National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

17-20 July 2013, Dhaka, Bangladesh
FINAL REPORT

National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

17-20 July 2013, Dhaka, Bangladesh
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) in Bangladesh

Published by
Department of Archaeology
Government of the People’s Republic of Bangladesh
F-4/A, Agargaon Administrative Area
Sher-e-Banglanagar, Dhaka-1207

Published in 2013

Copyright
Department of Archaeology, Government of the People’s Republic of Bangladesh
All rights reserved

ISBN: 978-984-33-7860-6

The ideas and opinions expressed in this publication are those of the authors/experts; they are not necessarily those of the Department of Archaeology and do not commit the organization.

Supervision, Edition and Coordination
Sharif uddin Ahmed
Supernumerary Professor
Department of History
University of Dhaka
Dhaka, Bangladesh

Assistant Supervision, Edition and Coordination
Shahida Khanom
Project Officer, Culture
UNESCO Office
Dhaka, Bangladesh

Design and Published by
Progressive Printers Pvt. Ltd
Karmojeebi Mohila Hostel Market
Neelkhet, Dhaka-1205, Bangladesh
E-mail: mail@threepress.com

Photograph (Workshop)
Tauhidun Nabi
Department of Archaeology
Bangladesh

Printed in Bangladesh
This publication has been possible through the financial assistance of UNESCO
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

Nakkshi Kantha Weaving
As a part of developing and safeguarding the Intangible Cultural Heritage (ICH) of Bangladesh, several attempts have been made in recent time through cooperation of the Government of the People’s Republic of Bangladesh (GoB) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), Dhaka Office. The National Workshop titled Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) in Bangladesh held from 17 to 20 July 2013 is the latest of such attempts. In Bangladesh so far attention has been mostly given by the government and relevant authorities to the management and safeguarding of the tangible cultural heritage. Until recently no serious efforts have been made to safeguard the ICH. Things now are changing and several government and non-government organizations play an important role in safeguarding the ICH in Bangladesh through documentation and research, the provision of formal education, awareness-raising and protection of the elements and sites associated with the ICH practice. However, Bangladesh has no strategic plan for implementing policies pertaining to the ICH at present.

In consideration of existing situation, the UNESCO Dhaka Office and the Department of Archaeology under the Ministry of Cultural Affairs organized a national workshop to raise awareness and strengthen the ultimate implementation of the UNESCO Convention for the safeguarding of the ICH of Bangladesh. Two International experts namely Dr. Harriet Deacon and Dr. Amareswar Galla conducted the workshop which was participated by several representatives of government and non-government organizations. The workshop was principally aimed to attain a holistic understanding of the convention including its implementation at the national level.

The present publication is a report on the workshop and its activities. We hope that this publication would create much awareness among the concerned bodies to implement the 2003 UNESCO Convention for the safeguarding of the ICH. We regret however to inform that all the case studies and papers presented and prepared by the participants could not be included in this report due to lack of space, time and technical consideration. Some of the photographs in the text have been provided by the authors for which we also thank them.

It is a great honor and privilege to extend our thanks and gratitude to all those who have helped to organize the workshop and the compilation of the report successfully. First of all, we would like to express at this joyous moment of publication, our sincere appreciation to the former Honourable Minister for Cultural Affairs Mr. Abul Kalam Azad, Dr. Ranjit Kumar Biswas, Secretary and Mr. Md. Safiqul Islam, Additional Secretary of the Ministry of Cultural Affairs for their help, guidance and cooperation.

Likewise, we would like to thank Ms. Shahida Khanom, Project Officer, Culture, UNESCO, Dhaka Office for her sincere help and cooperation. We are grateful to the International Experts Dr. Harriet Deacon and Dr. Amareswar Galla and National Experts Dr. Sharif uddin Ahmed and Dr. Firoz Mahmud for conducting the workshop and enlightening upon various aspects of the safeguarding of the ICH.

We would also like to acknowledge our debt to Mr. Saymon Zakaria and Vabnagar Foundation for arranging a field trip for the participants to Manikganj and submitting the report along with photographs of the field trip. We also express our sincere gratitude to Mr. Bulbul Ahmed, Associate Professor, Department of Archaeology, Jahangirnagar University, Mr. Rajot Kanti Roy, Researcher and Mr. Shahriar Shaon, Photographer, Gallery Jalrong for their academic, photographic and technical help. Further we would like to express our thanks and gratitude to Mr. Md. Moynul Islam and Mrs. Rakhi Roy of the Department of Archaeology for their help and cooperation.

Shirin Akhtar
Director General
Department of Archaeology
Ministry of Cultural Affairs

Kiichi Oyasu
Officer-in-Charge
UNESCO, Dhaka Office
1. Introduction

UNESCO’s Convention for the safeguarding of the Intangible Cultural Heritage is a key constituent to recognize the transformative power of cultural heritage. The activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972 have made remarkable impact on human development since its establishment. However, there is no binding multilateral instrument as yet for the safeguarding of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development. In 2003, UNESCO adopted the ICH convention concerning the cultural and natural heritage that need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage to build greater awareness, especially among the younger generations (UNESCO ICH Convention 2003).

According to the 2003 Convention for the safeguarding of the ICH, Intangible Cultural Heritage or living heritage is the mainspring of humanity’s cultural diversity and its maintenance a guarantee for continuing creativity. It has been defined as follows:

"Intangible Cultural Heritage means the practices, representations, expression, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and in some cases, individuals recognize as part of their cultural heritage. 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. In this regard consideration is also given solely to such intangible cultural heritage as is compatible with the existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.” (Article 2.1, UNESCO ICH Convention 2003)

It was recommended by the Convention that countries and scholars should develop inventories of the ICH in their areas, as well as work with groups who maintain these ICHs to ensure their continued existence. UNESCO has also chalked out other intangible cultural programmes such as a list called ‘Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity.’ As a state party of UNESCO Bangladesh has ratified this convention in 2009.

