by Japanese educators and youth
 - Discussions
6. Closing

7. Organiser

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

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

Tel: +81-72-275-8050 / Fax: +81-72-275-8151

E-mail: irci@nich.go.jp

Contact:

SASAKI Kazue

Associate Fellow, IRCI

sasaki-k5u@nich.go.jp

**International Symposium for “Research on ICH Contribution to SDGs:
Education and Community Development” (Online)**

Date: 28-29 January 2021

Time: 11:00 - 18:00 Japan Time

8:00 - 15:00 Bangladesh/Kyrgyzstan time

9:00 - 16:00 Indonesia/Thailand/Viet Nam time

10:00 - 17:00 The Philippines time

Programme Schedule

Day1 : Thursday 28 January

11:00 - 11:30	Introduction
	Opening Remarks
	Mr. IWAMOTO Wataru, Director-General, IRCI
	Mr. KAMEOKA Yu, Senior Deputy Secretary-General, Japanese National Commission for UNESCO Deputy Director-General for International Affairs
	Ms. Duong Bich Hanh Programme Specialist for Culture, UNESCO Bangkok Office
<u>SESSION 1: Presentations about the case study</u>	
11:30 - 11:50	Mr. ABM Shahab Uddin Dhaka Ahsania Mission (DAM), Bangladesh
11:50 - 12:10	Mr. Kristian Apriyanta Dewi Fortuna Community Learning Center (DFCLC), Indonesia
12:10 - 12:30	Ms. Almagul Osmonova Taalim-Forum Public Foundation (TFPF), Kyrgyzstan
12:30 – 14:00	Lunch Break
<u>SESSION 2: Discussion and analysis</u>	
14:00 – 16:00	Themes - ICH contributions to SDGs
16:00 – 16:15	Break
16:15 – 17:30	Themes - Future perspectives and challenges regarding the ICH contributions to SDGs
17:30 – 18:00	Wrap up for the Day 1

Day2 : Friday 29 January

11:00 - 11:15	Introduction for the day2
<u>SESSION 3: Presentation about the follow-up of the previous project (FY2018 – FY2019) by the counterparts</u>	
11:15 – 11:35	Ms. Renee Talavera National Commission for Culture and the Arts (NCCA), the Philippines
11:35 – 11:55	Ms. Pham Thi Thuy Chung Vietnam Academy of Social Sciences (VASS) Ms. Vu Hong Nhi Ms. Vu Phuong Nga Vietnam Museum of Ethnology (VME) Ms. Bui Thanh Xuan Vietnam Institute of Educational Sciences (VNIES)
11:55 – 13:00	Lunch Break
<u>SESSION 4: Forum with participation of Japanese Educators and Youth</u> <i>Japanese youth and educators participate the symposium</i> <i>Japanese-English simultaneous interpretation available</i>	
13:00 – 13:15	Introduction
	Opening Remarks
	Mr. IWAMOTO Wataru, Director-General, IRCI
13:15 – 14:00	Brief presentation about the case studies (15 min x 3, including Q&A) <i>* The short version of the presentation on the 1st day</i> Mr. ABM Shahab Uddin (DAM), Bangladesh Mr. Kristian Apriyanta (DFCLC), Indonesia Ms. Almagul Osmonova (TFPF), Kyrgyzstan
14:00 – 14:10	Break
14:10 – 15:10	Brief presentations about the activities of Japanese youth and educators (15 min x 4, including Q&A) Introduced by Asia-Pacific Cultural Centre for UNESCO (ACCU), Global RCE Network, The Goi Peace Foundation ASPUnivNet Mr. ICHINOSE Tomonori Professor National University Corporation Miyagi University of Education UNESCO associated Schools (applying) Mr. CHIBA Shin Principal Sendai City Akiu Lower Secondary school RCE Network Mr. FURUSAWA Reita Associate professor, International ESD/ SDGs Center, Chubu University

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	The RCE Chubu Coordinator Group for transmission of the torch to next generation as cultural heritage Mr. TAGUCHI Shintaro
15:10 - 15:30	Break
15:30 – 16:30	Discussions Possible themes (<i>The Themes may change</i>): - ICH and education - ICH and community development - Concreate methods to achieve SDG 4 and SDG 11 by using ICH
16:30 – 17:00	Closing

