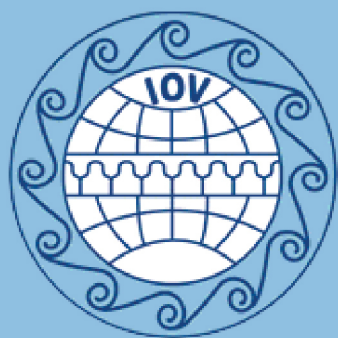




IOV WORLD 2016



NGO

In Official Partnership

With the United Nations Educational, Scientific and Cultural Organization UNESCO

In Special Consultative Relations with the United Nations Economic and Social Council ECOSOC

Accredited to provide Advisory Services to the Intangible Cultural Heritage Section of UNESCO

Editor's Note



Dear Reader,

Thank you for taking your time to read this note. We are honoured to present you this new edition of IOV Magazine, released during the 2016 IOV World General Assembly in Bergamo, Italy.

We have collected a group of diverse and powerful voices here. They speak about their passion and life, their work and research. They come from different parts of the world, from Indonesia to Brazil, and share what matters to them, from small-in-number peoples' culture of Extreme-North of Russia to 30th Hungarian Festival of Folk Arts. We are grateful to all of the contributors for their generosity, for making this edition a colourful mosaic of stories and reflections on various aspects of intangible cultural heritage.

All the contributors are members of IOV, and we hope that in the future we would further grow and inspire new young members of IOV to protect and promote folk art and culture. We thrive on the enthusiasm of our members, our network, and culture lovers from all over the world.

To stay updated, please follow us on Facebook, or our other social media accounts.

We hope to hear more from you in the future.

Yours sincerely,

Oyuna Baldakova

Editor

Vice-Chair, IOV Youth Commission

baloyuna@gmail.com

Table of Contents

REPORTS

President's Report- IOV General Assembly

CARMEN D PADILLA

Intangible Cultural Heritage: a Look from Russia 2016

ALEXANDR EFIMOV

PRACTITIONERS

Freedom in Art

JOSEPH REYLAN VIRAY

Chinese Silk Tapestry - Kesi

WANG XIAOXING

Culture of Memory - Memory of Culture

YURY GURYANOV

ACADEMICS

Intangible Cultural Heritage in Turkey and Youth Empowerment

NILGÜN AYDIN

Wedding Customs and Traditions. National Wedding Dresses In Azerbaijan

MINARA GULIYEVA

Abstract 1 - Enhancing China's National Image Through Culture Festivals:
A Case Study of China Culture Years in Europe

Abstract 2 - Replicating Elite Dominance in Intangible Cultural Heritage
Safeguarding: The Role of Local Government-Scholar Networks in China

Female Cultural Practitioners: The Gender Question in Safeguarding Traditional Culture

CHRISTINA MAAG

Intangible and Tangible Cultural Heritage, One Cannot Exist Without the Other:
A Case Study in Thailand

LININA PHUTTITARN

Historical Aspects in the Configuration of the Contemporary Brazilian Carnival

THIAGO SILVA DE AMORIM JESUS

Abstract - Motivation of University Students in Indonesia to Travel to International
Folklore Festivals

ANDRIS ADHITRA

Artesanía Carapeguña Una muestra de la artesanía de Paraguay

MARGARITA MIRÓ IBARS

FESTIVALS & EVENTS

The Third International Małopolska Folklore Festival

PIOTR SZEWCZYK

Indonesia

IDA RIYANTI

The 30th Festival of Folk Arts in Hungary

VANDA ANNA ILLÉS

Editorial team

Carmen D. Padilla - Selection of contents

Oyuna Baldakova - Editor

Herry Sipun - Designer

PRESIDENT'S REPORT IOV General Assembly 2016

BY CARMEN D PADILLA



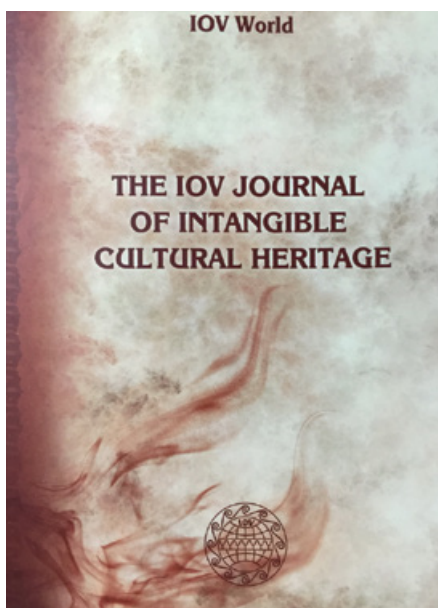
Greetings to all of you in this General Assembly of IOV here in Bergamo, Italy and to all our members worldwide.

We would like to express our gratitude to our Secretary General Fabrizio Cattaneo who organized this Assembly here in his hometown. It was last year when we had the first European Regional Meeting here and discovered that Bergamo is a beautiful city the experience of which we wanted to share with our members. Thus, we are here today.

In Prague, four years ago, we had the IOV General Assembly (GA) and we were pleased to have many countries participating. In my President's report, four years ago, I gave a brief history of IOV and accomplishments. It is online on ISSUU website. Please refer to it.

The Prague GA produced the newly revised Bylaws of IOV which was approved. Elections were also held. Since then, the former Secretary General George Frandsen had resigned and the Executive Board appointed Fabrizio Cattaneo as the Acting Secretary General.

The Board also appointed the Acting IOV Treasurer in the person of Henk Huijser from Netherlands. He took over from Jorge Gonzalez of Costa Rica.



The IOV book on Scientific Researches, edited by Dr. Mila Santova, IOV Vice President and Chair of the Commission on Scientific Research was published. Contributors to this publication are scholars from UNESCO and our IOV members.

Ali Khalifa, IOV Vice President, and head of the Publications Committee printed the IOV Journal. He also publishes and distributes to the members worldwide the journal on the Intangible Cultural Heritage (ICH) of the Middle East.

Emma Chen Hoefler, IOV Vice President has actively promoted IOV in many events where she brought together participants of many countries in crafts fairs, conferences, festivals.

The members of IOV in all regions have continued to work

in their countries and I would like to share some of the events and projects that they have done within these four years, as a sequel to my report in the General Assembly in 2012. During these events I witnessed their hard work and dedication.

ON APRIL 2012, IOV Czech Republic hosted the General Assembly under the leadership of Zdenek Psenica and Jarmila Mrnustikova in coordination with IOV Central Administration, former Secretary General George Frandsen. The event was held in a heritage site in Prague. The main result of the Assembly was the approval of the Bylaws by the GA. Reports were given by the Regional Secretaries and Commission Chairs.

ON MAY 2012, after the General Assembly some members of the IOV Board were given a tour of the Open Air Museum in Roznov, Czech Republic which was then under the directorship of the former IOV head in the Czech Republic. This Open Air Museum is one of the better known museums in this category in Europe.

ON JUNE 2012, the Third IOV Youth World Congress was held in Sweden under the leadership of Mia Lindgren. The Swedish National Handicrafts Association was celebrating its 100th Year Anniversary and saw it fit to cohost with IOV a Crafts exhibit in Stockholm. This was the display of the crafts of all regions of Sweden put up creatively on wooden frames shaped like leaves all lined up in many rows which gave the appearance of a big garden in bloom, colorful and very neat. We are grateful to the President of the Swedish crafts organization, Kerstin Andersson Ahlin and her colleagues, for giving their full cooperation to this partnership.



After the Stockholm exhibit the participants spent a week in Tjorn, on the west coast of Sweden where they had their assembly. This was a mixed activities of talks, interactive lectures, workshops, where they shared the creation of their crafts and displayed them, danced to each other's traditional music and eventually organized themselves for future events.

ON SEPTEMBER 2012, In Ulan-Ude, Siberia, IOV Russia, through the leadership of Victor Kitov, organized a Music Festival of Traditional Instruments called the "Sounds of Eurasia". This was participated in by excellent musicians from different countries of Asia, East, Southeast, Central. The festival was cohosted by the Academy of Culture and Arts of Ulan-Ude through the kind cooperation of the Rector and the Minister of Culture.

The IOV President Carmen D. Padilla, as requested by the organizers, performed a traditional Philippine melody on a two-piano arrangement with a Russian pianist. It



Padilla, Frandsen, Carlquist with the Minister of Culture in Ulan Ude.

was IOV's way of saying thank you to the hosts.

ON NOVEMBER 2012, IOV Vice President Ali Khalifa hosted a Scientific Conference in Bahrain. This was attended by scholars from the Middle East and from Europe. IOV Vice President for research Mila Santova was one of the resource speakers.

ON NOVEMBER 2012, IOV China led by IOV Vice President Emma Chen Hoefler, opened an Intangible Cultural Heritage Center (ICH) in Luodai, Chengdu, Sichuan province of China with the cooperation of the local government and the local business leaders. A restoration of old

buildings in the old part of the city was dedicated for ICH. During the inauguration, traditional food was served in the plaza.

ON JUNE 2013, the former Regional Executive Secretary Head of South America, Terezinha Miquilin, organized a regional meeting of Heads of IOV Sections in South America. This was held in Quito through the cooperation and hosting of Agustin Llumilingua, IOV Ecuador. Agustin organized some events which featured the dances of South America, especially from some regions of Ecuador. The opening ceremony was presided over by a traditional indigenous religious leader who did a ritual with all the participants, dancers, musicians, IOV officers. The Meeting focused on the plans of Terezinha and the group. Unfortunately, Terezinha passed away last year. Her post was taken over by Daniela Santos.



South America National Section Heads



Terezinha Miquilin with Agustin Llumilingua and Padilla

ON JUNE 2013, IOV Ukraine hosted the 13th Scientific Conference in Kiev and Sevastopol. This was spearheaded by Prof Dr Larysa Vakhina. In attendance were some members of the IOV Regional Committee on Scientific Research with its Chair Anna Krajka. The opening greetings and lectures started in the University in Kiev. In Kiev, Oksana Mykytenko, a longtime member of IOV gave an interesting tour of Kiev. Then the participants were flown to Sevastopol in the Crimea. The forum was held there for a week. Sharings of the speakers and scholars was very enriching for the participants.



Forum participants in Ukraine

ON JULY 2013, IOV was invited to attend the Gannat Dance Festival. The Gannat festival is a longtime annual event in Gannat, France. It is very well organized by the participating community. The Dance festival is hosted by Jean Roche and the rest of the people in the village leave their work for a week to man the food booths, the crafts sale and the entertainment after the performances. The performances are held in a big tent which serves as the theater.



ON OCTOBER 2013, The IOV Board met in San Jose, Costa Rica. Jorge Gonzalez hosted the meeting. Discussions were focused on the IOV plans.



President of Costa Rican Parliament



IOV Board with the Costa Rican President of Parliament



ON NOVEMBER 2013, IOV China hosted in Guiyang, Guizhou, a Crafts exposition where IOV members exhibited their crafts together with hundreds of Chinese handicraft makers. It was a learning experience for both our European and Asian members and the Chinese craft artists because of the distinct cultural differences among the country participants. IOV Vice President Emma Chen Hoefler coordinated the event with the Guizhou officials. This has become an annual event. After the exhibit a forum was held.

ON JANUARY 2014, the First Asian Youth Congress of IOV was held in Miri, Malaysia. Organizers were the youth from the University of Curtin and other youth members from Asia. One hundred young university and post university IOV members participated in a weeklong conference. The theme was Traditional Food from the region.



UNESCO representative with Youth Leaders in Miri attended a meeting in Cambodia. This organization deals with ICH as per the UNESCO convention.

Prof Dr. Tahir Amarislanov was an invited resource speaker. He is Chair of the IOV Commission on Traditional Cuisine. He linked food with archeology in his very interesting lecture. The UNESCO representative from Bangkok gave an overview of UNESCO in relation to IOV. The culminating activity was an actual cooking demonstration and food tasting of the different culinary recipes made by the participants themselves. This was interesting to see and taste the similarity and dissimilarity of food in Asia.

ON JANUARY 2014, Carmen Padilla, a member of the UNESCO Memory of the World Committee for Asia Pacific (MOWCAP) attended a meeting in Cambodia. This organization deals with ICH as per the UNESCO convention.



ON MAY 2014, IOV visited the cities of Xiaolan and Zhongshan through the participation of the President Carmen Padilla and Vice President Emma Chen Hoefler. The brief meetings were to present to IOV the activities to these cities.

ON JUNE 2015, IOV President Padilla visited Turkey to meet with the universities for a possible University network which the IOV Youth could initiate. The meetings were held in the universities in Konya, Ankara, Izmir through the IOV Youth members Nilgun Aydin and Minara Guliyeva. They are both

doing their doctoral studies. Through their contacts with the universities as Faculty and doctoral students IOV President Padilla met with the University officials and Cultural departments. There was an express willingness of the universities to host the next IOV Youth Assembly.

IN JULY 2015, the Malopolska Dance festival was held in Myslenice, Poland. The IOV Youth leader in Myslenice, Piotr Szewczk, was a very competent organizer. The festival performances were held in the plaza and people came in large numbers to watch. He had the support of a team who very obviously believed in his leadership. A day of the festival was devoted to outdoor cooking where the participating countries presented their dishes for people to taste, for free. This was a good mix of cultural elements, dance and cuisine.



Meeting with the Konya University Rector



Piotr Szewczyk, Malopolska festival organizer



Closing ceremonies in Myslenice

ON JUNE 2015, the UNESCO Intangible Cultural Heritage NGOs (ICHNGO) meeting was held in Barcelona. IOV was represented by Carmen Padilla, Emma Chen Hoefler and Marcel Oelbrandt. Discussion on the role of the NGOs in UNESCO was taken. A Steering Committee for the ICHNGO group was elected. Carmen Padilla was elected into this committee. Since then online meetings have been held monthly. Other members of the Steering Committee are from Ireland, Belgium, Brazil, Canada, Africa.



UNESCO ICHNGO Forum participants, Barcelona



Castellers-Traditional Human Tower in Barcelona

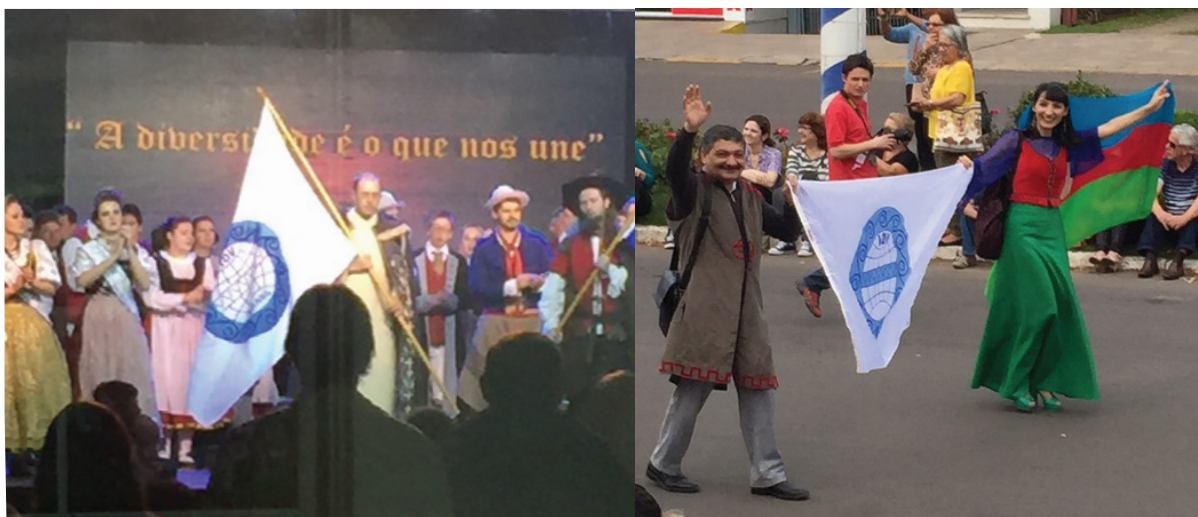
ON JULY 2015, the European regional members met in Bergamo, Italy. This is the very first attempt to organize regional meetings which has been a suggested plan of the President to save on travel cost. The members who attended gave important input into the necessary moves to improve the IOV.



Meeting of UNESCO ICHNGO

ON AUGUST 2015, the Fourth IOV World Youth Congress was held in Nova Petropolis. This was preceded by the well known Dance Festival of Nova Petropolis, Brazil. This city is a site of a German migration of many generations. The German culture survives in the lives of the people. Their language, lifestyle, cuisine are still according to the German culture. The festival is visited by thousands of tourists every year precisely because of the uniqueness of the culture that exists in Nova Petropolis.