Bangladesh has a rich cultural heritage and its ICH is also impressive. Its ICH includes oral tradition, folk arts and crafts, folk songs, tribal art, folk drama, folk tales, folk healing, folk games, magic, jokes, proverbs, rhymes, rituals, art of cooking, dress, place of residence, traditional aptitude, religious festivals, customs and manners, traditions and beliefs. Some of these are now on the verge of extinction like many proverbs and the jokes of the Kuttis of Dhaka.

Bangladesh is a developing nation and its economy is mainly based on agriculture, garment manufacturing, export of fish, fruits and vegetables, remittances of persons working abroad and tourism. It is estimated that Bangladesh has a population of about 152.5 million (BBS Population Census, 2011). The vast majority of the population are Muslims followed by Hindus, Christians and Buddhists and speak Bangla or Bengali language. But there are also many ethnic minorities who speak different languages and have different culture thus demonstrating considerable cultural and language diversity in the country.

Bangladeshi people have a deep emotion for their mother language for which they fought and sacrificed their life. In the freedom struggle of 1971 language also played a vital role. The Constitution of the People’s Republic of Bangladesh (1972) lays down (Article 23) that the State “shall adopt measures to conserve the cultural traditions and heritage of the people, and so to foster and improve the national language, literature and the arts that all sections of the people are afforded the opportunity to contribute towards and to participate in the enrichment of the national culture.” Article 24 says that the State “shall adopt measures for the protection against disfigurement, damage or removal of all monuments, objects or places of special artistic or historic importance or interest.”
The cultural activities and responsibilities in Bangladesh are carried out by the Ministry of Cultural Affairs and the several Departments and Directorates under it. Several Acts have also been passed in the cultural sphere. A Cultural Policy was adopted in 2006 which has been implemented by several ministries including the Ministry of Cultural Affairs. This cultural policy may be summarized as follows:

1. To safeguard and encourage all cultural expressions in Bangladesh in order to celebrate the distinctiveness of Bangladeshi culture and promote positive national awareness;
2. To promote culture in order to contribute to the economy of the country;
3. To safeguard, conserve and enrich cultural elements of Bangladeshi life, including indigenous Bangladeshi culture that had been discouraged in the past;
4. To derive positive results from international exchange of artists.

So far Bangladesh has been active in preserving and managing its tangible cultural heritage but paid very little attention to conserving the ICH of the country. There is also no strategic plan to develop the policy pertaining to the ICH. In view of this situation, a national workshop was organized from 17-20 July 2013 in collaboration with Department of Archaeology under the Ministry of Cultural Affairs to attain a holistic understanding of the UNESCO ICH convention including its implementation at national level.

2. Proceedings

2.1 Objectives of the Workshop:

The following were the objectives of the workshop:

- To help participants gain a broad understanding of the convention for the Safeguarding of the Intangible Cultural Heritage and its operational directives.
- To comprehend the obligation of states to demonstrate possible activities involved in implementing the convention.
- To develop recommendations for the safeguarding of the Intangible Cultural Heritage in Bangladesh.

2.2 Participants of the Workshop:

The list of participants is attached (See Annex: I). Participants were chosen from different cultural fields who were well informed about cultural heritage in Bangladesh. They represented a number of different government institutions, research agencies and NGOs. The requirement for most participants to prepare papers before the workshop meant that they came already prepared to discuss the ICH issues and relate the implementation of the Convention to their local context. Gender balance was fair, although slightly weighted in favor of men, and participation by female participants was strong.

Some of the participants were not completely comfortable in English, and welcomed the invitation to speak in Bangla (and be translated) in the workshop. If facilitators were made aware of such an issue in advance a similar strategy could have been adopted on the first day.

In spite of existing guidance to involve community members in capacity-building workshops most of the participants were either researchers or government employees. This problem was raised before the meeting but was not resolved. There is still rather marked status differential and distance between the government / research workers and ordinary community members (both urban and rural) in the country. Discussions were held with the organizers regarding the importance of inviting community representatives and practitioners to future workshops, and community participation was emphasized in the workshop as an ongoing theme. Some participants mentioned in the evaluation form the need to invite community members as workshop participants.

Two local resource persons were included in the list of participants shortly before the workshop began. Their inputs were very helpful in the main, but could have been more closely focused on the needs of the workshop if the resource persons had been part of the planning process. An on-site planning day (lost because of the hartal or strike) might also have been beneficial in enabling closer coordination between the local resource persons and the facilitators.

2.3 The Workshop Timetable

The workshop timetable can be found in Annex II. The timetable was adjusted after the announcement of Ramadan to allow religious observance during the week; sessions were run between 8 am and 4 pm daily. The hartal prevented facilitators and participants attending the first day. The workshop was thus squeezed into four days by shortening and combining sessions. In their evaluation forms, most participants found the preparation and workload for the workshop to be just right, and only a few found the daily schedule too long or the workload too heavy.