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List of Participants

Bangladesh: Dhaka Ahsania Mission (DAM)	
Mr. Md. Shahidul Islam	Head of Education & TVET Sector
Mr. ABM Shahab Uddin	Researcher
Indonesia: Dewi Fortuna Community Learning Center (DFCLC)	
Mr. Kristian Apriyanta	Representative
Kyrgyzstan: Taalim-Forum public foundation (TFPF)	
Ms. Almagul Osmonova	General Director
Ms. Jyldyz Doolbekova	
Ms. Anara Alymkulova	Director, Institute of Sustainable Development Strategy (ISDS)
The Philippines: National Commission for Culture and the Arts (NCCA)	
Ms. Renee Talavera	Head, Cultural Communities and Traditional Arts Section
Viet Name: Vietnam Academy of Social Sciences (VASS)	
Ms. Pham Thi Thuy Chung	Researcher, Institute for Religious Studies
Viet Name: Vietnam Museum of Ethnology (VME)	
Ms. Vu Hong Nhi	Researcher/Deputy Head of Education Department
Ms. Vu Phuong Nga	Researcher/Deputy Head of the Audio-visual Department
Viet Nam: Vietnam Institute of Educational Sciences (VNIES)	
Ms. Bui Thanh Xuan	Deputy Director, Research Division for Continuing Education
UNESCO Bangkok	
Ms Duong Bich Hanh	Programme Specialist for Culture
Japan: Ministry of Education, Culture, Sports, Science and Technology	
Mr. KAMEOKA Yu	Senior Deputy Secretary-General, Japanese National Commission for UNESCO Deputy/Director- General for International Affairs

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

Resource Persons	
Ms. Liou Lin-Yu	Professor, Department of Music Education, Nara University of Education
Mr. Masahisa Sato	Professor, Graduate School of Environmental and Information Studies, Tokyo City University
Mr. Tomo Ishimura	Head, Audio-Visual Documentation Section, Tokyo National Research Institute for Cultural Properties
Japanese Youth and educators (Session 4 only)	
Ms. KONISHI Miki	Programme Coordinator, United Nations University Institute for the Advanced Study of Sustainability (UNU-IAS)
Mr. FURUSAWA Reita	Associate professor, International ESD/ SDGs Center, Chubu University The RCE Chubu Coordinator
Mr. SUZUKI Keisuke	ESD Youth Japan Secretariat, The Goi Peace Foundation
Mr. TAGUCHI Shintaro	Group for transmission of the torch to next generation as cultural heritage
Mr. OYASU Kiichi	Director, Education Cooperation Department Asia-Pacific Cultural Centre for UNESCO
Mr. CHIBA Shin	Principal, Sendai City Akiu Lower Secondary school
Mr. ICHINOSE Tomonori	Professor, National University Corporation Miyagi University of Education
Secretariats	
International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)	
Mr. IWAMOTO Wataru	Director-General
Ms. SASAKI Kazue	Associate Fellow
Ms. UMEDA Yasuyo	Associate Fellow

APPENDIX 3. SUSTAINABLE DEVELOPMENT GOALS

Sustainable Development Goals



Goal 1: End Poverty in all its forms everywhere

Goal 2: End hunger, achieve food security and improved nutrition and promote sustainable agriculture

Goal 3: Ensure healthy lives and promote well-being for all at all ages

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

Goal 5: Achieve gender equality and empower all women and girls

Goal 6: Ensure availability and sustainable management of water and sanitation for all

Goal 7: Ensure access to affordable, reliable, sustainable and modern energy for all

Goal 8: Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

Goal 9: Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation

Goal 10: Reduce inequality within and among countries

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

Goal 12: Ensure sustainable consumption and production patterns

Goal 13: Take urgent action to combat climate change and its impacts

Goal 14: Conserve and sustainably use the oceans, seas and marine resources for sustainable development

Goal 15: Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss

Goal 16: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels

Goal 17: Strengthen the means of implementation and revitalize the global partnership for sustainable development