The ending event was a parade which was led by the IOV members, Tahir and Minara, Nilgun



The Fourth IOV world Youth Congress was hosted by the local government of Nova Petropolis, Mayor Regis.

The participants shared their papers on the theme on "The Role of the Youth in Safeguarding and transmitting the Intangible Cultural Heritage of Immigrant and Ethnic Communities in Diaspora". This is a common situation in many countries

currently where people are moving from one part of the world to the other and settling down and planting their own cultures in the new land. It was fitting to have this theme in Nova Petropolis.

The person behind the organization of the festival was Daniela Santos, Paulo and her team which included Thiago Amorim, Gustavo Verno, Head of IOV Uruguay and other Youth members.

Elections were then held for the leadership of the IOV Youth. Elected were Chair Thiago Amorim, Minara Guliyeva and Oyuna Baldakova.

Participants were brought to an excursion on the mountaintop and in an open air museum.



Carmen, Daniela, Paulo with Mayor Regis of Nova Petropolis



Minara, Thiago, Oyuna



IOV Youth in open air museum

ON AUGUST 2015, Reina Caceres of Paraguay, held a Festival de Parejas. The excellent participants came in pairs. It seemed difficult to have a festival of two dancers onstage only when people are used to big groups performing. But because of the excellence of the dancing prowess of the pairs, they filled the stage as they performed. Reina brought her festival to communities whom she serves. The rural area where the school for children of marginalized communities is situated was a destination where the dancers gave a show for the children and then brought them onstage to embrace them while photos were taken. It was a touching experience.



Dancers on top of the historical first train in Paraguay



ON AUGUST 2015, Carmen Padilla met with Etienne and Marcel in Belgium. This was an informal meeting regarding IOV. Marcel and wife, Anni, brought Padilla to the festival in Bonheyden.

ON AUGUST 2015, Dr Tahir Amarislanov, IOV Azerbaijan and Head of the Commission on Traditional Cuisine, organized a Jam Festival in Gabala, Azerbaijan. This was in cooperation with the Mayor of Gabala. This festival was interesting because the tradition of jam-making is common to many regions of Azerbaijan. The festival was also a competition. Some IOV members were in the jury. In the festival, too, were traditional dances and music and the wine produced by the locals.



Dr. Tahir Amarislanov, organizer of the Jam festival



Mayor of Gabala, Azerbaijan

ON SEPTEMBER 2015, Hebei, China hosted the IOV Crafts Fair. This was organized by Emma Chen Hoeffler, IOV Vice President. Participants came from many IOV members from countries in all continents. Present, too, was Aija Jansone, Chair of the IOV Crafts Commission.



Aija Jansone and Emma Chen Hoeffler



Tajikistan crafts

ON OCTOBER 2015, the IOV President Padilla was invited to speak regarding the work of an NGO which is an official partner of UNESCO. The UNESCO representative complimented the IOV as one of the well known NGOs in UNESCO. This was a forum organized by the Intangible Cultural Heritage Committee for Asia Pacific which is based in Korea. The forum was hosted by Hanoi, Vietnam.

IN NOVEMBER 2015, the ICHNGO meeting was held in Paris where IOV was asked to present its work.



ON APRIL 2016, the IOV was invited to the Weifang Kite Festival. This was held in Weifang, China. Kite flying is a common activity in China, The festival is attended by a large crowd because it is a spectacle to see.



Kitemaker



Padilla, Valko Liubenov with Folk dancers in Sofia, Bulgaria

ON OCTOBER 2016, Bulgaria showed the importance of the cities of Sofia, Veliko Tarnovo and Nessebar in the preservation of culture through the dances and the crafts that are taught in the schools, created by the old and the young, and the preserved historical sites which are registered in the UNESCO. Hosts were EAFF President Kaloyan Nikolov and Dr. Valko Liubenov, a longtime member of IOV. EAFF is a member of IOV.



Traditional welcome



Official Meeting with the Deputy Mayor of Veliko Tarnovo with Kaloyan Nikolov, president of EAFF and the Head of the Culture department.



ON OCTOBER 2016, Carmen Padilla visited Iceland. The meeting with the President resulted in the interest of Iceland to be an IOV member. The plans were entrusted to Gissur Gudmundsson former President of the World Chefs association.

In conclusion, the IOV has continued to be active. There are so many initiatives among members in many parts of the world. For this reason, we in IOV should put all ourselves together to sustain this organization of 37 long years. Many of our leaders have come and gone. We have the hope of having a long life through the presence of our IOV Youth. Let us keep each other strong. Let us continue to work for the objectives of IOV which our founder Alexander Veigl started almost four decades ago. We have to strive towards the

promotion of traditions to develop the cultures of people towards a world of peace, prosperity, tolerance, mutual understanding, care for our fellowmen.

If only our leaders of governments could see that culture is the answer to world peace then they will use the resources which are now wasted on wars and conflicts for the promotion of cultural traditions. These traditions are important in strengthening the self-identity of the people. In so doing there will be concern for humanity and care for our environment.

This report on the events covers only those that I have attended. There are many more IOV projects and events that have happened throughout these four years. More are still happening in all continents. Let the whole world know how important it is to sustain our cultural traditions.

Long Live IOV!

Intangible Cultural Heritage: a Look from Russia

BY ALEXANDR EFIMOV



Instead of introduction: Our renewed Russian Acting National Section is not that big at the moment and consists of about 40 members. Mainly (and it is naturally) specialists in the fields of authentic folklore, ethnology, ethnomusicology, ethnography, ethnographic costumes, ethnosport and folk games, handicrafts and other forms and kinds of traditional folk culture, tangible and intangible cultural heritage. There are professors and leading specialists of academies, universities, institutes and conservatories from Moscow, Saint Petersburg, Archangelsk, Vologda, Rostov-on-Don, Stavropol, Nalchik, Volgograd, Voronezh, Perm, Saratov, Tyumen, Novosibirsk, Kazan, Yakutsk; representatives of the Russian Folklore Union; art leaders of famous folk ensembles and ethnographic theatres, authoritative representatives of regional folk arts houses and folklore centers, ministries and departments of culture.

Now we think about developing a network of regional branches of the Section. The main institution of our Section is the National Folklore Center in Moscow. It provides all necessary conditions for productive activity of our Section.

Priority areas of the Center are:

- studying, gathering, safeguarding, promoting and disseminating authentic folklore of the peoples of the Russian Federation;
- developing scientific and methodological recommendations to support practice of folklore movement;
- promoting mutual co-operation with foreign organizations, carrying out inter-regional, national and international festivals and other events (exhibitions, conferences, workshops, seminars, forums, etc.);
- supporting participation of Russian folklore specialists, experts and groups in similar events abroad.

The Center publishes a periodic scientific magazine "Alive Olden Time" and a scientific almanac "Traditional Culture", which is unique to Russia, and contains materials about folk traditions and not-yet-published information about intangible cultural heritage. The folklore-ethnographic archive of the Center is one of the largest in Russia. The Center is also responsible for creation of the National Catalogue of the Intangible Cultural Heritage.

Among the biggest projects of the Center was holding in Moscow three National Congresses of specialists in the field of traditional and authentic folklore for the first

time in the last 150 years. It attracted scientists, experts and practitioners mainly from Russian regions, and about 20 foreign countries. As a result of these congresses 9 volumes of publications were issued, generalizing scientific and practical achievements and experience of Russian and foreign folkloristic for latest decades. So we can speak about reliability of the Center as basic organization for the Russian Acting National Section, because the Center's activity coincides with general aims and tasks of the Section and the IOV World at large.

The home page of the Russian National Section of IOV is www.facebook.com/iovruusia/. The page provides materials about activities of the Section and publications about the Intangible Cultural Heritage of the Peoples of the Russian Federation.

Now more detailed exposition of some joint activities of our Section with the Center and the Russian Folklore Union this year.

The National Festival "Days of Nekrasov Cossacks in Moscow" was held 13-17th May, 2016. The main organizers – National Folklore Center together with IOV Russia, Spiritual Centre of the Russian Orthodox Old Believers' Church «Rogozhskaya Sloboda», Likhachev Russian Scientific-Research Institute of Natural and Cultural Heritage and the State Institute of Art Studies. The Festival was dedicated to the unique ethnographic group of the Russian people, who kept traditional folk culture of Don Cossacks of XVII-early XVIII centuries during their stay abroad. Nekrasov Cossacks are descendants of Don Cossacks who left the Don's area and came to Kuban's area in September 1708 after rebellion of their ataman Kondrat Bulavin was stifled. After his death, chieftain Ignat Nekrasov became leader of Cossacks. Soon Empress Katherine II finished the accession of the Kuban's area to Russia. Not willing to live under the rule of Russian Tsars, Cossacks gradually moved to Turkey and settled on the shores of Lake Mainos in the western part of Turkey (<http://www.folkcentr.ru/wp-content/uploads/2016/05/MsU-nwBuOss.jpg>). For more than 250 years these Cossacks lived there in closed community, according to the precepts of their spiritual leader Ignat Nekrasov. Thus, the Nekrasov Cossacks managed to maintain their traditional way of life, church and liturgical singing culture, holiday costume, folklore. In 1962 a large part of Nekrasov Cossacks' families returned to their historic homeland and settled in Stavropol region.

Opening ceremony of the folklore festival of Nekrasov Cossacks was held at the Russian Ministry of Culture. At the Spiritual Centre of the Old Believers' "Rogozhskaya Sloboda" an exhibition "Nekrasov Cossacks - the Way to their Homeland" was opened. At the exhibition, photographs, household items, books, female, male and children clothing, individual items of clothing, doll dresses, houseware, etc. were presented (<http://www.folkcentr.ru/wp-content/uploads/2016/05/QoyUXVU2k-U.jpg>). At the "Rogozhskaya Sloboda", an old believers' fair with products of decorative art, crafts and traditional dishes, as well as a concert of their sacred music were held.

State Institute of Art Studies hosted a meeting "Traditional Culture of Nekrasov Cossacks" (<http://www.folkcentr.ru/wp-content/uploads/2016/05/oGDCUj7G82U.jpg>). In the Likhachev Russian Scientific Research Institute of Natural and Cultural Heritage a round table "Culture of Nekrasov Cossacks: past, present and future" was held, and the presentation of their cultural heritage was included in the National Catalogue of the Intangible Cultural Heritage of the Peoples of the Russian Federation. The

conference had raised acute questions, related to the fact that after returning to their historical homeland Nekrasov Cossacks began to lose their identity. Children leave the settlements, thus, a living continuity of the Cossacks' traditional culture is now under serious threat. Roundtable participants discussed ways of preservation of Nekrasov Cossacks' culture.



Starostin

Dorokhova

School of Russian Folklore. In 2016, the School of Russian Folklore continued its work. Those who wish to get acquainted with the traditions of folk culture and art could visit the open lessons, seminars and master-classes, hosted by the best Russian folklorists. Among them – chairs of commissions, members of the Executive Committee and ordinary members of IOV Russia E.A. Dorokhova, S.N. Starostin, D.V. Morozov, G.Y. Sysoeva, A.I. Shilin and others.

21st International Scientific Conference «Slavic Traditional Culture and Modern World. Folklore Borderlands: Geography, History, Spiritual Culture» was held in spring 2016 at the Moscow Palace of Russian Tsar Alexei Mikhailovich (Kolomenskoye Museum). The Conference brought together scientists from different disciplines, leaders of folklore-ethnographic ensembles, ethnomusicologists, ethnologists. Various ethnic, geographic, aesthetic, artistic, religious, and other factors that have a significant impact on folklore-ethnographic and regional development of Russia and other neighboring states were discussed. Russia has always been a territory of ethno-cultural symbiosis, a special area of interaction between different cultures and traditions. Now folklore borderlands are a peculiar universal civilization-cultural constant that affects the formation of a new historical consciousness and the persistence of traditional forms of culture. Within the framework of the Conference folklore concert, exhibition-sale of handicrafts and presentation centers of traditional culture were held.

Living Tradition. In November 2016 the 11th International Socio-Cultural Forum "Living Tradition" will be held in Moscow. It will be attended by leading experts in the field of traditional folk culture, the best folklore-ethnographic groups and performers from different regions of Russia, CIS and foreign countries. The Forum is a unique opportunity to get acquainted with the folk ethnographic ensembles and performers from all over the country, with people, who devote themselves to the study of authentic singing traditions of the region. Creative Forum program includes concerts, presentations of new folk ensembles and regional programmes, a round table "Modern Scientific Achievements and Community Initiatives to Support and Promotion of Folk Traditional Culture", exhibition-fair of crafts and applied arts, creative meetings and workshop of folklore ensembles and much more. The main objectives of the Forum are: to attract attention of the society and the state to folk traditional culture that fosters stability and consolidation in the modern society, education, spiritual and creative activities. Organizers hope that the preservation and development of folk traditional culture will be one of the priority tasks of the State and

will receive the support of the authorities in the regions.

The Caucasus Mountains. In December 2016 the 2nd Festival of Epic Traditions "The Caucasus Mountains" will be held in Nalchik (Republic of Kabardino-Balkaria). Minister of Culture of this republic M.L. Kumakhov is a member of the Executive Committee of IOV Russia. The Festival organized with the purpose to preserve, support and promote epic traditions of the peoples of Russia, in particular, the heroic epic of Caucasian Circassia - one of the greatest monuments of spiritual culture of the Caucasian peoples. Due to its antiquity, monumental, cultural and historical value, the Nart sagas can be put on a par with such masterpieces of world culture as the "Iliad" and "Odyssey", "Die Nibelungen", "Song of Roland", "Kalevala", "David Sasunskiy", Scandinavian and Icelandic sagas, etc. Artists from the Northern Caucasus, as well as from Central Russia and the Russian North will present epic songs, fairy tales, etc.

P.S. We are deeply thankful to the IOV World President Mrs. Carmen D. Padilla, Acting Secretary General Mr. Fabrizio Cattaneo, Chair of the Legal Commission Mr. George Frandsen for large authoritative and professional attention to our National Section. I wish all members of IOV who came to Italy to participate at the General Assembly further success, mutual understanding and fruitful collaboration for the sake of development of folklore and festival movement. I am firmly convinced that international IOV events can unite our national sections, and, consequently, inspire more effective work of the IOV World.

President of the Russian Acting National Section of IOV World.

Graduated from the Historical department of the Simferopol State University. Worked as an editor-in-chief of the publishing house "Dee-Dick" and a press secretary of the international fund of the Government of Moscow. Between 2008 and 2012 was an editor of the publishing house "Sacred Mountain". In 2013 worked as a Deputy Director of the Moscow State Institute of Art Studies.

Since July 2013 until present is the Director General of the State Republican Centre of Russian Folklore.

Awarded with Gratitude of the Ministry of Culture of the Russian Federation for the personal contribution to the safeguarding of the Russian cultural heritage.

Subject of his research is traditional culture and folklore of Turkic-speaking peoples. Has about 40 scientific publications in the Russian and international journals.

Actively holds and supports various festivals, contests, exhibitions, workshops, forums, seminars, conferences and other similar events in the fields of folklore and traditional culture on regional, inter-regional, national and international levels.

Freedom in Art

BY JOSEPH REYLAN VIRAY



I am a visual artist by inclination and an art educator by profession. At times, I am hesitant to label myself with anything because my talent cannot measure up with those individuals who have already devoted their all life in the field of visual arts and art education. My body of works may not exude beauty and quality as that of classical artists like Leonardo Da Vinci or even that of contemporary artists like Cezanne and Picasso. My career as a teacher may not be at par with that of international art educators I know. But I am free to label myself with anything, so I will just do it anyway.

Being an artist, I would always tell myself that art is something that must not follow standards. Art productions, in my mind, should seek for the highest aesthetics of the free and the supreme elegance of the ordinary. The artist should be given a sufficient freedom to travel from the physical realms to the imaginary dimensions without being condemned to rot in mental asylums. The artist must be free to create his own creative world without being bothered by the dynamics of the social norms and standards. There should be no boundaries to observe and no rules to kowtow. Freedom as applied in social ethics and politics is not sufficient to artists whose temperaments are as gigantic as the concept of art itself. Freedom in the arts should be freedom to be crazy and mad--as nuts as the craziest man one could ever imagine.

In this essay, I endeavour to discuss and present my opinions about freedom as it is related to art, artist, and art environment. The article does not assume to be an authoritative literature on the subject. It is only an academic opinion from an art educator whose freedom is wanting to come out.