Various adjustments were made to the standard implementation of timetable to accommodate the needs of this workshop. These included the following changes:

- Various adjustments were made to the standard implementation of timetable to accommodate the needs of this workshop. These included the following changes:
Several of the sessions were combined and covered through group discussion of case studies and report back. These were - Introducing the Convention and Key concepts; Safeguarding the ICH and sustainable development; Roles of states, communities, experts and NGOs in the ICH safeguarding and mechanisms of community involvement. The session ‘Implementation at the international level: nominations, international cooperation and assistance’ was also a combined one;

- Provision was made for daily rapporteurs’ reports by participants;
- Participants were requested by UNESCO, Dhaka Office, to write short papers on issues to be covered in the sessions, reflecting on the Bangladeshi experience; and
- Provision was also made for drafting of Recommendations from the meeting.

The most significant change made to the timetable was the incorporation of local case studies prepared in advance by participants. To request the participants to prepare written papers at short notice was feasible for this workshop because most of them were researchers, some of them utilized their existing works on the ICH for the workshop. Participants’ case studies were circulated to all participants at the beginning of the workshop and the authors presented a few local case studies in the sessions. However, given the shortage of time to cover the basic materials due to the hartal, extended reference to the local case studies was somewhat curtailed. This may have disappointed some of the participants (see evaluation, below).

This approach of writing a paper before the workshop might be suitable for other workshops in focusing participants’ attention on the issues at hand although not all participants in UNESCO workshops will be comfortable (or have the time) to write a short piece in English before the workshop, especially where there are uneven literacy across participants. However, there are other ways of generating local case studies such as in the Trinidad and Tobago INV workshop where participants were asked to present their community case studies verbally in the second half of the workshop.

2.4 Workshop Sessions: 17 to 20 July 2013

Day 1: 17 July 2013

The workshop was formally opened on 17 July 2013 by the Secretary of the Ministry of Cultural Affairs Dr. Ranjit Kumar Biswas NDC. After the formal opening of the workshop the more serious work started.

The first session started with Dr. Amareswar Galla in the chair. He was also the main speaker. He began with throwing lights which he called Icebreaker on the purpose of the workshop. This means introducing himself as well as the participants. The participants were asked about their background and their expectations from the workshop.

Dr. Galla explained in details the nature of the Intangible Cultural Heritage and the UNESCO Convention on the ICH. He spoke about the history of the Convention and how it was being implemented in different parts of the world. The participants spoke about their expectations from the workshop. They wanted to know more about the nature and characteristics of the ICH with special reference to Bangladesh. They themselves however identified the ICH of Bangladesh and emphasized the need of making an inventory of the ICH and taking measures for safeguarding those which are on the verge of extinction.

Rapporteurs. A group of rapporteurs were selected who would report on the day’s proceedings the following day.

Prior to the workshop as has been already noted, the participants were asked to prepare case studies to be presented at the sessions of the workshop. Most of the participants prepared case studies and some of them presented their case studies at the workshop. These case studies deal with different ICH of Bangladesh. There were very illuminating and threw light upon very old cultural heritage of Bangladesh. These heritage include many objects and items like Jamdani textiles, clay pots like Shakher Hari, drama, dance, songs, music, designs etc. These local case studies are very important and help to identify the ICH of Bangladesh and safeguard them. These can be used for sustainability of many ICH and general economic development of the country.

In the second session of the workshop Dr. Harriet Deacon was in the chair. She introduced the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and the key concepts. She emphasized the importance of the ICH in human history and the need for preserving them.

In the third session of the day Professor Sharif uddin Ahmed presented a paper on ICH and its Safeguarding in Bangladesh. Professor Ahmed spoke elaborately about the ICH and UNESCO’s concern about it. He also observed that in recent time throughout the world government and people had shown concerns about preserving and safeguarding the ICH. Bangladesh is also a very ancient territory and civilization dawned here quite early. It is rich in its tangible and intangible heritages. However, in recent time for lack of government policy and awareness of the people many of the ICH are on the verge of extinction. It is therefore urgent that the Government should adopt policy to preserve and safeguard the ICH and involve the community in these matters. Massive efforts should be made to increase public awareness, the sustainability of the...
ICH and general economic development of the country through cultural tourism. This paper led to serious discussions among the participants and they agreed on the urgent necessity of adopting a policy by the Government for safeguarding the ICH and making a national inventory of the ICH.

**Day 2: 18 July 2014**

The session on this day began with Dr. Harriet Deacon in the chair. It was mainly devoted to review and assess the last day's proceedings and how far they were related to the main theme of the workshop. Much discussion followed and the participants understood the significance of the workshop.

Thereafter the 4th Session of the workshop started with Dr. Galla in the chair. The principal objective of the session was to highlight on the safeguarding of the ICH and sustainable development. Some international case studies were discussed in this connection namely Indonesian Batik of hand dyed cotton and silk garments; Nouraz or New Year's Day celebrated in many Asian countries and Bark Cloth woven from the barks of trees. These are very important ICH and practiced in a wide area. Indonesian Batik is mostly produced in Indonesia though it is now being manufactured in other places. The designs and motifs are created with wax which is an indigenous product of the area. The traditional Batik craftspeople hand down their knowledge and skills within families over generation thus forming the intangible cultural heritage of humanity. Nouraz is the new year’s day practiced in Iran and other central Asian countries with great festivity. It has been observed for a long time in a large part of Asia. Connected with it are various customs, traditions and celebrations which are now the world's intangible cultural heritage.

Bark Cloth is a much useful material that was once very common in Asia, Africa and the Pacific. It comes primarily from trees of the Moraceae family. It is produced by beating sodden strips of the fibrous inner bark of the Moraceae family trees into sheets, which are then finished into a variety of items. The cloth is sometimes also called paper cloth. To-day by Bark Cloth it is generally meant a soft, thick, slightly textured fabric and is so called because it has a rough surface like that of a tree bark. Historically, the Bark Cloth has been used in home furnishings such as curtains, drapery, upholstery and slip covers. Bark Cloth is not only an economic product but also a cultural heritage of many nations.

The participants were asked to evaluate the uniqueness of these international elements and encouraged to come up with similar elements from Bangladesh to be nominated for the representative list of the ICH including procedures and measures. In this connection, the participants identified Pahela Baishakh (Bengali New Year’s Day) similar to Nouraz and Jamdani similar to Batik and Bark cloth.

The Session 5 was devoted to discussion on the roles of states, communities, experts and non-government organizations (NGO) in safeguarding the ICH and on the mechanisms of community development. Much emphasis was given on the roles of the states in safeguarding the ICH because states are the main stakeholders having financial, legal, administrative and infrastructural strengths. However, at the same time importance was also given to involve communities, experts and NGOs in safeguarding the ICH. Particularly mention has been made to get the communities involved in safeguarding and promoting the ICH. For after all it was they who are the creators and preservers of the ICH and are the principal stakeholders in its development and economic growth. The communities might need help in upgrading their skill and also boosting marketing facilities of their products. In this connection a case study from Japan was presented in the context of local case study. Yamohoko is popularly known as the float ceremony of the Kyoto Gion festival which takes place in July every year in Kyoto, the ancient capital of Japan. Yamahoko is basically a procession consisting of 32 wooden floats with gorgeous hanging and decorations whose elaborate designs date back to the mid-seventeenth century. Yamahoko procession is similar to Mongol Shovajatra (a typical procession) connected with Pahela Boishakh in Bangladesh when large placards and other paper made artifacts are carried. The merry making and gathering of people are more or less similar on these two occasions.

**Day 3: 19 July 2013**

The proceedings of the day started with a report on the previous day’s activities from the rapporteur, Dr. Firoz Mahmud, a resource person, presented a paper on ‘Concept and Guidance for the Compilation of a National Inventory of the Intangible Cultural Heritage of Bangladesh’. His paper is based on his own experience in fieldwork both as a folklorist and as an expert for preparing the nomination file of an element titled the ‘Art of Jamdani Weaving’. It is worth mentioning here that this nomination, after being recommended unanimously by the Subsidiary Committee of UNESCO, was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity at the Eighth Intergovernmental Meeting of UNESCO held in Baku, Azerbaijan, on 2-7 December 2013.

The Session 6 of 19 July 2013 was devoted to issues related to Raising Awareness. Both the international experts and the participants put much emphasis upon raising awareness about the ICH and its safeguarding. Local participants were particularly vocal in laying emphasis that in Bangladesh there was not much awareness among the people about their ICH resulting in the gradual extinction of many of them. They suggested that the matter should be immediately taken up by the government and other steps should be taken like including the study of the ICH in the curriculum of the country’s educational system and the more aggressive campaign by the NGO’s through publicity campaign and other methods.
The Session 7 was devoted to discussion on two case studies under the heading Identification and Inventorying. Mr. Symon Zakaria who spoke on Jaari Marshia a play, emphasized the difficulties in identifying the ICH in the country. He, however, remarked that extensive field works are necessary to identify the ICH and make an inventory of them. He also said that Jaari Marshia which is a play in memory of Imam Hassan and the Karbala tragedy is hardly known outside except where it is played although it is being played for hundreds of years.

The Session 8 was assigned to discuss the intangible heritage policies and institutions. The international experts as well as the local participants made a threadbare discussion on the subjects and debated on the questions of policies and institutions that would be involved in safeguarding the ICH. In this connection the policies and conventions of UNESCO also came under discussion.

Furthermore under the same headings issues in the development of policy on the ICH in Bangladesh was also discussed. This was done groupwise, the participants being divided in several groups. Many of the participants regretted that in Bangladesh there was yet no policy on the ICH resulting in the gradual disappearance of the ICH. Many of the folk songs, folk dances, languages, art work, pottery work etc are now on the verge of extinction because there is no effort to preserve them.

A three-member committee was set up at the end of the workshop for preparing an Action Plan for consideration of all the participants the next day.

The Sessions 9-10 were devoted to the implementation of the ICH at the international level: nominations; international cooperation and assistance.

The various issues which were discussed so far on the ICH at the Workshop illuminated many things and made the participants more aware about the concept and nature of the ICH.

Field Trip
A Field Trip in connection with the workshop was organized to get the participants familiarized with the ICH in reality and the community who uphold and practice them. A show of various ICH was presented for the workshop participants. The ICH show was held in a village called Zanna in the District of Manikganj and is situated at a few hours’ drive from the capital Dhaka. The details of the ICH show are given in 2.5.

Day 4: 20 July 2013
The 20 July was the last day of the workshop when some important matters were decided. First of all, the participants considered the proposals of the recommendation drafting group. Each of the proposal was placed for discussion and adoption. The discussion was very lively and showed that the participants were quite knowledgeable on the subject. After thorough discussion the recommendations were adopted with some modifications and additions.