Art and the Projected Self

The artwork is a projection of the idiosyncrasies of the individual artist. In other words, it should not in any way be equalled or paralleled with anything other than itself. Meaning to say, no artwork can be comparable with another as there are no individuals comparable with each other. Individual artists are too distinct from one another to be compared and contrasted.

An artwork is not an ordinary household machine manufactured in quantities whose constitution passed through a very little human intervention and artistry. To



measure an artwork according to the yardstick of the ordinary would render the essence of art trifling and insignificant. And to measure the works of contemporary masters like Helen Frankenthaler and Jackson Pollack according to the standards of basic drawing and color rendering would destroy all the philosophical articulations and aesthetic values that are ever-present in these works. It is near impossible for anyone to measure the extent of the artist's mind and the boundaries of his imagination.

The artist projects himself and manifests his subconscious mind, as earlier clarified by Sigmund Freud, through his artistic creations. In psychoanalytic theory, the artist's innermost ideas and emotions are always finding ways to be sublimated. From being latent, these ideas are gradually becoming manifest and they shuttle through the realms of the unacceptable to acceptable. The artwork, however, does not entirely capture the artist's self, it only provides a glimpse of what the artist identifies with and what he feels, and believes in.

It should also be put to mind that the artwork is just a result. Significations are also conveyed during the process of creation. The physical interactions between the artist and the art project; the psychological processing; and the spiritual and emotive expressions during the creative process are sometimes more emphasized than the artwork itself. Pollack's huge canvas and creative performance as he tossed and splattered thousands of paint drops evoked more meanings than his works themselves.

The Role of the Viewer

The viewer's role in an art experience cannot be discounted especially in the era of postmodernism. The popularity of reader-response perspective in literature, for example, is becoming a trend rather than part of an extant past. The viewer participates in the discourse of meaning construction, framing and appropriation.

Wassily Kandinsky, a famous abstract painter himself, claimed that the most important meaning of the art is the inner effect of the work to the observer. Hence, for Kandinsky, the value of the work is in the viewer's reaction to the work. The idea of Kandinsky is that art should inspire varied reactions from the viewers. The more significations that can be attached to the work, the greater satisfaction it can bring to the artist. By this, the artist's ego (where his freedom resides) becomes magnified and amplified to infinite folds; as infinite as the interpretations themselves.



Note that by being free, the artist can create alternative realities; challenge existing structures; destroy, at least in the level of discourse, exploitative and abusive systems; or practice pure creativity and speculative art sans all concrete political and social

implications. The freedom of artist, I believe, is not something that is a priori or innately possessed. I think this is something that artists assert and develop after realizing cruel restrictions from authorities and varied social classes. Artists, perhaps, cultivate this freedom from the entanglements that they themselves abhor.

Art Creation and Spontaneity

Spontaneity is also important in the art creation. When the artist is conscious about the meanings of his artworks, the value of the art projects becomes no different, than



the value of a puzzle designed to tickle the viewers' imagination. The artwork, in such a case, limits the possibility of varied significations; it becomes boring; it is mechanical; and it becomes an insult to the viewers' intelligence. The artwork, in this sense, becomes a powerful imprisonment of the viewer's own imagination. The viewer becomes a prisoner within the artist's own world. And this should be avoided by an artist worth his salt. The artist should ensure that the viewer should be free to interpret, define, assign and appropriate meanings.

Yes, spontaneity must be championed and made privilege. Though there are some art forms that require planning and sorting out, final execution and performance must always come from an artist with a free and open mind. Actors, for instance, are expected to follow instructions from their directors, to memorize lines from the playwright, and to move around the stage as commandeered by the stage manager. This is to bring the play into its completion and successful eventual end. However, each artist in the performance must be free to put in their own creativity and artistry in order that viewer's limitless interpretations can come forth.

Final Remarks

The art environment, rather than promoting commercialization, must protect the artists under its ward by empowering them; by giving them sky to fly; ground to run around; ocean to swim across; and a universe to explore without any danger of limiting their free spirits.

In all forms of expressions, the art environment should ensure that freedom is celebrated and never muted. Freedom should be audible that its reverberation is felt and heard in all territories and across boundaries.

Joseph Reylan Viray is an Assistant Professor IV of the Polytechnic University of the Philippines, Manila. He was elected in 2012 as Secretary of the IOV Youth Section during the IOV World Youth Congress in Tjorn Island, Sweden.

Chinese Silk Tapestry - Kesi

BY WANG XIAOXING



Chinese silk tapestry, or Kesi, which has a history of about 2500 years, is one of China's traditional special arts and crafts.

Kesi uses silk with natural color as warp, and silk thread with abundant colors as weft. Through the wooden Kesi machine, by interlacing warp and weft with many small wooden shuttles, Kesi can generate magnificent pictures. Being one of the mysterious arts, Kesi is actually driven by its core part – “Ke”, which is the quintessence of all. This Chinese character – “Ke”, literally reflects the specific technique of “connecting to the warp and shuttling back and forth in the weft”; “Ke”, is indeed “painting” by weft knitting. The term “connecting to the warp and shuttling back and forth in the weft” can also be called “connecting to the warp and making margin cracks in the weft”; the later one is just the surface phenomenon. The ancient people said “by appearance, Kesi looks like carving.” By “connecting to the warp and shuttling back and forth in the weft” and “using shuttles as pens” painting on the warps made possible. Kesi becomes classic due to the special skills required, and is historically called “the king of the fabrics”.

In order to make Kesi fully reflect the charm of calligraphy and paintings, generations of Kesi artists continuously mastered various skills based on “connecting to the warp and shuttling back and forth in the weft”, which allowed today's Kesi perfectly reflect the essence of paintings, and made the magical way of “using shuttles as pens” come true. Originating from the basis of a single way of Kesi, there has gradually appeared 7 major categories of Kesi, together forming a big family of Chinese silk tapestry (which are Origin Kesi, Ming Kesi, Lü Kesi, Yinbo Kesi, Rong Kesi, etc). Among the categories mentioned above, Origin Kesi is the one, which made throughout the whole developing process, thus can it also be called Mother-Origin Kesi. Nowadays there are dozens of kinds of Kesi techniques.

Kesi is hard to learn, but even harder to be proficient in. During the Northern Song Dynasty Xuanhe years, Emperor Hui Zong once composed a poem for a piece of Kesi work: “Birds seem to be flying



out of the picture on the silk from the branches of the tree; I have heard people's saying that Kesi is so difficult; you should know that this is the product of Xuanhe; then you would not regard this as normal embroidery."

The development process of Chinese silk tapestry can be divided into three stages: the embryonic stage, the mature period, and the peak period. The embryonic stage is the period when the technique of "Ke" was formed, until the combination of "Ke" and silk. According to the Japanese scholar Fujii Mochi, the prototype of Chinese Kesi fabric already existed in Color Clay Era (2500 BC), and during the Shang Dynasty (1600 - 1046 BC) Kesi fabric could be well made. "Chinese and Western (domain) mixed style" wool tapestry was found in ruins of the Han Dynasty in Kroraina, Xinjiang, and in Mawangdui Han tomb in Changsha, Hunan in 1972, its production was very exquisite. At the beginning of the 20th century, a British archaeologist Marc Aurel Stein (1862 - 1943) conducted three in-depth explorations in Asia. In his work "Xinjiang's Underground Treasure" he wrote that Kesi crafts had a long history; as a kind of special crafts, Kesi was originally from the western minority's wool tapestry. In 138 BC, Zhang Qian having reached the western region, exchanged various products. Among the silk products travelled through the Silk Road, there were mainly tough silk, silk, brocade, satin, damask silk, Luo, yarn, Qi, cashmere and tapestry. In 1973, from Xinjiang Turpan Astana tombs was unearthed a very precious tapestry belt. According to Chinese archaeologists, it was an earthenware belt of the 7th century, which was the earliest tapestry found in China.

The above-mentioned periods are the formation and use of Kesi at the primary stage. During these long periods, the techniques of Kesi were relatively simple, fabric patterns were based on geometric patterns, simple human figures and an outline of animals. The material used gradually changed from wool, cotton, hemp to mulberry silk. The use of mulberry silk was a revolutionary transformation of the formation of Kesi, the key point of the whole development process. The biggest characteristic of mulberry silk: its fiber is long, thin, and soft, but its tension is strong. The combination of "Ke" and silk has given the tapestry technique more development opportunities. The embryonic stage was the period from the formation of the "Ke" technique to the fusion of "Ke" and silk.



At the mature stage, mulberry silk offered a good basis for the development of Kesi techniques and provided Kesi artists with infinite space for creations. When it came to the Tang Dynasty, Kesi crafts reached maturity. In 2001, Nantong Xuanhe Kesi Researching and Manufacturing Institute made a copy of Origin Kesi cassock for Japan, and accidentally found that the original copy of this cassock was a product of China's Tang Dynasty. The original copy of the Origin Kesi cassock was finely made, its patterns were very special - a technique of fake mending appeared in this masterpiece. During the Tang Dynasty the political system was enriched and perfected, it laid a prosperous period of economic and cultural development for the Sui Dynasty. At the same time, cultural exchanges between the East and West were constantly developing and improving. This Origin Kesi cassock was taken by the Japanese Master Konghai (774 - 885) to Japan, and is now enshrined in Wang Gokokuji in Kyoto, as a national treasure of Japan. The fake mending technique from this well-made Origin Kesi cassock has almost disappeared afterwards.



The Kesi technique was not perfect during the Tang Dynasty, its products were still maintained in the scope of practical arts and crafts, pictures were mainly based on patterns. Being carried forward to the Song Dynasty, Kesi has been enriched a lot based on the skills developed during the Tang Dynasty. Quality improvements have been achieved; the scope has been enlarged from simply practical arts and crafts to including calligraphy and paintings, which truly reflected the power of "using shuttles as pens". The Kesi works of the Song Dynasty had various contents and a very artistic expression. Hence, the Song Dynasty was the golden age of Kesi. According to various sources, the Song Kesi was also highly estimated by scholars in successive dynasties. As it was noted in "Qing Mi Cang", written by a calligrapher, painter and bibliophile of the Ming Dynasty, Zhang Yingwen (1524 - 1585), "whatever the landscape, the figure, or the flower-and-bird, Song Kesi could make them vivid; the skills of connecting to the warp and making margin cracks in the weft have overcome the limitations of machines."

When it came to the second half of the Song Dynasty, the political, economic and cultural center shifted to the South. Thereupon the technology of the production of Kesi moved to the Yangtze River Delta, and continued to develop there until today. Since then the Kesi industry has gradually disappeared in the North. Song Kesi (Origin Kesi), the one with strong northern features, has gradually disappeared, leaving many marks

through the river of history of thousand years. The features of Song Kesi are as follows: weft streaks can be found throughout the whole fabric (it was also called corrugated points); the fabric is smooth, stiff, and bold, but also exquisite and delicate. Although normally heavier and thicker than Ming Kesi, Song Kesi is more delicate in every corner, which is surprising. Song Kesi (Origin Kesi) reflects the brilliance of Chinese art, its beauty overflows outside of the form. Lao-tzu has said that “great art conceals itself”, which is a profound philosophical truth. No wonder Kesi earned a reputation of “majestic, gorgeous, and wonderful”.

With the shift of Kesi to the South, from the Yuan Dynasty to the Ming Dynasty, those who moved to the South gradually changed the original sonorous style of Kesi from the north and added some feelings of softness and sweetness of the South. Hence, Ming Kesi was gradually formed. Ming Kesi inherited the basic skills of Song Kesi (Origin Kesi), however, the wooden machine and some technical parameters have changed, and the surface of the fabric became plain, losing the original appearance of Kesi weft streaks. There is no better or worse in the differences between South and North, only coexistence and co-prosperity brings out the colorful Chinese culture.

Throughout the Kesi history of thousand years, it is the persistence and efforts of Kesi artists from numerous generations that leads to today's peak of the development of Kesi art. China's reform and opening up has helped Chinese traditional arts step into a booming spring. Origin Kesi (Song Kesi) had a chance to recover. The reborn of Origin Kesi let different kinds of Kesi flourish and compete with each other. Among the big family of Kesi, Origin Kesi (Song Kesi) and Ming Kesi play an important role together, being the most exquisite ones. We firmly believe that as long as we will not stop developing, the treasure of China's Kesi – Origin Kesi (Song Kesi) will not take the old route like it did 800 years ago, and will continue to radiate new vitality so as to meet the challenges, and restore China's Kesi with completeness.

Wang Xiaoxing – Inheritor of Nantong Kesi Art and Skill

Member of International Organization of Folk Art

As a child, he has witnessed his father's arduous efforts to recover Origin Kesi (Song Kesi). He has left his job in a state-owned enterprise in 1996 and started helping his father to develop Origin Kesi (Song Kesi). After completing the study of Kesi, he cooperated with a famous Beijing clothing company NE-TIGER, combining the traditional arts with fashion, and produced 12 pieces of Kesi clothing. At the Beijing International Fashion Week, 12 pieces of Kesi clothing stunned the audience, and attracted major media in Beijing. In 2012, Wang Xiaoxing held a speech of “Save Kesi” at the theatre of Beijing Olympic Sports Center, and made Kesi known to the public. His works have achieved various international, national and provincial awards.

Culture of Memory

- Memory of Culture

(Something secret from remembrances of the past)

BY YURY GURYANOV



"To trample down memory of the past, to violate the wholeness of traditional cultural-historical surroundings is no less dangerous, than to harm the surrounding us environment".

*Director of the Institute of World Culture, Academic, Professor Vyach. Vs. Ivanov
("The Red Book of Culture" - Moscow, Iskusstvo (Art), 1989, p. 243)*

Life is so transient, that hardly having made something on the earthly way, you suddenly begin to feel the weight of years and a wish to share the most memorable remembrances of your life not to let them leave without trace into the past. Especially if these memories are connected to the intangible cultural heritage.

Not by a chance the Convention for Safeguarding of Intangible Cultural Heritage, accepted at 32nd Session of the General Conference of UNESCO on October, 17th, 2003, was for our huge multiethnic country as the Sixth Pathétique Symphony of Peter Tchaikovsky: its powerful tension of passions provoked a resonance among specialists in the field of folklore. The Convention has touched a very delicate and complicated subject, because intangible cultural heritage is not only a precious, but also a fragile and vulnerable manifestation of human talent.

The Convention, as a long-awaited child, appeared at the time when it was already impossible to linger with its appearance. UNESCO has once again declared itself as an authoritative international organization offering the world community normative documents on the most acute problems of culture.

Are there any threats to the intangible cultural heritage on the territory of our country? Yes, there are. The most essential threat is related to the heritage of indigenous small-in-number peoples. It is a threat on the world scale, because about 350 million people from more than 70 countries by UNESCO's definition can be attributed today to such peoples. In Russia, according to the 2002 census of the population, there live 27 peoples with number from 8 up to 1000 persons, 34 peoples with number from 1000 up to 5000 persons, 24 peoples with number from 5000 up to 30000 persons. That is 85 of almost 150 peoples in total. The cultural heritage of many indigenous small-in-number peoples is therefore on the verge of full oblivion and disappearance.

Unfortunately, in Russia the protection of interests of indigenous small-in-number peoples, including in the field of folk culture, is not satisfactory at all. These interests were not taken into account, when in middle of the last century nuclear tests were

carried out in Arctic regions. Their interests were not taken into consideration during the search and extraction of minerals in tundra and taiga, recovery of oil, gas, coal, construction of huge pipelines through traditional pastures and hunting places, erection of dams on big and small rivers. The Nenets writer Anna Nerkagi was compelled to demand publicly: "Give us the right on life. There is no place to recede anymore; behind our back is only the Arctic Ocean".

Resettlement of aboriginals of tundra and taiga from primordial places of their residing to large-sized settlements, deprivation of their habitual inhabitancy, placement of their children into boarding schools (while withdrawing them from families) lead to a gradual exhaustion of a historical habitat for preservation of language and cultural traditions. All this was done from the best motives of improving their life conditions (it would seem so).

However, as some Russian ethnographers point out, it became obvious that with the time there appeared a very big and dangerous gap in language and cultural traditions of the indigenous small-in-number peoples. This gap widened during the change of generations from the 20-30-40s of the last century to new generations that evolved already in conditions of a boarding-school education system and with different life, social, and cultural values. It has further worsened. Young parents, who did not know their native language well enough, practically could not transfer any folk traditions to their own children.