The Workshop: closing ceremony
The workshop was closed after a brief colorful ceremony where Mr. Shamsuzzaman Khan, Director General of Bangla Academy and Mr. Md. Safiqul Islam, Additional Secretary of the Ministry of Cultural Affairs, were present as Chief and Special guests. In this session, the International Experts also briefly addressed the issues involving the workshop and the benefits which the participants received from the workshop. This was the first workshop on the Intangible Cultural Heritage in Bangladesh and surely this would help much in preserving and safeguarding the ICH in Bangladesh. Mr. Shamsuzzaman Khan in his speech praised the role of the UNESCO in promoting the ICH in Bangladesh and also spoke about the richness of the ICH of Bangladesh. Mr. Safiqul Islam gave a wider view of the cultural heritage of Bangladesh and emphasized the need for nurturing this heritage through various administrative, scholarly and research activities. He also praised UNESCO for their continued support in promoting the ICH in Bangladesh. The Director General of the Department of Archaeology Ms. Shirin Akhtar expressed her satisfaction over the successful completion of the workshop and remarked that this would go a long way to preserve the ICH in Bangladesh.

2.5 Field Trip: Detailed Description
One unique aspect of the workshop was a field trip organized for the participants. The field trip was a practical way of learning based on the theoretical knowledge regarding the implementation of safeguarding the ICH. It was organized to see a community performance in Zanna village (Golara, Manikganj), a few hours’ drive outside Dhaka, referencing the social, economic, political and religious history of the rural agricultural community. The performances included the ‘Dance with Stick, Plate Dance, Rural Magic, Rural Drama, Bear Dance with mask, Dance of Old Aged Couple and Dance by male artists’. The show was attended by the community concerned as well as by the workshop participants. The workshop participants asked the performers several questions regarding their performances in relation to the significance of traditional heritage.

The community in Zanna had worked for a number of years with one of the participants in the workshop Mr. Saymon Zakaria, who is an experienced scholar in dealing with community heritage. Mr. Zakaria prepared the visit in conjunction with Vabnagar Foundation, Department of Archaeology and UNESCO, Dhaka Office. He provided
the workshop participants with a detailed synopsis of the show and the performers beforehand.

Zanna village where the event took place has a beautiful setting depicting the rural beauty of Bangladesh. It is an open place and has a population of about 3000. The villagers welcomed the participants very warmly. They are mostly Muslims with secular and cultural mindsets.

Bohurupee, a socio cultural organization was selected to present various shows depicting the ICH of Bangladesh. It focused on the economic, cultural and social traditions of Manikganj District. The performers and audience met face to face. The performers talked about many social injustices in a sarcastic way, and also depicted the social life including the family life and professions. They performed three special events namely **Lathi Khela or Dance with stick**, **Jaadu Khela or Magic show** and **Buira- Burir Shong or Dance of old aged couple**. They also performed scenes of practicing traditional healing and ridiculed polygamy.

The performers were mostly poor Muslim and Hindu artists who in their performances showed about the hardship, joy and sufferings of their life. Amidst hardships they also enjoy their life by following age old traditional festivals of the area. The performers selected the following events for showing to the participants from the UNESCO workshop.

**Sardar Bari or Lathi Khela (Dance with stick)**

This is a kind of battle game with stick. The game is very traditional and performers carried it out walking among the audience. The performers wore colorful clothes and anklets on one leg creating a musical atmosphere for the audience. They also danced depicting scenes of cultivation, traditional production methods of crops and reaping harvests. They presented house-hold works of rural women through stick game. The stick game has a leader who is elderly and physically strong. With his appearance on the scene the real stick game began when many people including boys participated. Eventually the leader won the game.
**Jaadu Khela (Magic show)**

The Bohurupee group also showed magic. These were simple magic but quite entertaining. Most of the magicians do not have any academic knowledge about magic. The magic which was shown mainly presented the various noted activities of the rural people’s daily life, such as producing puffed rice from rice. Usually rural women produce this fast food item by using traditional ways while the magician produced the food from rice without using any traditional mode of production. The magicians conducted the whole event while talking to audience and at the end of the event distributed all the produced puffed rice among the audience. Magic show provided the rural people with lessons of morality and integrity, and of course encouraged them to protect their own cultural heritage.

**Thala Ghurani (Dance with spinning plate)**

This was another very entertaining event. Manikganj is famous for manufacturing bronze-made traditional household items. As a part of the traditional inheritance, villagers give bronze-made plates and pots to the newly married couple as a gift. The local people exhibit their gift boxes with a spinning plate which looks like plate dance to show their traditional intangible heritage.

**Bhalluck Naach (Bear dance)**

*Bhalluck Naach* was a very entertaining event where performers wore masks and bear-costumes. The performers acted as characters and talked about the rural life and various events depicting rural scenes. Thus the dance portrayed the rural people’s daily life, for example, as how a cheese seller sold his products and a groom went to his father-in-law’s house.

**Buira-Burir Shong (Dance of old aged couple)**

*Buira-Burir Shong* is a dramatic song which criticizes polygamy, child marriage and other social evils. The performers acted wearing masks which showed them as old persons. This dramatic song raised many ethical questions with great simplicity to create social awareness.
Nartaki (Dance Artist)

This is a dance performed by a male artist dressed as a female to show the love of the young man and young female of rural areas. He also wore ornaments like female which is not very common for singing performers.

The shows which were presented in the field trip have multi-dimensional significance. They were a community based show because artists and audiences took part in them together. They also had many social, cultural and ethical messages. These are the ICHs which need to be safeguarded. To generate professionalism among the performers it is important to give them professional training as the shows still have great demand among the rural people.

2.6 Evaluation

An evaluation of the Workshop was made towards the close. Participants gave verbal feedback in the evaluation session as well as filling in the evaluation forms which they were provided. On the evaluation forms, participants were generally positive about the workshop and the facilitators, commenting for example on the usefulness of the case studies and Question and Answer sessions in identifying issues for discussion. The field trip and the sessions on inventorying and preparing the action plan were described by a number of participants as particularly interesting.

Several participants wanted greater focus on local elements and cases. This could perhaps have been achieved through more extensive discussion of the local case studies (unfortunately time was rather limited because of the loss of a day) and by more discussion in Bangla (Bengali Language). Having at least one facilitator familiar with the local/regional context have been emphasized.

One participant suggested the need for a pre-workshop get-together to discuss the aims and expectations of both the organizers and the invited participants. Another wanted longer workshops of 12-14 days in the future. One suggested that future workshops be organized outside of Ramadan.

2.7 Findings of the workshop for the implementation of the ICH convention

2.7.1 Recommendations from participants

The participants of the workshop drafted recommendations for the safeguarding of the ICH which are given below.

**Concept:** Recognition of the value of the ICH to the communities, groups and individuals should be given who practice and transmit that heritage, as defined by them. A prime goal is to encourage the sustainable practice and transmission of the ICH by and within...
communities. Safeguarding the ICH will contribute, directly or indirectly, to the well-being and harmonious development of the communities and groups concerned.

**Implementing the UNESCO Convention at the national level**

The Ministry of Cultural Affairs of the Government of Bangladesh is requested to initiate the process of creating a legal instrument (policy and/or legislation) to support the safeguarding of the ICH to make it better known in general by supporting the dissemination of appropriate information concerning the ICH and to encourage appreciation and respect for the ICH at the local, national and international levels by June 2015. International cooperation, especially on a regional basis, will be encouraged where it contributes to safeguarding the ICH in Bangladesh. Budgetary provision will be made by the Government to embark upon the actions in this Recommendation.

**Roles of the communities, groups and individuals that practice and transmit the ICH**

The government will create an enabling environment for the communities, groups and individuals concerned - tradition-bearers and transmitters as well as general community members - to be involved (starting at the grassroots level - Union Parishad (UP) in: continuing the practice and transmission of their ICH; identifying and defining their ICH; participating in inventorying their ICH; developing and implementing safeguarding plans for their ICH; participating in the process of creating nomination files for their ICH; and developing requests for international assistance under the Convention for submission by the State Party.

**Raising awareness**

All stakeholders should be informed about the Convention, raising levels of understanding of both intangible and tangible cultural heritages, and how to safeguard or conserve them.

The Government should declare one day of the year as the ICH Day. Educational institutions, academies, cultural organizations including museums, Non-Government Organizations, community-based organizations, all statutory institutions/organizations of the Government, and the media should also be encouraged to raise awareness and may be given specific tasks by the Government by January 2014.

Awareness-raising methods could include:
- information about the ICH integrated in educational curricula;
- media programs, electronic and print;
- booklets, flyers and brochures; and
- audiovisual materials.

**Identification and inventorying**

In the context of Bangladesh, the ICH includes the following: languages, oral literature, folk narratives, folk riddles, sayings, anecdotes, chain letters; oral traditions relating to the Language and Liberation Movement such as the speech of 7th March 1971; music, dance, drama, geetika (songs), folksongs, including mystic songs such as Baul songs and other songs such as Rabindra Sangeet and Nazrul Sangeet, indigenous games, folk healing, folk tales, folk legends, community-based beliefs and practices, rituals and customs, festivals, magic and other forms of entertainment, cuisine (khabar), popular urban folk art and practices, cultural spaces, and material culture reflecting traditional craftsmanship and creativity and the life-style and culture of all the small ethnic communities of Bangladesh.

Multiple elements under each broad category have to be identified by communities concerned in a participatory way, assisted where needed by others, such as researchers.

Inventorying will be an ongoing process because of the vastness and richness of the ICH of Bangladesh. The compilation of a national inventory is a responsibility of the Ministry of Cultural Affairs. The national inventory must be drawn up with community participation and consent, as indicated in the Convention (Article 11(b), 12 and 15). The government may apply to the Fund of the Convention for financial assistance in compiling an inventory (Article 20).

Inventories may be compiled without government intervention (for example, by organizations such as Non-Governmental Organizations and by communities). If recognized by the government, such inventories may be included in the Periodic Reports made by the Government to the Inter-governmental Committee of the Convention.

The Ministry of Cultural Affairs will create a Consultative Committee or a similar coordination mechanism to facilitate the participation of communities, groups and where applicable, individuals (as well as experts, centers of expertise and research institutes) in the identification and inventorying of the ICH. The Ministry will set up terms of reference for this Committee.

It is strongly recommended that inventorying of the ICH begins by August 2014. Special attention must be given to those elements that are in need of urgent safeguarding, especially given the history of the country and internal migration and displacement of people who are bearers of the ICH. This is also important in the light of the need for disaster management planning.

The Government will ensure that there is appropriate public access to the information in the inventory.

**Method of fieldwork**

Communities should be encouraged to participate in documenting their own ICH. Inter-disciplinary methods should be encouraged
in the documentation of the ICH. Extensive fieldworks should be carried out in this connection.

**Capacity-building**

Capacity development should be done with community members and prospective researchers. This may include capacity building in fieldwork and analysis for inventorying and documentation of the ICH, integration of skills for managing tangible and intangible heritage, financial management (micro-finance), and so on.

**Standard form for the purpose of inventorying:** The Consultative Committee will develop a standard form for inventorying each element as quickly as possible.

**Participation of volunteers in identification and inventorying:** Volunteers are strongly encouraged to participate in identification and inventorying with appropriate access to the national inventory.