Here, scientists, art workers, teachers ran into a frightening phenomenon, discovering that the national culture has a limit. It seemed before that the culture is boundless, it quietly transfers from one generation to another, and nothing could threaten it. However, they soon realized that there are people who belong to indigenous small-in-number peoples, but do not know their native language and folk traditions... Alarm has spread among local national intelligentsia, so that in 1988 a group of writers representing these peoples has addressed the leadership of the country with a letter. The letter conceived an action. Special state commissions were sent to all areas of residence of indigenous small-in-number peoples. An opportunity to enter their real world has appeared, to search for ways of revival of their national - cultural originality.

I, a native Muscovite, had a lucky chance after the graduation in 1962 from the Moscow State Institute of Culture to live and work at the Extreme North-East of Russia for about 15 years. I travelled across all Chukotka to meet original bearers of traditional culture of Chukchi people and Eskimos and fell in love with their authentic folk arts for the rest of my life. Here, I would allow myself to share personal feelings and observations just to show, as a direct witness, what kind of unique art values all of us can lose if nothing is done to save this fragile cultural heritage of the indigenous small-in-number peoples.

The traditional folklore, storytelling, singing and dancing, being closely connected to remarkable events in human lives, has always been a significant part of national life of aboriginals of tundra and taiga. Skillful storytellers, moving from one settlement to another, became oral libraries of folk tales and legends. According to a very old tradition, each Chukchi and Eskimo has an individual song. They receive their first songs from their parents together with a name. This lullaby is often about feelings caused by the newborn child, dreams about his or her future. Growing up, a man or a

woman would keep in his or her memory not only their own songs, but also individual songs of parents, grandfathers and grandmothers, relatives, comrades and friends. To perform somebody's individual song means to show respect for this person. Individual songs, varying according to the performer's mood, help him to while away time at the pasture of reindeers, to ride on a dog or reindeer sled, to withstand bad weather while hunting.

In the past, numerous invocation songs were created and performed, they were sang to affect forces of nature (for example, that moss grows well), animals (that wolves did not attack reindeers), kind and malicious spirits (that there was good luck, and that malicious spirits did not take away a sick man to the "people living above"). Alongside with these songs, aboriginals of Chukotka were also creating songs and dances of public character - for holidays, and singing and dancing competitions. Such competitions were carried out among inhabitants of different settlements, at inter-district fairs, and also at meetings with Eskimos of Alaska.



About 40 years ago I was in Chukotka for the last time, but until now I still have those vivid memories of familiar voices, exciting sounds of yarar (Chukchi tambourine), amazing plastic dance movements (standing at one place, using only hands and body), and inspired faces of such coryphaeus of Chukchi and Eskimos folk art as Nutetein, Umka, Ryppel, Taghyok, Khalkhaeghin, Ayaya, Imaklek and many - many others. I remember how in 1965 I arrived with a group of performers from Chukotka to Moscow to the final concert of the All-Russian review of rural amateur folk arts.

It was the elite of the Chukchi-Eskimo authentic folklore: on the photo to the right are embodied legendary Nutetein (he has performed on the stage of the Bolshoi Kremlin Palace of Congresses his famous dance "Flight of a Seagull against the wind"), Umka (with his unique dance "Gathering of Eggs on a Cliff"), Kankhatein (with "Hunting a walrus"), Augusta Tatro, Kayak, spouses Etkheun and Halhaeghin. The concert's director - brilliant Joseph Tumanov - was sitting in the first row during all the rehearsals and only came up on the stage once when these seven magnificent dancers were about to perform. He tried to repeat the movements of Nutetein, but could not and said to him "I have produced not one performance for the Bolshoi Theatre, but have never seen such dancing plasticity".



Nutetein performed his dance and real sea wind was blowing through his widely stretched hands - wings, echoing his voice. Above the Bering Strait seagulls were

shouting and looking at the person who imitated their flight. People could not remove their eyes because they saw themselves and their life in this dance. Since then the name of Nutetein has forever entered the treasury of original folk art of indigenous small-in-number peoples of the Extreme North of Russia. Yury Rythheu devoted Nutetein a novella "Polar Circle".

I write about this episode with deep sadness, because in a few years after the concert a professional Chukchi-Eskimo Ensemble "Erghyron" was created, probably with the best intentions. There has arrived a visiting ethnic Russian choreographer from Moscow, and the primordial folklore of indigenous small-in-number peoples of Chukotka has begun to... slowly fade away. Nutetein was an adviser of the Ensemble at the beginning, then he and other coryphaeuses - true bearers of folklore traditions - have slowly left this world. Meanwhile, art directors of the Ensemble changed, new performers from different ethnic groups, but with Asian faces appeared, and...

Against this drawback, a serious problem of artistic realization of the Chukchi-Eskimo folklore on a professional stage occurs, when in order to please an ordinary spectator's taste and in pursuit of more exoticism the primordially traditional performing art of small-in-number peoples is mutilated. Modern styles of musical and performing art influenced by professional art directors discard the memories of authentic and unique intangible cultural heritage of aboriginals of tundra and taiga. It is only left to rely on the few remaining bearers of folklore values, on self-sacrifice and enthusiasm of specialists and experts of the intangible cultural heritage in their research activities, on those amateur folk groups who strive to be true adherents of traditional performing arts.

For a long time I was in search of an explanation: what are those special peculiarities and attractiveness of traditional performing arts? I then received quite a satisfying answer from our famous collector and restorer of ancient Russian traditional music instruments Vladimir Poveikin. He said that the difference between professional and traditional kinds of performing arts is that a professional performer appeals to a concrete audience, when a traditional performer appeals, first and foremost, to the Lord, the Heavens, and the Spirits...

In the end, I would like to say a few words about communities that have a lot of significance for transmission of intangible cultural heritage. All genuine custodians and bearers of local folk traditions are in the communities. Each artist and each family is connected first of all to their communities. Community is the most conservative and devoted keeper of traditional knowledge and skills. That is why regional and national festivals of communities' artistic creativity are so popular in Russia. These festivals are an excellent opportunity to bring together cultural and educational agents and performers, specialists, experts, creators and general public.

Thus, it would be desirable to see amateur folklore groups of small-in-number peoples in programs of festivals and other events under the aegis of IOV. Moreover, one would hope for more round tables and conferences of academic community on actual problems of preservation of intangible cultural heritage, arts and crafts exhibitions of small-in-number peoples, movie sessions devoted to the cultural - historical and natural environment of aboriginals of tundra and taiga, and other places of habitation of native nations of the world. Authentic folklore groups of small-in-number peoples,

as a rule, require financial support from organizers of festivals and other cultural events. Such a wide representation of intangible cultural heritage of nations of the world will serve as a bright example of viability of another UNESCO's Convention on Diversity of Cultural Expressions.

Two Decades of Indigenous Peoples declared by the United Nations are now over. UNESCO played a key role in realization of these Decades, and showed to the world community the value and diversity of cultures of indigenous and small-in-number peoples. One would hope that UNESCO could also organize concerts of folk groups of indigenous small-in-number peoples (may be those below 1000 persons) in Paris, and broadcast these concerts via all national radio and TV-channels to all the UNESCO's states members. The initiative to hold such concerts could be made by IOV.

Why not?

Yury Guryanov was born in Moscow in 1941. Graduated from the Moscow State Institute of Culture and then worked for about 15 years at the Extreme North of Russia doing research on life of the indigenous and small-in-number peoples (Chukchi, Eskimos, Evens, and others). He received his PhD at the Moscow Academy of Social Sciences. Worked at the Russian Scientific-Research Institute of Culture as a vice-director and then as a director of the USSR Scientific-Methodological Center of Folk Arts; chaired several divisions in the USSR Ministry of Culture; worked as a specialist-in-chief of the Russian Ministry of Culture after the fall of the Soviet Union; was a leading specialist of the Russian State Folk Arts House and an adviser of Director General at the State Republican Center of Russian Folklore. Retired in July 2016. Member and Editor of the Acting Russian National Section of IOV. Repeatedly was invited to present at different international UNESCO-related conferences on the Convention for Safeguarding of Intangible Cultural Heritage.

Intangible Cultural Heritage in Turkey and Youth Empowerment

BY NILGÜN AYDIN



Turks, who have a deep-rooted history, have spread across a vast area and established a very strong culture and civilization in time. The values of various religious belief systems and Shamanism, which Turks were related to before they embraced Islam, did not vanish abruptly and just as in every conversion process, Turks carried some parts of their former beliefs and culture into their new belief and culture, forming a synthesis. In this way, a lot of valuable products, which are possible to be examined in various ways and which have reached to the present day in verbal culture, having been transferred from ancestors to descendants for centuries, were created. Folklore is of great importance in the examination and study of the outcome of the Turkish nation, who are wide-spread and the owner of a rich, long-established literature.

Folklore, which is a discipline collecting, examining, classifying and finally analysing a community's material and moral products in its own way and evaluating in regard to popular culture, emerged in the 19th century. With the emerging of folklore, many nations studied their own culture.

The concept of culture, which can be described in various ways, naturally shows difference among nations which have a different historical backgrounds, lifestyles, beliefs, philosophies of life and systems of values. The expression of culture, which is a reflection of a nation's own identity, is often in written or oral form (Yıldırım 1998: 37).

One property of culture is that it is historical and progressive. The historical basis is related to the language and the progressive base is related to traditional rules. The language not only builds the social belonging of the people and community, but also provides transfer and teaching of knowledge, news, experience and accumulation. Thus, the social life advances, becomes organized and traditionalized and owns traditional rules and order (Yıldırım 2000: 333).

Turkish oral literature creations are found in three forms: oral, written and electronic (Çobanoğlu 1999). Walter J. Ong, who deals with this subject in general terms, talks about two types of oral culture, calling them "primary oral culture" and "secondary oral culture". The primary oral cultural era is the period in which communication is done just orally and when writing and printing does not exist, and the secondary oral cultural era is the period in which, with the technological improvements after the invention of the printing press, such as television, radio and telephone, it is possible to change the written text form into oral form again (Ong 2004: 23-24).

It is obvious that folklore shows a dynamic concept form and sustains its existence in

electronic cultural environment strongly. However, because of changing culture, globalization and technological improvements, there is a risk of losing the oral cultural accumulation which was formed in thousands of years. UNESCO defines this accumulation as “intangible cultural heritage” and accepts it as a cultural existence which has to be conserved for future generations.

On 17th October 2003, with the signing of “The Convention for the Safeguarding of Intangible Cultural Heritage”, the notion that this heritage must be conserved has become an international responsibility and Turkey was chosen for the international committee in 2006. 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.

Five domains were manifested:

- 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 (Oğuz 2007: 7).

Each country may multiply the number of domains and sub-domains, regarding its own culture.

The intangible cultural heritage elements in Turkish folklore may be grouped as:

Oral traditions and expressions: Lullabies, requiems, idioms, acclamations, imprecations, riddles, myths, jokes, folk tales, fairy tales, minstrels’ poems;

Performance arts: Shadow-show, puppetry, public story-telling, theatrical plays, sema (whirling of dervishes), public musicians, public sports, children’s games;

Social practices, rituals and festive events: Practices and traditions related with birth, wedding, death, circumcision, sendoff, colchicum day, Hıdırellez (celebration of spring), the seventh of May, festivals such as mesir paste festival;

Knowledge and practices concerning nature and the universe: Folk medicine and veterinary medicine, folk beliefs, folk calendar and meteorology, folk measurement and weighing devices, folk economics, traditional practices regarding cookery;

Craftmanship: Weaving, wood carving, walkingstick making, wooden spoon making, wooden basket making, broom making, quilting, pottery, forging, coppersmith, farriery, shoe-making and similar craftmanships.

It is possible to add more elements which could be defined as intangible cultural heritage. The culture of nation includes the genetic codes of that nation and therefore it should be conserved and sustained. In order to provide this, the government must make laws and folklorists must enlighten the individuals.

When the number of academic studies in Turkey related to the topic is considered, it may seem insufficient, but most of these subjects have already been studied and examined by folklorists.

Prof. Dr. Öcal Oğuz, lecturer at the department of Turkish Folklore in Gazi University and representative of UNESCO in Turkey, performed studies related to the topic. With the efforts of Professor Oğuz and the support of post graduate students of the Department of Turkish Folklore "The Museum of Intangible Cultural Heritage" has been opened. The museum is located in Ankara Gazi University and visitors may see tangible samples of intangible cultural heritage. Recently some volunteer folklorists opened similar museums in different cities across Turkey. The latest one was established by young folklorists, Yücel Özdemir and İhsan Akbulut, in Ordu. Many municipalities support cultural activities and researchers. It is also possible to get access to many products of intangible cultural heritage at the archive in Konya Selçuk University's Practice and Research Center of Turkish Folk Culture. This center has been playing an active role in supporting folkloric studies since 1989. Departments of Handicrafts and Departments of Folk Music are also of high importance. Folklore archives of universities and academics are available, as well as books and documentaries by the Ministry of Culture. Some municipalities arrange courses for folk dances, folk music or handicrafts. Some elements of the intangible cultural heritage are still taught by masters to students and the tradition is sustained.

Turkish oral culture is strongly traditional. What should be done here is to have the youth understand the importance of national culture and raise their awareness. The museums, courses, academic activities and similar efforts mentioned above are really important. When young people go to museums and see their cultural reflections, learn about their traditional music and dances by attending courses, they internalize their culture.

A very important part of Turkish population is consisted of the young. Every young person witnesses his traditional culture in his family and environment. Although the modern youth is exposed to foreign cultural elements, the Turkish family custom is still very strong. The transfer of cultural elements needs the awareness of young individuals and many important steps have been taken by this point.

Nilgün Aydın has been a member of IOV since 2012 and was appointed to lead the IOV Turkey Section on April 9, 2015. She studied folklore during her Bachelor studies at Faculty of Letters, Department of Turkish Folk Literature, Erciyes University, (2004-2008). After her graduation, she continued her academic life in this research area. Her Master thesis was about Turkish oral culture, anonymous folk literature defended at the Department of Turkish Folk Literature, Social Sciences Institute, Erciyes University (2008-2011). She has been working as a research assistant at Selcuk University since 2011. Currently Nilgün is working on her PhD dissertation on the topic of "Âşık Şem'i (Minstrel) and the World of his Poetry in Konya Âşıklık (Minstrelsy) Tradition (18th-19th centuries)". Nilgün participated in various national and international folklor congresses and conferences. She wrote a book together with her colleague on "Tales of Sille, from Past to Present"(2013).

Nilgün can be contacted at naydin@selcuk.edu.tr or nilaydin1923@gmail.com.

Wedding Customs and Traditions. National Wedding Dresses In Azerbaijan

BY MINARA GULIYEVA



Every nation has its own wedding customs and traditions reflecting their national moral values. Despite the passage of centuries the features that have been inherited from the distant past have never been forgotten. National customs and traditions indicate the heritage of every nation, how rich is the morality of the nation and their ancient historical roots. It is very important to immortalize customs and traditions. Because it's our mission to own and protect our national heritage as well as to pass it to the future generations.

Being an official marriage ceremony, wedding party is a big system of customs (marriage proposal, engagement ceremony, pre-wedding customs, wedding, etc.) that are associated with each other.

Thus, the customs and traditions of an Azerbaijani wedding ceremony go through the following stages:

- Marriage proposal;
- Engagement ceremony;
- Dowry;
- Khinayakhty (Henna Night);
- Wedding Ceremony.

Marriage proposal

If a girl and a boy fall in love with each other and they wish to unite their fate through marriage, first of all they should get their parents' consent, alternitevely a boy's parents would look for a girl for their son to marry.

If a boy approves his parents' choice, then his side would look for a person who can inform the girl's family about messengers who are going to visit their house. Sometimes the girl's family does not agree. In this case, the boy's family will try to ask respected people of the region to persuade the girl's family.



Marriage proposal ceremony

Engagement Ceremony

The next step after the marriage proposal is the engagement, which is held on the date arranged by the girl's family. The boy's family would buy everything for the girl except the shoes for the engagement ceremony. As they say, the shoes are tight. They buy the shoes and a mother-in-law brings them to the girl when she visits her. Generally, the boy's family is responsible for all the expenses such as meat, butter, flour, rice, green vegetables except onions. Onions have bitter taste, that is why they are never taken to the girls' house. After the party when the table is cleaned, the girl sits at the head of the table with a mirror and a lit candle in front of her. Then they put trays around her, or "khonca", which is a box filled with clothes, jewelry and edible goods that is usually used for engagement and wedding ceremonies (Aslanov, 2003: 109).

The boy's family comes to the girl's house with "khonchas" (trays with sweets), bringing her a ring, sweets and an elegant embroidered red scarf, which is called "kelaghayi". This is one of the most important attributes of the engagement ceremony. A person from a boy's family (his brother, sister, etc.) puts the scarf on the bride's head and the ring on to her left ring finger.



Tray with sweets (khoncha)



The groom's family bringing trays

Dowry

Dowry, is the collection of the most important things for daily life, that are given to a girl by her parents. The bride's dowry is brought to the groom's house before the wedding. This is done by the bride's brothers, uncles, aunts, cousins and groom's friends. A mother gives money to the bride's brother which is called "nemer" (a present or money). Then the bride's relatives and sisters come to decorate the house. After decoration they tie red ribbons to some of the things. A mother-in-law gives money or a gift that is called "khalat" (a present or money) to them.

They buy a special box for the bride to pack her belongings and take it to the groom's house. A bride's mother puts in a handful of salt, a piece of bread as well as a needle and thread, which symbolize a prosperous home for the newlyweds (Aslanov, 2003: 46).



Dowry Box

Khinayakhty (Henna Night)

Henna that is used for weddings is also known as “wedding henna”, “brother henna”, “bride henna” among people.(Aslanov, 2003: 107). On henna nights all girls get together in a room. The bride’s yengeh¹ starts to dance holding wet henna in her hands. Then she puts one copper and one empty bowl in front of groom’s side. A lady from the groom’s side puts some money into the bowl and takes henna. That lady starts dancing and comes up to the bride. Then she puts some henna on her hands and feet. After that she gives henna to everybody in the ceremony. Everyone puts some henna and gives “nemer” (money or a gift) for that. While ladies are in the henna night, guys dance and have fun. Then a person from the bride’s family brings a cup of tea in front of the groom and his friends. They drink tea and put “nemer”(money or a gift) into empty saucers. One of the ladies brings henna. Then the guys dip their little fingers into the henna.

¹ A married woman who informs a bride and a groom how to be a wife and a husband.



Henna Ceremony

Henna Hand tattoo

Wedding

A wedding in rural areas lasts for 3 days: Friday, Saturday and Sundays. The first day of the wedding begins in the evening. Musicians, ashug, and a toastmaster manage the wedding. People who want to dance order a song to the toastmaster. On the second day of the wedding people dance, enjoy themselves, and play different games.

Old folk music and folk songs used to be the ornaments of the weddings. On the third day of the ceremony the bride’s relatives are at the bride’s wedding party, and the groom’s relatives take part at the groom’s wedding party. There is a special table decorated with sweets in the tent. There is also a mirror on that table. The best-man sits next to the groom. The groom’s mother gives presents to them. When a groom comes to the tent late, a man would sit on his place and get his gifts, but then he would give the seat the bride and the groom dance on their wedding, there will be abundance of food and everything will be cheap.

The bride’s and the groom’s separate wedding parties custom still exists in Azerbaijan. The wedding night is after the groom’s wedding and the groom takes the bride to his house. Marriage contract is signed in the first wedding party (bride’s wedding).



The bride’s wedding



The groom’s wedding

National Wedding

The historical ethnographic and artistic features of folk art are reflected in national clothes. These features are shown both in wedding dresses and also in accessories. National dresses that are related to the history of people are ones of the valuable sources to learn about their culture. "Red-kaftan", which is worn nowadays, is even mentioned in Dede Gorgud. "Red" is the color of maturity and "red-kaftan" is bride's clothing. The red-kaftan is emphasized in the phrase "red veil". For example, in the Sega "*Banı Chichek wore a red kaftan*" (Ergin, 2014: 147,148).



Azerbaijan National Wedding Dress, 1972:6).
National History Museum

The dress that the groom's family gets sewn for his bride is called "gelinlik" (wedding dress) (Aslanov, 2003: 86). A national wedding dress was of a red color throughout the history of Azerbaijan. A red colored clothing is a symbol of happiness. In wedding ceremonies groom and bride used to wear red garments as well as dye their hands with red henna up to their wrist. (Dünyamaliyeva, 2003: 53). They also tie a red ribbon on the bride's waist.

There are various wedding garments for a bride and a groom in different regions of Azerbaijan. Wedding and holiday garments are made of expensive fabric and decorated with gold and silver jewelry which is different from casual clothes (Atakishiyeva et al, 1972:6).

The bride's wedding head ornament of the XXth century is one attribute of a national wedding in northern regions in Azerbaijan. The bride's head ornament below is a unique jewelry example which is made of silver and decorated with colorful stones.



Bride's head ornament



View from the top

Nowadays brides wear white wedding dresses along with red garments. National wedding dresses are used in henna nights as well as during the dancing ceremony at

the wedding. Recently in modern weddings a stylized national white wedding dresses are mostly used. The following photo indicates a stylized national wedding of the bride and the groom dancing in the wedding ceremony.



Dancing in the wedding



Stylized national
wedding dress

Minara Guliyeva

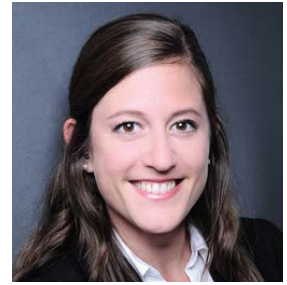
Minara Guliyeva, born in Azerbaijan, is a fashion designer with a passion for traditional garments. She specializes in utilizing innovative convertible techniques and fabrics fusion. Her main collection concentrates on modern style tailoring as well as traditional garments.

Ms Guliyeva has graduated from Azerbaijan State Art Academy. She has attended IOV Youth Congresses in the USA, China, Malaysia, and Brazil. She is currently a vice-chair of IOV Youth. She is a PhD student in Textile and Fashion Design department at Dokuz Eylul University in Turkey.

Ms Gulieva can be contacted at minara.guliyeva85@yahoo.com.

Abstract 1 - Enhancing China's National Image Through Culture Festivals: A Case Study of China Culture Years in Europe

BY CHRISTINA MAAG



Since the mid-2000s, the People's Republic of China has increasingly focused on using its traditional culture to enhance its national image abroad. In comparison to classic diplomacy between state representatives, alternative types of diplomacy, such as public or cultural diplomacy, aim at influencing the public opinion abroad. The rationale behind this approach is the idea that a favorable public opinion abroad may potentially influence governmental decision-making abroad as well. As a result of a positive national image or reputation, a nation is said to enhance its "soft power", which supports a nation's "hard" economic and political power in international relations. The People's Republic attempts to accumulate this soft power by promoting its traditional culture to foreign audiences. As a part of this cultural "Charm Offensive", it organizes cultural festivals and weeks abroad which are to explain and familiarize foreign audiences with Chinese traditional culture, such as Chinese opera or traditional dances. To shed light on how the PRC strategically uses its traditional culture to improve its image abroad, and which cultural practices are chosen to achieve this aim, this paper comparatively studies the cultural activities organized within three "China Culture Years" held in France (2004), Italy (2010), and Germany (2012). These findings are subsequently compared to the China Culture Year in Australia (2012), to identify differences in Chinese state-level cultural diplomacy in Europe and Australia. This paper argues that the Chinese government applies a common organizational approach which is based on making use of local institutions such as Chinese Culture Centers or twinnings. At the same time, through the strategic selection of cultural practices, the festivals portray distinct national images to each of the countries examined. These images transmit particular narratives of self-presentation to the European audience and take into account country-specific preferences.

Source: "Enhancing China's national image through culture festivals: A case study of China Culture Years in Europe". In: *Fudan Journal of Humanities and Social Sciences*, 7 (1), 33-55.

Link: <http://link.springer.com/article/10.1007/s40647-013-0003-x>

Abstract 2 - Replicating Elite Dominance in Intangible Cultural Heritage Safeguarding: The Role of Local Government–Scholar Networks in China

BY CHRISTINA MAAG (CO-AUTHORED WITH HEIKE HOLBIG)

Since “intangible cultural heritage” (ICH) became the new focal point in the global heritage discourse, governments and scholars in many countries have begun to promote this new form of “immaterial” culture through the domestic establishment of legal and administrative safeguarding measures. The People’s Republic of China has been one of the most active state parties implementing a new ICH regime, adapting UNESCO best practices to domestic discourses and practices. Adhering to the UNESCO practice of including expert advice into ICH related decision-making, the PRC has incorporated ICH experts in compulsory expert committees on all its government levels. Anthropologists, ethnologists and other academics have henceforth obtained the opportunity to assist the state in safeguarding and promoting intangible cultural heritage. For this reason, policies formulated at the national level have become increasingly malleable to the interests of these local government-scholar networks on the local level. By conducting a comparative case study of two provinces, Jiangsu and Fujian provinces, this article identifies the role of local elite networks in the domestic implementation of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage in PR China. It particularly focuses on the incentives of scholars and officials to participate in ICH policy networks and how their cooperation influences policy outcome. It finds that contrary to the ICH Convention’s objective of enhancing the participation of local communities’ in ICH related decision-making, the domestic implementation of the Convention in China has not removed the power asymmetry between elite and popular actors. Instead, the implementation has fostered an elite-driven policy approach shaped by symbiotic, mutually legitimizing government–scholar networks.

Source: “Replicating Elite-Dominance in Intangible Cultural Heritage Safeguarding: The Role of Local Government–Scholar Networks in China”, In: *International Journal of Cultural Property*, 23: 71– 97.

Link: journals.cambridge.org/article_S0940739116000035

Or:

<https://www.cambridge.org/core/journals/international-journal-of-cultural-property/article/replicating-elite-dominance-in-intangible-cultural-heritage-safeguarding-the-role-of-local-governmentscholar-networks-in-china/2E28951975CA74AEA2418A080C44803C>

Female Cultural Practitioners: The Gender Question in Safeguarding Traditional Culture

BY CHRISTINA MAAG

Traditional cultural practices or what we have come to know as “intangible cultural heritage” (ICH) comes in all shapes and sizes. Be it traditional performing arts, handcrafts, songs, dances or rituals, the variety of historical creativity knows no boundaries. Doing my field work on the transmission of ICH practices in the People’s Republic of China, I came across an abundance of rich traditional culture which is transmitted by a great variety of people. While some were running a business which had been in their family for generations and sold their traditional arts and crafts in little shops, others were farmers, ploughing the fields while teaching village students the art of local traditional operas at night. Despite this diversity of traditional cultural practices and backgrounds of these “transmitters of traditional culture”, what was stunning was that a majority of the cultural practitioners I met were male.

Although naturally some traditional cultural practices have always been dominated by either male or female members of society, it was astonishing that even in trades commonly associated with women, such as embroidery or weaving, the people who were considered to be the “masters” of this trade, essentially “ICH transmitters” or “Living Human Treasures” as they are called by the UNESCO, were mostly male. Bewildered by this fact, I turned to the official lists of Chinese ICH transmitters who are officially recognized on four different administrative levels: the national, the provincial, the municipal and the county level. Also here, I found that among most lists observed, only a quarter or less of the officially recognized ICH transmitters were female. No matter in which province or on which government level I looked, the men were dominating the official ICH transmitter lists. But how can it be that these official lists were suggesting that traditional cultural practices were mostly transmitted by men? Haven’t females throughout history developed and transmitted a plurality of traditional cultural practices? There needed to be an explanation for this.

Speaking with male ICH transmitters, many artists were arguing that females had not participated in traditional cultural practices to the same extent as men had. I was told that historically they had not run their own businesses, but had been involved in bearing children and cared for them and the elderly. For this reason, so many argued, there were less female ICH transmitters than male. While it is true that many female members of the society, notably members of the higher class, were historically confined to their home and attending to family needs, this does not mean that they were not engaged in transmitting or further developing traditional cultural practices. In fact, it was this confinement that enabled many Chinese women to spend more

time on embroidery, calligraphy as well as playing an instrument. Their mastery in one of these arts was commonly regarded as an identifying feature for the Chinese women with a more prestigious family background. Women of less privileged status, on the other hand, were in fact actively taking part in communal life, producing and selling cultural goods for daily use at the market such as baskets, textiles and pottery. The point made that women were historically not as engaged in traditional cultural practices, thus, does not hold and cannot explain why a majority of officially recognized masters of ICH were male. But what other explanation could there be?



Conversation with female ICH transmitters seemed to be telling a much more complex story, a story of a patriarchal society. The women I talked to equally told me stories of how their ICH practices had been handed down via the female line of the family. Yet, similar to the fact that housework and family care are not accounted for in GDP calculations, it appears that a bulk of cultural practices performed by females, including their tangible products, was often not considered to be a “mastery” of some kind. A female traditional black pottery crafter, for instance, explained that when opening her own pottery workshop, she faced mockery and skepticism from male pottery producers. She nevertheless continued and is now running a successful small workshop.



In many cases, particularly in instances where females are performing traditional cultural practices which are commonly deemed as a male occupation, women continue to face many challenges to the extent of not being chosen for inclusion on official ICH transmitter lists. Are cultural products and performances by women, thus, gauged as inferior in comparison to that of men? Not necessarily. Since one fourth of the officially recognized ICH transmitters are in fact female, this implies that many

women and their skills have been recognized as a form of “mastery”. Moreover, some women may be discouraged to apply precisely due to the fact that they have many other responsibilities which are not officially accounted for such as child care. After all, ICH transmitters do have to teach students, attend a plurality of events and actively promote the cultural practice they transmit. There may also be other reasons why women are less represented in the program, as for instance due to a bias among the local officials and experts who select cultural practitioners for the program.

While there are many potential reasons for the low amount of female ICH transmitters in Chinese society, the implications of their small representation are more apparent: during times in which globalization and urbanization are transforming the Chinese social and cultural fabric, many traditional cultural practices will be lost. The Chinese party-state’s establishment of an ICH transmitters program which creates and funds a bulk of officially recognized cultural practitioners constitutes a governmental intervention in the dynamics of cultural transmission which had previously been proceeding naturally for centuries. This intervention clearly has raised awareness of the need to safeguard traditional cultural practices and has promoted ICH nationally. Yet, while the officially recognized ICH transmitters and their traditional cultural practices obtain government support, the cultural practitioners who do not obtain this support are in a comparative disadvantage. As only a fourth of ICH transmitters are female, this implies that in China women’s particular cultural knowledge and skills will wither away to a greater extent than that of men. Only if greater social and governmental efforts are made to emphasize the value and need for transmitting Chinese women’s cultural knowledge and skills, female cultural practitioners will have the same opportunity to transmit their ICH practice to the next generation.

Christina Maags has been a member of IOV since August 2014 and has been engaged in researching folklore or “intangible cultural heritage” since 2011. She has a background in Asian studies with a focus on Greater China and is most interested in understanding how the Chinese state safeguards and promotes traditional cultural practices, and with what objective in mind. Currently Christina is working as a research fellow at the Interdisciplinary Center for East Asian Studies at the Goethe University of Frankfurt, Germany. Here she is completing her PhD on the topic of the “Intangible Cultural Heritage Inheritors System” (*chuanchengren*) in the People’s Republic of China – the Chinese variant of the Living Human Treasures System. In addition to conducting research on the inheritor system, Christina has also studied intangible cultural heritage tourism as well as the influence of academics on the conceptualization and safeguarding measures of intangible culture heritage. Other areas of research include Chinese cultural policy and China’s cultural diplomacy.

Most recently, she published an article on “Enhancing China’s national image through culture festivals: A case study of China Culture Years in Europe” (Fudan Journal of Humanities and Social Sciences; 2014) as well as a co-authored article with Heike Holbig on “Replicating Elite Dominance in Intangible Cultural Heritage Safeguarding: The Role of Local Government–Scholar Networks in China” (International Journal of Cultural Property; 2016).

Ms Maags can be contacted at cmaags@hotmail.de.