**Ensuring viability / sustainability of the ICH:** The researchers in collaboration with the communities, groups or individuals concerned will ensure sustainability of the ICH. Viability and continuity of each element must be seen as a dynamic process in as much as it is regularly renewed and enriched or transformed. The Government will assist to ensure that no organizations including Non-Governmental Organizations and persons shall appropriate any ICH without the consent of the communities, groups or individuals concerned.

It is extremely important to contain commercial misappropriation to find a proper balance between the parties involved in commerce and trade and the practitioners of any element and to ensure that the commercial use of any element does not distort its meaning and purpose for any community, group or individual concerned. For example, requests to artisans and other practitioners for production of new kinds of products that do not relate to their own ICH skills and traditions may disrupt their own ICH practice.

**Benefits to the communities, groups or individuals concerned:**

The Government should develop a policy for the provision of financial support, intellectual property rights protections and other supports to communities for the safeguarding of their ICH. This could include the development of a fund providing subsidies to artisans, advisory services, and access to natural resources for the ICH practice.

The Government, Organizations, Non-Governmental Organizations and other entities working with the ICH issues are expected to develop and manage tourism, craft promotion and other commercial activities in a responsible, sustainable, ethical and respectful way to benefit the communities, groups or individuals concerned economically and in other ways. The Government, NGOs and other entities concerned are also expected to reward the best performers and the best craftspeople in different areas annually.

It is also important to create or provide cultural spaces where the communities, groups or individuals concerned can put their works on sale and can organize exhibitions, lectures, seminars and demonstrations of their performances and skills. The Government should have a programme to protect the cultural spaces where communities currently practice their ICH and maintain continued access to such spaces.

ICH practitioners from communities, groups and individuals concerned should be duly honored and remunerated properly. Government should encourage and assist them to participate in cultural exchanges, home and abroad to demonstrate their performances and skills. Due acknowledgement should be given to the communities, groups or individuals concerned in all publications.

**2.7.2 Recommendations from Expert**

The International experts after the completion of the workshop submitted a report where they also made some recommendations in connection with the present and future workshops to be held in Bangladesh. Thus they observed that:

1. The implementation of the workshop can be shortened to four days if necessary without undue loss of content, although this may reduce the time available for discussion in some sessions.
2. The involvement of local anthropologists and community members in the design of field trips has beneficial results.
3. The preparation of local case studies by participants prior to a workshop is a model that may work in some other contexts, but it may be easier for researchers to develop written case studies. Verbal discussion of local case studies can be equally useful, but this depends on suitable expertise being available among participants.
4. To date, the focus has been on the tangible heritage management in Bangladesh and making the shift to intangible heritage perspectives will take time. Further capacity-building workshops are needed in Bangladesh. This may include workshops on community-based inventorying and the development of nomination files.
5. Community representatives should be invited to any future workshops in Bangladesh.
6. Language and literacy issues require careful consideration in the design of future workshops in Bangladesh.

**References:**


The Constitution of the People’s Republic of Bangladesh, Dhaka, 2013
As the preparation of the workshop was going on, UNESCO Dhaka Office came up with an idea that the participants might prepare some case studies and papers and present them in the workshop. The idea was to present the uniqueness of the intangible cultural heritage of Bangladesh which have been surviving for many centuries although some of them are now threatened by various forces. The case studies and the papers have also highlighted many aspects of the ICH in Bangladesh some of which have hitherto been unknown. This has not only enlightened the participants but also brought out some instances of the ICH which now require global promotion and patronage.

The participants prepared case studies and papers from their experiences as cultural professionals. They also presented them with visual exposures. This presentation produced a new dimension in terms of global situation by projecting the Bangladeshi cases. Some of these case studies were compared with similar ICH in other countries of the world thereby highlighting the significance and value of the ICH in Bangladesh. However, all the case studies and papers could not be published for lack of space and for some technical grounds.
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

Metal Work
The folk arts and crafts are intangible cultural heritage of Bangladesh. They are many and include Alpana or floor painting, designed cake, Potchitra or designed frame, Nakshi Paka or designed fan, Nakshi Kantha or embroidered quilt, baskets, flower vases of bamboo and reed, folk-ornaments, folk musical instruments etc.

Different folk paintings are made during various religious festivals and celebrations in the villages. Floor painting, painted pots, masks, wall painting, tattooing and other body painting, potchitra, fancy pots etc. are among them. Folk arts may be divided into painting, embroidery, weaving, modeling, engraving and inlaying.

**Naksha (Motif) in design**

Naksha is the Bengali term for motif. Motifs are required for designing any art, whether it is jewellery, fashion, furniture, textile or visual art. Motif is an element or a combination of elements that is repeated to create a pattern. Folk art uses traditional motifs reflecting the land and its people. Different forms of folk art tend to repeat these common motifs such as the lotus, the sun, the tree of life, flowery creepers etc. which are observed in paintings, embroidery, weaving, carving and engraving. Other common motifs are fish, elephant, horse, peacock, swastika, circle, waves, temple, mosque etc.

**Naksha in Painting**

**Alpana:** Alpana is painted during the Noboborsho or celebration of Bangla New Year, birth day, Gaye Halud or turmeric paste in marriage ceremony, and on the altar of Shahid Minar or Martyrs’ Memorial including the adjacent road during the International Mother Language Day on the 21 February.