Intangible and Tangible Cultural Heritage, One Cannot Exist Without the Other: A Case Study in Thailand

BY LININA PHUTTITARN



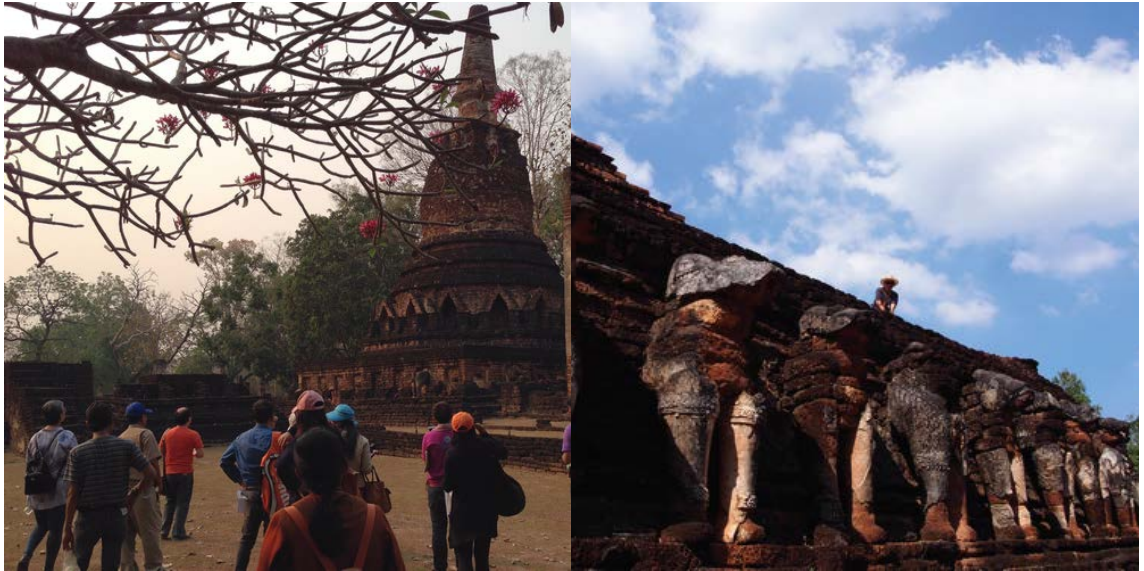
Defined by the United Nations Educational, Scientific and Cultural Organization (UNESCO), the intangible cultural heritage (ICH) is “the practices, representations, expressions, knowledge, skills [*the intangible*] – as well as the instruments, objects, artefacts and cultural spaces [*the tangible*] 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” (UNESCO, 2003: Article 2).

As it is pointed out above, the intangible cannot be divorced from its associated tangible elements. Simply put, a basket cannot be made without the knowledge of how-to nor the bamboo and cutting utensils. Vice versa, the bamboo and knives will be useless if there is no information on how to sharpen and weave it into a basket. Therefore, it requires both the intangible and tangible resources to achieve an ICH.

However, when it comes to heritage management, the ICH is often viewed separately from the tangible, when in fact, they exist co-dependently and their cultural significance can only be drawn based on this inseparability. It is a perpetual cycle of creation, in which human wisdom, accumulated and transmitted through generations (ICH), gives birth to the making of artefacts, cultural objects and property (tangible heritage). The cultural meanings inscribed in these objects and monuments further inspire people to externalize their perception and interpretation of their surrounding through the making of handicrafts, festivals, and ways of life.

Thus, the ICH is a wellspring and manifestation of human creativity reflected through the tangible cultural heritage e.g. monuments or artefacts, which in turn feeds back as an endless impetus for more ICH practices. To provide a clearer picture for this statement, a case study of the relationship between the tangible and intangible cultural heritage at the Historic Town of Sukhothai and Associated Historic Towns World Heritage Site in Thailand will be used. The heritage site, comprised of the historic towns in Sukhothai, Si Satchanalai and Kamphaeng Phet, was inscribed as a World Heritage Site in 1991 due to the following UNESCO’s criteria:

Criterion (i) - The Historic Town of Sukhothai and Associated Historic Towns represent as masterpieces of the first distinctive Siamese architectural style, reflected in the



planning of the towns, the many impressive civic and religious buildings, their urban infrastructure, and a sophisticated hydraulic (water management) system.

Criterion (iii) - The Historic Town of Sukhothai and Associated Towns are representative of the first period of Siamese art and architecture, language and literature, religion, and the codification of law, from which the first Thai state was created.



Si Satchanalai was the heart of the region's ceramic export industry. The traditional knowledge in creating ceramics (*sangkhalok* or *sawankhalok*) was central to the prosperity of the ancient empire's economy. Hundreds of traditional kilns (*tao thuriang*) found scattered in the area provide remarkable evidences for studies about the types of clays used, the making methods, trade routes, and the cultural influences in the ceramic styles.

More presently, the heritage site, which is more than 700 years old, is meaningful to the living communities in many ways. They are still crafting ceramics with authentic materials and methods that integrate the traditional wisdom and modern creativity. The practitioners pride themselves in incorporating the conventional approaches to revive and continue their ancestors' complex handicraft.

An ancient town in Kamphaeng Phet Province is renowned in making Buddha

amulets in which the designs are inspired by the exquisite Buddha statues found at monuments in the World Heritage Site. Details of various Buddha postures on the amulets exhibit Sukhothai style of art. Craftspeople carefully mold, fire and polish the clay amulets according to how their ancestors had taught them, resulting in work that they are proud of in terms of reflecting their cultural identity and history.



Another commendable ICH that signifies the intertwined relationship with the tangible heritage in Sukhothai is the skills of making ancient handmade gold jewelry and ornaments. Local goldsmiths closely study the relief patterns of the monuments and traditional designs of artefacts found inside ancient vaults. These details are translated into modern gold necklaces, brooches, belts, etc. which still showcase antique charm of the Sukhothai Period. Their traditional expertise draws attention of visitors, both domestic and international, who are encouraged to observe and take part in hands-on workshop and other activities to learn about the golden day of the Sukhothai Era.

Furthermore, local heritage guides have been trained through the collaboration between UNESCO Bangkok, The Designated Areas for Sustainable Tourism Administration (DASTA) and Naresuan University to bring out both the astonishing tangible and intangible features of the Historic Town of Sukhothai and Associated Historic Towns World Heritage Site. They also are uniquely trained to put emphasis on local collective memories and folklores to breathe life back into the bricks and stones of the monuments.

In conclusion, the way of life of the communities surrounding the heritage sites is deeply influenced by the history, art and



architecture of the monuments and in-situ cultural objects. They are inspired by the heritage's valuable attributes which have long been their cultural capital and resources of identity. Being able to continue and recreate these practices, with the support of tourism, the local people have been able to enhance their livelihoods through associated economic benefits and renewed cultural pride. These, in turn, help raise awareness for the protection of the World Heritage Site. The recognition of this relationship between the tangible and intangible is vital in heritage management, as it will bring sustainability.

Linina Phuttitarn was born on 29 June 1980 in Bangkok, Thailand. She has received her Bachelor of Arts in Business Administration from Thammasat University in 2001 and Master of Arts in Cultural Management from Chulalongkorn University in 2012. She worked at Culture Unit, UNESCO Bangkok Office, for three years on projects related to the intangible cultural heritage in education for sustainable development, integrating intangible cultural heritage into post-graduate studies, built heritage conservation awards, and arts education.

In 2014, she joined the first IOV Asia youth congress, "A Taste of Asia", in Sarawak, Malaysia as a key note speaker on the intangible cultural heritage.

Currently, she is a field researcher on topics related to the intangible cultural heritage in Thailand.

Historical Aspects in the Configuration of the Contemporary Brazilian Carnival

BY THIAGO SILVA DE AMORIM JESUS



Carnelevamen, carnival, carnelevare, carrus navalis... The carnival that happens in Brazil nowadays - and I believe it should not be understood as a singular "Brazilian carnival", but as "Brazilian carnivals" due to their huge stylistic diversity, aesthetics and organization with which it is represented in our country - has not an unanimous version of its appearance in history, nor about its domination.

The carnival establishment in the social events calendar is linked to its etymology, according to Góes (2010). The author explains that the term "carnival" may be coming from the Milanese dialect "*carnelevale*" as being derived from the Latin "*carnevale*" (meat abstention) in a clear allusion to the beginning of the lent. On the other hand, the author states that there are indications of the possibility of the expression be from "*dominica ad carnem levandam*", date regulated in the year 590 of the Christian Age by Gregory I. The period established for the carnival in the three days preceding the Ashes Wednesday, he said, happened in 1582, occasion in which Pope Gregory XIII reframed the Julian Calendar and created the Gregorian Calendar, which is in force until the present day (GOÉS, 2010, p. 26).

Queiroz (1999) extends the explanation about the relation between carnival and the calendar. The author mentions that the so-called portuguese "shrovetide" meant "entrance" and was celebrated in the country to celebrate the spring entry, even before the advent of the christianity. With the introduction of the christianity, the portuguese shrovetide started to be realized from the "Fat Saturday" to the "Ash Wednesday." (QUEIROZ, 1999, p. 30)

From an anthropological perspective, Da Matta (1997) explains that the carnival is by those social institutions that allow us to feel our own continuity as a group.

According to him:

At the carnival, a whole set of social and historical factors is combined and recombined to accomplish what we perceive as the ancient or modern carnival, at countryside and at the capital, from north or from south, the rich and the poor. But we can not forget that it occurs this way because all these situations are powerfully dominated by



Representation of the indigenous people (the same with African people) is a mark in Brazilian carnival, expressing the influences from this ethnicity

the idea that here we have a special moment: out of time and space, marked by inverted actions; characters, gestures and featured clothes. (DA MATTA, 1997, p. 29)

Góes (2010) considers that the carnival is linked rather sharply to Brazil and its people and that it would be possible to say that the party is in one of our most striking identifying features¹. He also confirms that the Brazilian carnival reveals multiple forms of expression and strengthen decisively our cultural diversity.

To the author:

It is the carnival, during which the linearity of everyday chronology resizes and social stratification restructures, we reveal to the world and to ourselves the exuberance of our creativity in different artistic fields through dance, music, arts scenic, the various manifestations of the plastic arts, clothing, etc. (GÓES, 2010, p.26)

Sebe (1986), when dealing with the cultural roots of our carnival, explains that the first question to be asked about is precisely the variety of its origin and influences. Even taking into account the regionalisms that permeate the Brazilian carnival, we have to respect the explanatory cultural lines that guide the origin of the party which, he said, are European, black or Africanized, Oriental, indigenous and urban (from Rio de Janeiro).



Street parades of carnival involve the Brazilian diversity through union of different social, ethnic, cultural and economical substrates

Understanding the carnival as a way of expression of "Brazilianess" does not match the appearance of the first routes of expression and popular manifestations that would eventually lead to the carnival party. Although there are different understandings about the origin of carnival, is undeniable, under different aspects, that such component of the national culture became product (and producer) of a huge and diverse range of substrates and social, cultural, economic, political and aesthetic influences.

It is extremely difficult the task of scale with exact precision the influences and trends that have contributed and still contribute to the composition and aesthetic configuration of the contemporary carnival, since currently the speedy process of communication, the internet and the many possibilities of interaction between people of the planet are guiding a hybrid culture that contaminates and is contaminated permanently by numerous crossings and this has repercussions on the carnival just like other cultural modes of expression of Brazilian society.

According to Góes (2010), "is not that [the carnival] has been originated here, but undoubtedly it was reinvented by us [...]". Understanding the carnival as a party historically constituted and as a result of many reframing processes over time suggests to us the understanding of the origins and early inspirations of the carnival party back almost immemorial times: "It is generally agreed its descentance of the Greek Bacchanalia and the Roman Saturnalia. It is also likely to be originated from the mixture of parties from ancient people, like the Egyptians, for example. The truth is that,

between us, to these origins, the portuguese, black and amerindian expressions are added." (GÓES, 2010, p. 26)

The portuguese shrovetide, indigenous garments and african rhythms, for example, are components that demarcate an important role in engendering the knowledge and practices that were adding up and articulating over time around the carnivalesque ritual and contributed to the configuration we now understand as brazilian carnival, in its many different forms of expression.

Regardless of such sources, we may reflect about the peculiar condition that the brazilian carnival took over, becoming not only the most popular secular party in the world, but a rich and interbred mosaic of artistic doings, an endless range of events, organizations, labor sources and places of social relationships, fertile ground for technological experiments and media trials, cradle against multiple cultures. Finally, a partially organized locus in which the brazilian people reverses, inverts and subverts the everyday, temporal and controlled order lived during the year, reserving the right to create a new way of life during the carnival period.

It is undeniable that one of the greatest scope and impact of events in Brazil is the Carnival. The party held in all regions of the country assumes a degree of national mobilization of significant impact on brazilian society, acquiring certain own characteristics according to the location and the group that performs and held since halls and social clubs to the streets, avenues and beaches of the most distinctive cities.

Thus, it would not be wrong to refer to the carnival party in our country in the plural as "brazilian carnivals." In this sense, some authors also have pronounced as Góes (2010), comprising the carnival diversity by the existence of many types of carnivals in our country, and Côrtes (2000), which explains there are so many variations of the brazilian party, that it would be no exaggeration to speak of several carnivals in Brazil.

This statement that the broad and diverse brazilian territory includes a very rich set of carnival expressions proceeds itself from the realization that there are numerous components that make up the carnivals held in different regions of the states of our country. Such variants are identified in different elements, but they are especially concentrated in two main aspects: the ways of structural and social organization and the aesthetics



Contemporarily, the Brazilian carnival characteristics are expressed through mix of influences and from the maintenance of some singular aspects in each place, from northern to Southern



Day by day, the Brazilian carnival maintains itself as the main and most popular event in the country and one of the greatest in the world

configuration deployed in different artistic and stylistic languages.

Finally, it is worth noting that, regarding to the aesthetic configuration that makes up the different moments of the carnival, witnesses to a host of extremely peculiar elements that are guiding the relevant characteristics of the way of being and doing carnival in every part of Brazil. Thus, it is stated that, although there may be recurring characteristics associated to the carnival across the country, the party takes own personality according to the place in which is held by adopting relevant aspects of the local culture, which are incorporated into the national carnival demarcating specificities associated with subjects who live in that environment and contribute to the process of denomination and identification of the carnival in this or that place in the country.

Dr. Thiago Silva de Amorim Jesus

PhD and Master's in Language Sciences from University of Southern Santa Catarina researching Brazilian Carnival; Teacher from Center of Arts at Federal University of Pelotas (Dance Graduation) and General Coordinator of Center of Folklore (Núcleo de Folclore) and Leader of Research Group Observatory of Popular Cultures at the same institution;

Folklorist and Researcher about Brazilian Folklore, mainly about popular dances and street parades of carnival; Director and Dancer in Abambaé Companhia de Danças Brasileiras (Brazilian Folk Dance's Company); Coordinator of International Relations in América Unida's Project (South America Region) and Member of General Coordination of International Festival of Folklore and Popular Arts of Pelotas; Member of American Folklore Society;

Chairman of World Youth Commission in International Organization of Folk Art – IOV; Represented Brazil in Folklore Events in Argentina, Uruguay, Chile, Colombia, Peru and Sweden.

Abstract - Motivation of University Students in Indonesia to Travel to International Folklore Festivals

BY ANDRIS ADHITRA



As a special-interest tourism, attending international folklore festivals is getting more and more popular among university students in Indonesia. This study examines motivational factors of university students in Indonesia to participate in a folklore group of their university and attend international folklore festivals by investigating the main characteristics of this group of travelers.

To provide a detailed insight into students' motivation, this research is conducted using a qualitative method. The researcher carried out semi-structured interviews with twenty people before they attended international folklore festivals. Interviews were transcribed, and a thematic manual coding was used to analyse the data. The study analyzed the following motivational factors as described in the literature review: leisure, relaxation and recreation, self-esteem, socializing / enjoying the company, self-actualization, escape, an opportunity to be in a new unique environment and live like another person, understand other cultures, spirituality, and combining experiences. Other motivations emerged from the findings: honoring others, challenge themselves by overcoming obstacles, and honoring the country. Knowledge about these specific travelers' motives would enable related industries to meet their needs. It creates new opportunities for tourism development to tap into future target markets.

After joining IOV Youth Andris Adhitra has been actively helping youth folklore troupes from Indonesia to attend major international folklore festivals around the world. He currently conducts research on traveling in terms of folklore festivals. Mr Adhitra is combining his passion for traveling and folklore festivals into his academic research. With the help of his research, he hopes that tourism industries, performers, festival organizers, attendees, and communities at large could benefit accordingly.

He currently resides in Northern Thailand pursuing his Master's degree and receiving a full scholarship from the Kingdom of Thailand for his graduate studies. He is still actively supporting youth folklore troupes to attend various international folklore festivals, world crafts exhibitions, and expos. More than 1.200 youth from Indonesia traveled to international folklore festivals and took part in building mutual understanding with the countries of the world.

Mr Adhitra can be contacted at andris_adhitra@yahoo.com.

Artesanía Carapegueña

Una muestra de la artesanía de Paraguay

BY MARGARITA MIRÓ IBARS

Resumen

Este artículo es producto de toda una investigación de campo realizada desde 1989 y los 90, en Carapeguá-Paraguay, si pude registrar sobre la artesanía producida en Carapeguá es porque con mi familia nos radicamos en esa ciudad, donde me encontré, con gran sorpresa, que estaban vivas numerosas manifestaciones culturales milenarias y otras mestizas como producto de la conquista española, y una de ellas es la artesanía, que pude realizar por la formación obtenida en la carrera de Historia.

En Carapeguá aún se observa diversidad de productos artesanales, es perceptible que varias técnicas van quedando en el pasado o con riesgo a perderse para siempre por alto índice de personas que han dejado de fabricarlas, especialmente los jóvenes, ya sea por estudiar o buscar un trabajo más rentable y menos forzado.

La falta de implementación de buenas políticas y acciones para promover la artesanía, tanto en el gobierno Nacional, Regional y Municipal apelan la lenta extinción de esta maravillosa fuente de ingreso y sostén del patrimonio, tangible e intangible de una parte de América, del Paraguay y de Carapeguá. Otra amenaza es la globalización. Quedó demostrado mediante las entrevistas realizadas que tanto, mujeres y varones aprendieron de sus progenitores o vecinos.

Salvar la artesanía, consumir artesanía, es asegurar el pan de miles de ciudadanos paraguayos de escasos recursos y dar autonomía laboral a ciento de mujeres. Es también salvar nuestra identidad, es salvar técnicas ancestrales de uso sostenible de los recursos de la naturaleza, sin contaminar, sin destruir el medio ambiente, ayudando a mantenerse unido con la naturaleza y el entorno, es perpetuar en el tiempo símbolos y signos vitales de una cosmovisión, de una forma de ver y sentir el universo de un pueblo, nuestro pueblo, el pueblo paraguayo.

En Carapeguá se llegó a producir todos las variedades de artesanía producidas en el Paraguay hoy sobreviven algunas, las más conocidas son las producidas en hilo de algodón y lana, denominadas poyvi, que el significado genérico es hilo, pero se le asocia solo con la producción realizada con el telar horizontal y vertical, no con toda la diversidad de hilos o fibras vegetales que se llegó a producir en Carapeguá y en el Paraguay y que varios de los productos están en vías de extinción.

Carapeguá y los recursos naturales

Carapeguá esta rodeada por el río Caañabé que da origen a los humedales Ypoá. Su

tierra es fértil y muy bien irrigada. Hasta el 1940, aproximadamente contaba con abundantes bosques que proveían de abundantes fibras para la artesanía y tintes naturales, así como maderas, frutas, faunas y todo lo necesario para la vida de sus habitantes.

Sus recursos naturales y su geografía influenciaron para que pudieran conservarse hasta nuestros días diversos rasgos de la cultura tanto guaraní como de los elementos incorporados durante la conquista.

Matéria prima vegetal

Gráfico N° 1. Materia Prima fibra vegetal utilizadas en Carapeguá



Fuente: Elaboración propia. 2014

Los productos obtenidos son: Hamacas con distintas fibras vegetales, cubrecamas, fajas, mantas de lana, ponchos, tapetes, alfombras, bolsos, almohadones, cortinas, sombreros, canastos y una serie de subproductos adecuados a la demanda actual.

Tejido en telar horizontal rústico

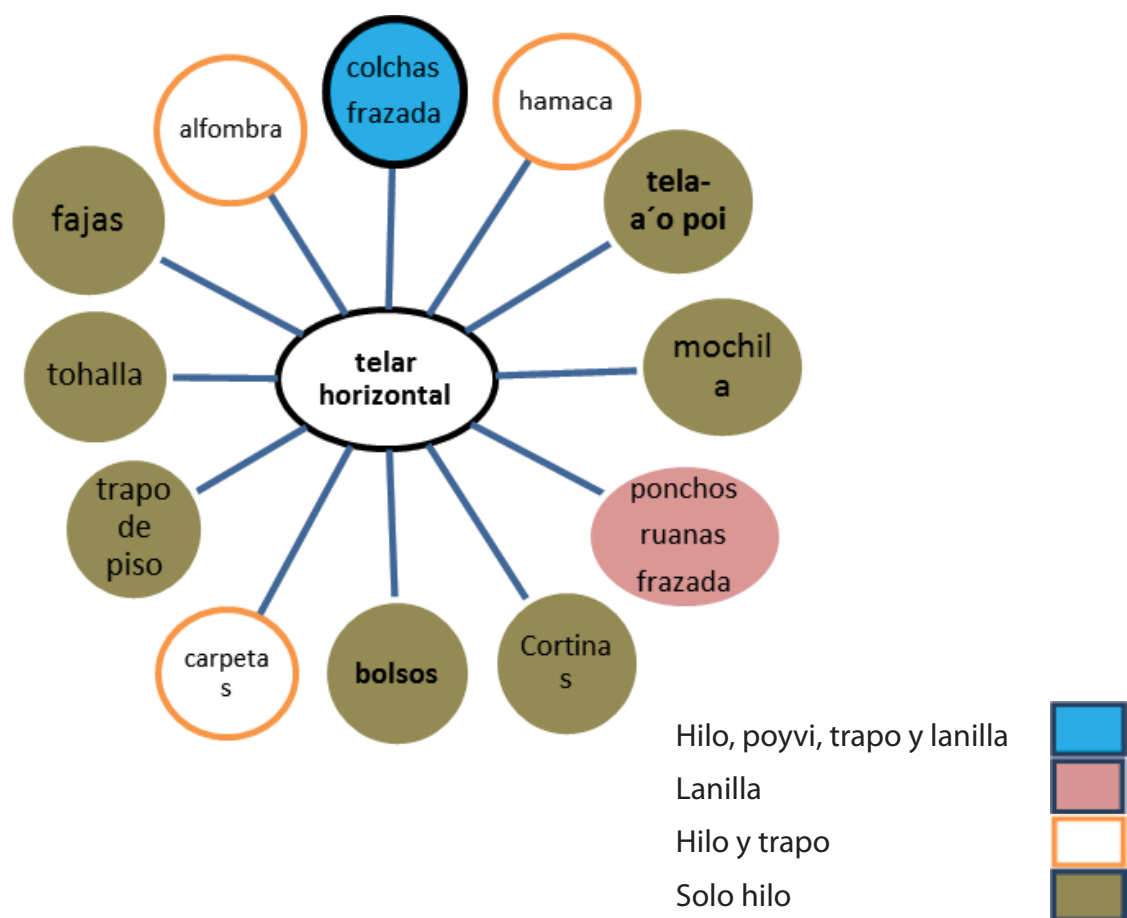
Fue traído por los españoles. Con este telar se confeccionan ponchos, ruanas, mantas con lana industrial y lana fabricada a mano, hamacas y cubrecamas en distintos tonos y variedades que van desde un cuadrille a una variedad infinita de cuadros y rayas o con bordados multicolores o como el pichô, estrella, rombos, rosas, claveles, entre otros. Con el mismo telar se utilizan como hila tiras finas de tela reciclada que se denomina trapito, según los colores de telas se obtienen mantas de colores diversos.

Fotos N° 1: Telar horizontal y productos obtenidos



Fotos: Fuente propia

Gráfico N° 2 Productos por tecnología y materia prima.

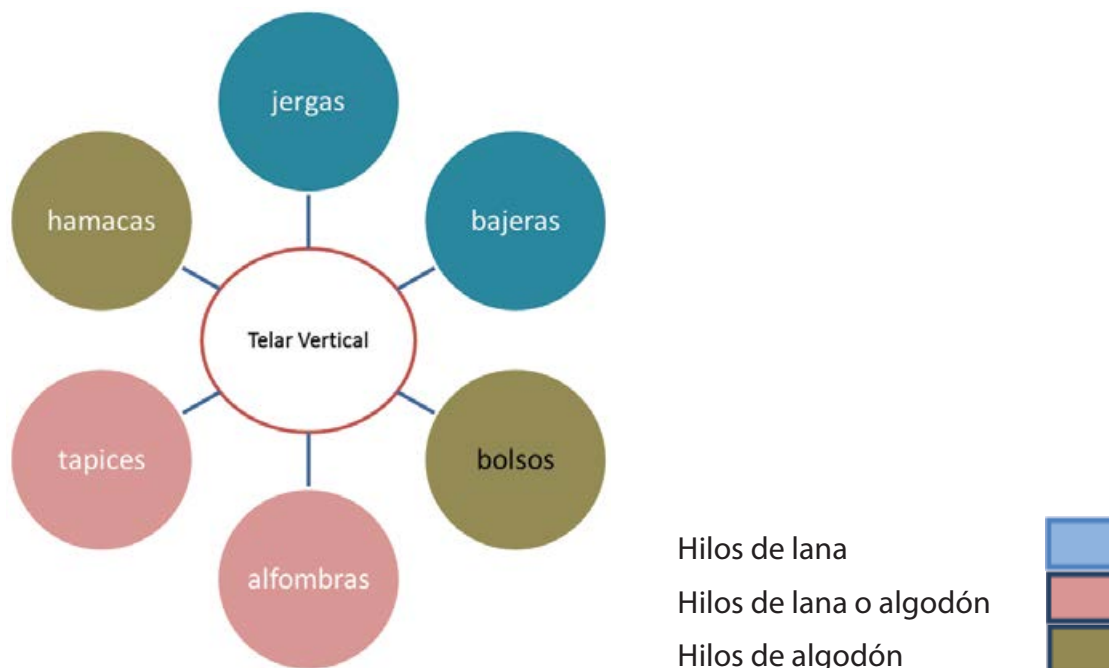


Tejido en telar vertical

Este telar es de origen americano y es una de las técnicas más antiguas de tejido que se conocen. El tamaño varía según el producto, con él se fabrican jergas, tapices, matas de algodón y la hamaca como la fabricaron hace miles de años los guaraníes y las tribus originarias de América.

Técnica de tejido con nudo y trama. Materia Prima: lana de oveja y algodón.

Gráfico 3. Productos por telar vertical y materia prima.



Jerga

Es un producto utilizado como parte de la montura del caballo. La característica de la jerga es que tiene una parte blanca y otra con dibujos y se dobla por la mitad quedando la parte blanca debajo y es utilizada como parte de la montura. Se utiliza lana de oveja que fue introducida por los españoles. La jerga solo se trabaja con hilos de lana fabricados manualmente,

Foto N°.2 Diseño guarda clavel, chakua Foto N° 2 Lavado de lana Foto N° 3 Tapiz con hilos de

Y para í- rombos, líneas y puntos.

en el arroyo.

algodón



Fuente. Publicado en Salvaguardando las Jergas. 2003

Ao po'i o lienzo

El nombre dado al **ao po'i**, se refiere a tela fina, tipo lienzo tejida con hilos de algodón.

El nombre de poyví. Es el nombre dado al hilo en sí- **povâ** – es hacer el hilo y **poyví** es el hilo, hoy día se utiliza este término para denominar toda la producción de hilo.

Encaje yu.

Este encaje se produce con hilo torcido fino generalmente de color crudo o blanco, y casualmente con hilos de color. Los diseños no están registrados, fueron transmitidos oralmente, o los crean. Con algunas muestras que hemos recogidos se encontraron hilos muy finos y de excelente calidad. Sirve para mangas, el typói, polleras, cuellos, carpetas, manteles, cortinas.

Fotos N° 3. Productos de encaje yu



Fuente propia

Sociología

A la llegada de los españoles los nativos y en especial los guaraníes, quienes con los españoles se constituyeron en la base social del pueblo paraguayo, éstos ya conocían diversas técnicas artesanales y de infraestructuras en la cual plasmaban su arte y su cosmovisión.

El tejido, la alfarería y todo lo referente a la gastronomía estaba a cargo de las mujeres, la cestería, la fabricación de la armas, herramientas, la construcción de viviendas, el desmonte, la caza de animales mayores y la pesca esta a cargo de los varones. Desde los albores de la conquista ya se menciona la capacidad de imitar que tenía tanto los varones y mujeres y que inclusive llegaron a limitar la transferencia de oficios y conocimientos a los nativos por la rapidez que ellos aprendían y producían con alta calidad.

El taller

El taller se realiza en las viviendas principalmente bajo los corredores o los árboles. Esto es posible mediante que los terrenos en esta zona son grandes y como hace calor es cómodo realizar el trabajo en el patio. **El hervido de los tintes lo realizan** también se realiza al aire libre en grandes braseros a carbón o con leña.

Importancia socioeconómica de la artesanía

La artesanía es una actividad donde participa la familia. Lo importante es que la mujer no abandona el hogar para ganarse el sustento y de esta manera **no se pierde el núcleo familiar fortaleciendo la economía Familiar.**

Las familias siempre tienen **su huerta, gallina, vacas, la chacra, o un pequeño comercio.** Toda la artesanía carapegueña esta enmarcada perfectamente dentro del desarrollo sostenible. Este sistema productivo contribuyo para que Carapeguá pueda

convertirse en el municipio más poblado del Departamento de Paraguarí y con una fuerte economía.

Acondicionamiento del día descanso.

Las comunidades artesanales, generalmente dependen de ellos mismos, y el mejor día para la venta es el fin de semana. Los “makateros” salen por todo el país a vender sus productos y regresan el domingo a la noche, y utilizan el lunes para realizar sus fiestas y encuentros comunitarios.

Macatero

La falta de buenas políticas de comercialización y de una adecuada infraestructura en la planta urbana de Carapeguá para la comercialización artesanal, sumado a esto la situación geográfica del Distrito, forzó a los pobladores a buscar estrategias de venta para su producción, es así que los varones, en su mayoría, y algunas mujeres, se organizan en grupos o en forma individual y salen a vender sus productos por todo el país inclusive en los países vecino produciéndoles buen ingreso y autonomía económica.

En el presente, dentro del paisaje urbano de Carapeguá es frecuente observar motocicletas cargadas con cubrecamas recorriendo las calles, rumbo a los lugares de comercialización. Este transporte es muy usado por su economía y por la facilidad que tiene para ingresar en cualquier tipo de camino además las zonas productoras están en el área rural

Esta ventaja económica, sobre el resto de la población de la región no limitó al carapegueño a permanecer siempre en su comunidad, es un eterno viajero, igual a realizado y realiza constante movimiento migratorios, para la Argentina y otras partes del país, pero mantiene un fuerte arraigo a su comunidad, siempre trata de volver o ayuda a sus familiares con la ganancia obtenida.

The Third International Małopolska Folklore Festival

BY PIOTR SZEWCZYK



The Third International Małopolska Folklore Festival took place between 10 and 20 of July, 2016 in Myślenice, Sucha Beskidzka and Miechów (Poland). Over 300 folk artists from 10 countries of the world - Macedonia, Taiwan, Hungary, Serbia, Slovakia, Costa Rica, Indonesia, France, Brazil and Poland – participated. The festival attracted a few thousand visitors.

This was a genuine celebration of international folklore: folk dances, songs and music. The performances were at the highest level of artistry: they included spectacular choreography and display of beautiful folk costumes. The audience's hearts were captured by performances of the groups Compania Folklorica Tierra y Cosecha from Costa Rica and Szilas from Hungary. The latter group presented a spectacular traditional dance which required many years of training and a lot of bravery from the performers.



The International Małopolska Folklore Festival was both a great musical and dance spectacle, and a great cultural event. It included such events as "Taste the World" in which all the participating groups prepared and served the food of their local, folk cuisine; for example, sweet Taiwanese eggs, French snails with butter, Hungarian goulash. Everyone who came to the yard of Małopolska School of Hospitality could try these dishes. The organizers also held an open handicrafts workshop for the festival audience for the first time. It was an excellent idea: workshops brought people closer to the traditional Polish culture.

The Festival climaxed when the procession of folk dancers and musicians, who made their way through the streets of Myślenice. In the open dance party, which followed, there were over one thousand people participating: the Festival performers, guests, tourists and inhabitants of the town. One of them was Mr. Jacek Kupa, the Head of Małopolska Province Administration, who was carried away to dance by beautiful Costa Rican girls.



The Third International Małopolska Folklore Festival (2016) initiates a series of events to happen in the future. To quote from the closing address of the Festival by Mr. Maciej Ostrowski, the Head of Mysłenice town: "No doubt we do not finish, but begin the tradition of fantastic meetings with international folklore here in Małopolska. Therefore, I do not say 'goodbye' but 'see you again.'"

The real heroes were volunteers who worked hard all days long till late in the evening to make the Festival a success. To quote Mr. Piotr Szewczyk, the Director of the Festival: "This was indeed a double Festival: the performances on stage and the volunteers' work, without whom our success would not be possible." We are grateful for their hard work and enthusiasm.



The closing ceremony of the Festival was not only spectacular, but also strongly emotional. Through their common stay at Małopolska School of Hospitality both the performers and the organizers became closer to one another, and the moments of the groups' departures were very moving and difficult.

The Festival was widely reported in media: in both the region of Małopolska and in all Poland. As promised by the Head of the Małopolska Province Administration, the Festival will have its fourth edition in 2017.

Piotr Szewczyk was born in 1985 in Mysłenice (Poland). Since 2005 he has been a director of Folk, Song and Dance Ensemble "Ziemia Mysłenicka" - an official representative of Małopolska Region. In the years 2015 - 2016 he served as a Vice-President of Polish Section of IOV. Since 2014 he has been a director of the International Folk Meetings Małopolska (folklor festival) under the patronage of the President of the Republic of Poland. Currently he is an Artistic Director of the Municipality Cultural Centre - one of the biggest public cultural institutions in the region.

Mr. Piotr Szewczyk is primarily active in the areas of local culture, traditional culture, cooperation between different folklore groups from around the world, artistic projects, folk choreography, etc.

Indonesia

BY IDA RIYANTI



"Straddling the equator, situated between the continents of Asia and Australia and between the Pacific and the Indian Oceans, Indonesia has many magnificent islands waiting to be explored."

Wonderful Indonesia, 2016

Having blessed with over 18.000 islands, 34 provinces, a population of 248,216,193, and 1.340 ethnic groups, Indonesia is the largest archipelago in the world. These impressive numbers also imply that significant cultural, ethnic, religious and linguistic diversity can be expected to be found within its boundaries, ranging from the daily Hindu rituals practiced on the island of Bali, to the prevalence of Islamic sharia law in Aceh (Sumatra), the semi-nomadic hunter-gatherer lifestyles of the Mentawai, and people.

Culture of Indonesia

Indonesia is culturally rich. The present day culture of Indonesia is an outcome of the interplay of age-old-traditions from the time of early migrants and the Western thought brought by Portuguese traders and Dutch colonists. The art and culture of Indonesia has been shaped around its hundreds of ethnic groups, each with cultural differences that have shifted over the centuries. Indonesia's national motto Bhineka Tunggal Ika (Unity in Diversity) refers to the variety in the country's internal composition but also indicates that - despite all differences in its multicultural society - there is a true sense of unity (Indonesianness) among the people of Indonesia.

Sumatra, The Land of Breathtaking Beauty

Nobody can deny Sumatra's beauty from the top of majestic volcanoes to the lush of the jungles and down at sea level, where idyllic deserted beaches are scattered along the island, Sumatra offers outstanding trekking, rock climbing, white water rafting, surfing, sailboarding, eco tourism, cruises & sailing and scuba diving. Sumatra is divided into nine provinces: Aceh, North Sumatra, West Sumatra, Riau, Jambi, South Sumatra, Bangka-Belitung, Bengkulu and Lampung, where each province has their own unique culture.

"Saman Dance" is one of the most popular dances in Sumatra that has become well-known abroad with the name "thousand hands". It has its origin from the Alas ethnic group from Gayo (Aceh) "The Saman Dance" has been announced as intangible world cultural heritage by UNESCO on November 19, 2011.



Saman Dance from Aceh



Piring Dance from West Sumatra

Java, *The Heartland of Indonesia*

Java is the pulsating beat of the country that highlighted by metropolitan cities. The island of Java is not only Indonesia's political and economic epicenter but also a land blessed with mesmerizing natural. Each of all the provinces in Java: Banten, Jakarta, West Java, Central Java, Yogyakarta, and East Java has different cultures and customs. Banten is famous of their Baduy Tribe, which famous for still maintaining the anti-modernity. Banten is also famous for its Debus art, which this traditional and mystical arts combined with dance, voice, and magic. Jakarta also has its own culture, namely "Betawi". Which the influences reached this Special Capital District for centuries. This Betawi culture is uniquely blending Arab, Portuguese, Chinese, and Dutch elements with native ingenuity such as Malay and Sundanese has produces the colorful. The word "Betawi" is came from "Batavia", the old name of Jakarta during the Dutch administration. In West Java province is Sundanese. Sundanese live in west area of Java island with Javanese people. Although Sundanese live in the same island with Javanese, they consider themselves a distinct cultural area called Sunda. West Java also famous for its traditional music instrument, Angklung.

Central Java is known as the central cultural of Javanese, where in the city of Surakarta (Solo) and Yogyakarta, there is Javanese royal palaces in this two cities that still stand today. One of the famous musical instruments of these regions is the gamelan orchestra. A gamelan is a musical orchestra, featuring a variety of instruments such as xylophones, drums, gongs, metallophones, bamboo flutes,



Betawi Dance from Jakarta



Kids playing Angklung



Traditional Mask Dance from West Java

bowed and plucked strings. Wayang or Javanese puppet is also the famous traditional art in the central part of Java. This traditional puppet show has been recognized by UNESCO on November 7, 2003, as a Masterpiece of Oral and Intangible Heritage of Humanity.



Borobudur Temple



Bedhoyo Dance, Yogyakarta

Central Java also became famous of its proximity to Borobudur and Prambanan Temple Complex. Borobudur is listed as a UNESCO World Heritage Site and is a major tourist attraction in Java. Yogyakarta has an annual event, called Performing Arts Festival and Asia Tri, held around the end of September.

Culture and customs of the East Java received a lot of influence from the Central Java, so the area is known as Mataraman; indicates that the area was once the domain of the Sultanate of Mataram in Central Java (Now at Yogyakarta and Surakarta). There is also

a famous dance In Eastern side of Java, namely Gandrung dance. The iconic culture of East Java is Ludruk and Reog Ponorogo. Ludruk is one of East Java art is quite well known, namely the opera art show that all players are male. Ludruk told the daily life of common people, who are often spiced with humor and social criticism. Reog Ponorogo is a typical artistic show which has been patented since 2001.

Kalimantan, *The Ultimate Adventure*

Borneo, or now widely known as Kalimantan, is the 3rd largest Island in the world. Kalimantan harbors a vast and legendary jungle highlighted by countless rivers and amazing wildlife. Here, you'll encounter well known its tropical forests, rich natural resources, and exotic flora and fauna, Kalimantan offers a unique, unexplored world of its own. Originally inhabited by the Dayak, it is now home to 10 million inhabitants with a variety of culture. Apart from all myths and stories, the Dayak are a fascinating



Traditional Dance from Kalimantan

ethnic group that still retains age old traditions and ways of life wearing their colorful costumes, live in traditional longhouses, their enchanting music and dances, as well as cultural ceremonies. The culture in Kalimantan mainly influenced by Dayak, but the arrival of newcomers has given this land a rich cultural mixture of Dayak, Malay, Chinese, Javanese plus religious influence of Islamic teachings and Hinduism.

Bali and Nusa Tenggara, *The Enchanting Land of Wonders*

Bali is an Indonesian island located in the westernmost end of the Lesser Sunda Islands, lying between Java to the west and Nusa Tenggara to the east. Known for its natural attractions, perfect climate and relaxed atmosphere, with mesmerizing traditional art performances, Bali has become no.1 tourist's favourite destination in Indonesia. Bali culture is mainly influenced by Hinduism, which makes Bali very unique and famous especially for its rich and vibrant arts. Various forms of dance and music have made Bali's arts and culture scene one of the most diverse in the world. Famous dances in Bali are Kecak dance, Bali dance, and Pendet dance.

They have annual event, called Bali Arts Festival. It is a full month of art and culture performances, handicraft exhibitions and other related cultural and commercial activities. Bali Arts Festival is an event that held once a year. That's a great time to see the traditional Balian culture. Here, you will also able to see or buy many unique souvenirs, This event could be find around June 10 or July.

Nusa Tenggara is one of the most beautiful places in Indonesia, and highly regarded as one of Indonesia's paradise. Nusa Tenggara is famous for its beach sites. There are so many good places to visit in East Nusa Tenggara, such as Taman Nasional Pulau Komodo, or Labuan Bajo.

Perang dance (War Dance) is Nusa Tenggara's traditional dance. This dance shows heroism and courage of residents in East Nusa Tenggara. In addition, this dance also shows us the expertise of the dancers in playing weapons. Weapons used in the form of a whip and shield. For the traditional music, Sasando has been the masterpiece of East Nusa Tenggara. The soft Sasando music from the province of East Nusa Tenggara is completely different. Sasando uses an instrument made from a split leaf of the Lontar palm (*Borassus flabellifer*), which bears some resemblance to a harp.



Bali Mask

Kecak Dance



Traditional Bali Dance

Nusa Tenggara Traditional Costume

Sulawesi, *The Picturesque Splendors*

The fabled island of Sulawesi is the third-largest island in Indonesia. Like all of Indonesia there is much cultural diversity here comprised of four major ethnic groups. Ranging from the mysterious Toraja, who live in the mountainous center of the Sulawesi orchid, to the friendly folk of the lush northern region of Manado-Minahasa. The culture itself is various. North Sulawesi for example, is known for the various Minahasa dances. In Tara Tara, a place near the volcano Lokon, they are performed regularly accompanied by the percussion instruments of a traditional kolintang orchestre. A traditional handicraft, which Sulawesi is famous for, is silk weaving. The sarongs with their special patterns are also in demand in Java and Bali. Soppeng is the traditional region in South Sulawesi, where breeders keep the butterfly *Bombyx mori*, whose caterpillars produce the valuable silk threads. These are woven to precious fabric by many mostly family-run businesses. The jedogan, a traditional hand loom, is still used throughout the region. Silver and gold handicraft also has a long tradition in Sulawesi. It dates back to the time before colonization. Especially silver pieces of jewellery belong to the finest silver smith art has to offer.



Kabasaran Dance, North Sulawesi



Pakarena Dance , South Sulawesi

Maluku and Papua, *The Pristine Paradise*

From high-mountain valleys and snaking jungle rivers to translucent coastal waters teeming with fascinating life, Papua and Maluku Islands truly offers some of the most unspoiled splendors of the Indonesia. Papua, also known as Western New Guinea and formerly Irian Jaya, is the easternmost part of Indonesia. Papua retains many traditional cultures and is home to some of the richest biodiversity in the world. Lorentz National Park, a UNESCO World Heritage Site and the largest protected area in the Asia-Pacific region, ranges from Papua's southwest coast to its central mountains. Maluku & Papua has a unique custom and culture.



Honai, Papua's Traditional House



Baileo, Maluku's Traditional House



Traditional Papua



Tifa Dance from Maluku

References:

<http://www.worldatlas.com>
<http://www.indonesiapromo.com>
<http://www.everyculture.com>
<http://www.javaindonesia.org>
<http://indonesia.gr/indonesian-culture-arts-and-traditions>
<http://kebudayaanindonesia.net>
<http://www.hello-indonesia.com>
<http://www.indonesiapoint.com>
<http://www.indonesia-investments.com>

Ms Ida Riyanti is a humanist and an artist. She has been active in the world of local and international art and culture since 1985.

She graduated from Institute of the Arts in Yogyakarta, Indonesia.

She is a former member of the House of Representatives / People's Consultative Assembly of the Republic of Indonesia (DPR / MPR RI) (2009-2014).

Currently a member of IMDI (Insan Youth Indonesian Democrat), Democratic Party secretary of Environmental Department.

Member of IOV Indonesia and IMACO (International Mask Arts & Culture Organization).

Director of ROYAL JAVA Tours & Travel.

Ms Riyanti can be contacted at idariyanti_iov@yahoo.com or Idariyanti_royaljava@yahoo.com.

The 30th Festival of Folk Arts in Hungary

BY VANDA ANNA ILLÉS



If I were asked to tell something about the 20th of August in Hungary, I would say: crowd, fun, Buda castle, handicraft, fellows, firework = The Festival of Folk Arts. I have spent all national holidays in Budapest since my childhood. First, we were just visitors with my parents at the 4-5-day-festivities during the St Stephen's day - a celebration of the foundation of the Hungarian state. After our Balaton vacation, we never missed out the Festival of Folk Arts, where all the important craftsmen are to be found every year. From time to time, I still wear the bracelet made by a master craftsman and bought at the festival by my father more than 25 years ago.

The Festival of Folk Arts is not only the biggest of its kind in Hungary (with more than 60,000 visitors every year!), but it is also a meeting point for artisans. In Hungary, artisans have associations, members of which are usually from the same county. There are associations all over the country, so everyone can join a nearby one. Members meet regularly, since association leaders frequently organize club days, trainings, fairs, etc. The Festival of Folk Arts is an important event held by the Association of Hungarian Folk Artists (NESZ <http://nesz.hu/english/>). The association is an umbrella organization of local folk associations.

Craftsmen sell their own products during the festival, during presentations they show methods and ways they create their ware at home or in workshops throughout the year. The hammering of blacksmiths attracts a lot of people. The brave can test their power while learning the exact way of forging. Cutting a muster of the so-called 'rátétes szűr' (a traditional Hungarian cloak) does not look too



difficult as long as the scissors are in the hand of Ferenc Porkoláb – a cloak maker. These presentations also show that hand made things need time and manual skills. It sometimes happen, that someone starts to show interest for a profession because of one of these presentations.

There is a special topic every year on which the whole festival is based. In the last years the topics were: wool, endangered professions, metal work, shepherd art, etc. The main topic of the 30th Festival this year was toys, games, and playing. Several toy manufacturers were asked to present about the material culture of folk toys and how



to manufacture them. Traditional games and interactive artistic performances made the fair more dynamic. The programme always contains stage programmes as well. Folk dancers, folk musicians, world musicians entertain visitors with their performances. There were fair puppetmen and comedians in the crowd between the booths, who did not only attract children. There were also musical instrument presentations, folk dances, fairy tales, folk music, and puppet theatre. The kids could make their own toys and small everyday objects at the Hungarian Heritage House booth. Having finished their small toys, they could visit a playground and have a lot of fun. There was corn shredding, goldfish fishing, and laundry with real home-made soap.

This year I worked as a voluntary animator at a playground and I also sold some textiles with embroidery. It is really nice to see how much fun children, who sit the whole day in front of computers or cannot get rid of their smartphones, can have while digging their hands into a tub of corn. It entertains them just pouring seeds from one container to another.



At the beginning, the Festival of Folk Arts hosted only Hungarian artisans, dancers and musicians. But since a couple of years now, guest countries are invited by the main organizer Ms Gabriella Igyártó. This year a special guest of honour was Uzbekistan, craftsmen also came from Turkey, Sapin, China, Yakutia, Moldova, Kyrgyzstan, Kazakhstan, Tajikistan, and Turkmenistan to celebrate with the crowd of the Budapest fair.

The quality of the products sold is controlled by the expert committees of the NESZ. The masters of the committees nominated by the local associations go around the booths to rate the goods. Awards are also being given. They choose a 'Master of the year', 'Young master of the year' and 'Workshop of the year' to motivate the contest and the participants of the fair. In 2015, the Hungarian Heritage House



(<http://www.heritagehouse.hu/>) and the Association of Hungarian Folk Artists renewed their trademark, which has a peacock on its logo and stands as a guarantee for quality of craftsman products. This trademark is taped to the products approved by the Applied Folk Arts Committee of the Hungarian Heritage House (a state organization). The golden bird can be seen on more and more boots of the fair. I am really glad to see it, since it is my job to organize these ratings as an Executive Head of the Department of Applied Folk Arts of the House of Traditions.

The NESZ also has independent committees, such as the Young Committee, where I am a member of the Executive Board. We organized a meeting of the youth now for the fourth time during the Festival of Folk Arts. Its goal is to form some kind of a relationship between the young visitors of the fair. The number of young people rises every year. My best experience of this year was when 45 people sat around in a real yurt.

I see that more and more young people are seeking their roots and turn to traditions. They do not only buy traditional products, they also manufacture them. That is why professional craftsmanship will not disappear. However, the youth cannot learn it from their parents, but at school or from masters whom we admire. I believe that fairs like the 30th Festival of Folk Arts in Hungary help to enhance this process. I am happy to be a part of it!

Ms Illés' main objective is to promote Hungarian folk craft values both in Hungary and abroad, especially among the young.

She started to love folk arts and crafts since her childhood, as both of her mother and grandmother are very good at embroidery. Ms Illés has been doing embroidery since she was 4 or 5 years old. Her creations now appear in both Hungarian and international exhibitions.

She got my first degree in cultural management and art history, studying the effects of peasant culture on the work of Maria Undi, art nouveau artist. Her Master's thesis was about the appearance of embroidery in education.

In 2006 Ms Illés received the Young Master of Folk Art Ministry award in embroidery. In 2011 her association – Békés County Folk Art Association – awarded her with the Personality of the Future recognition. In 2013 she received the Junior Prima award for "talents shaping the future".

During her work in Hungarian Heritage House, Ms Illés is in constant contact with folk artists and leaders of folk art NGOs from all over the country and abroad.

Ms Illés can be contacted at vendi777@gmail.com.