**Potchitra**

Pots are sketched based on different social and religious rites. The word pot has been derived from potro or cloth, and the artists of these are known as Patua. Many varieties of pictures are drawn vertically one after another on a pot. These pictures are symbolic to some folk tales or religious tales. Pots are drawn on many subjects such as the life of Buddha, the story of Jatok, the love affair of Krishna, Ramayan, Behula, myth of Lakhindar, story of Muharram, Sonai-Madhab etc. They are also drawn on the life story of Folk Pir or saint like Gazi, Kali, Gazi-Champaboti. These are famous Gazi Pots. But this art is now very much threatened for lack of patronage and hence needs to be safeguarded by state assistance.
Naksha in Embroidery

**Nakshi Kantha:** Nakshi Kantha, a type of embroidered quilt, is a typical folk art that has been practiced in rural Bengal for centuries. The basic materials used are thread and old cloth. The colorful patterns and designs that are embroidered got the name Nakshi Kantha, which is derived from the Bengali word ‘nakshi’ that refers to artistic patterns.

Most of the Kanthas are utilitarian with the running stitch being used to hold the layers of cloth together. A large number of Kanthas, however, show ingenious use of running stitch for working motifs and border pattern. Kantha motifs have a magical purpose and reflect both the desire of the needlewomen for happiness, prosperity, marriage and fertility as well as wish fulfillment.

Mehedi

**Mehedi** is a ceremonial art form. Intricate patterns of mehedi or Henna are typically applied to brides before wedding ceremonies. Moreover, mehedi is applied during special occasions like festivals.

During Hindu festivals, many women decorate their hands and feet with Henna. It is usually drawn on the palms and feet, where the design will be clearest due to contrast with the lighter skin on these surfaces, which naturally contain less of the pigment melanin.

Muslims adopted the practice subsequently during Eid-ul-Fitr and Eid-ul-Adha festivals.

Naksha in Weaving

**Shital Pati**

*Shital Pati,* literally cool mats are popular, aesthetic in design, luxurious in their feel and more expensive than other mats made from reeds and natural fibers. Shital Pati are crafted from the *mutra* reed and commonly used for sleeping, sitting and as wall hanging. These mats are exceptionally well suited to the warm humid climate of Bangladesh.

Naksha is Modeling

**Mask:** *Pahela Baishakh* or Bengali New Year is celebrated with grandeur and colours in Dhaka and other parts of Bangladesh. The celebration starts at the break of dawn with a rendition of Rabindranath Tagore’s song *Esho he Baishak* (Come the New Year) by Chhayanat — a cultural body under the Banyan tree at Ramna near the University of Dhaka (the Ramna Batamul). An integral part of the New Year’s festival is the *Managal Shobhajatra,* a traditional colourful procession organized by the students of the Faculty of Fine Arts (*Charukala*) of Dhaka University. During the procession, students carry large symbolic figures and masks of bamboo-made owl, tortoise, tiger and elephant. They also make artifacts featuring rickshaws, oxen, crocodiles, flying birds, warriors on elephants’back, horses and tigers chasing evil spirits.

Naksha in Engraving

**Terracotta:** Terracotta, often mistaken as clay tiles, is actually baked earth (*pora mati*). There are specific themes and subjects based on which terracotta art is produced. A variety of items are made of terracotta for example plaques like wall tiles, lamps, pitchers, flower vase, pottery, coin bank, candle-stands, dolls etc.

The designs of these burnt clay products reflect folk tales, pictures of everyday life, artistic symbols denoting peace, love and understanding.

Naksha in Inlaying

**Ornaments:** Motifs have played important roles in the designing of jewellery. Designer has always found a way to express his abstract ideas. Motif has always been a driving force in ornament design. Natural motifs are widely used in the entire world. An expertly crafted piece of jewellery can capture forever the life like qualities of an animal on the run, a bird in flight, blooming flower, butterflies, insects or fish. Most of jewellery have floral and figurative motifs. These motifs have been taken from nature and surrounding environment.
Issues of Sustainable Development

Income Generations Possibilities

*Naksha* in different folk art and crafts makes the design unique and thus become an income generating possibility for the practitioners. This practice and transmission can be supported financially in different ways, including the *Alpana* painters are often paid in cash by communities who enjoy the benefits of their paintings. The Mehedi designers are also hired and paid by cash who want to paint their hands and feet.

Apprentices in various crafts pay their masters in cash or in kind (for example, with free labor) for the transmission of the skills being taught to them.

This can involve the sale of traditional handicrafts manufactured using traditional skills.

Promoting green lifestyles

Most of the *nakshas* in the folk art and crafts described above are originated from the nature and the surrounding environment. These make the user group close to the nature; even these products make them aware to remember the past tradition. These products are either made of recycled contents or by renewable materials. The use of local material, recycled material and renewable material promotes towards sustainable lifestyles for the consumer of these products.

Possible Threats

The possible threats are diverse that may include freezing of the Intangible Cultural Heritage that is loss of variation and flexible market price.

Md. Nawrose Fatemi
Assistant Professor
University of Asia Pacific
House-51, Road-4A,
Dhanmondi R/A
Dhaka-1219
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh
Man and Woman are born with a liking for beautiful things. They like to live in agreeable circumstances—whether it is the people around them or the articles of daily use. A child would like to have a colorful toy to play with, an adult to have beautiful clothes. Bangladesh has a rich heritage of designs. These designs and motifs have been drawn from nature. Natural motifs enriched by the imagination of the designer presented designs to suit the taste of the user. The importance of design in any product has rightly been expressed as being of singular importance because it is the design that gives identity to the object. To take a step further, the indigenous designs of a country provide a characteristic and distinctive style by which they can be identified. The cultural heritage of Bangladesh is a gentle fusion of two dominating characteristics that of a deep faith in religious beliefs and an abiding pride in its traditional arts.

CULTURAL HERITAGE: A COLLECTION OF DESIGNS OF BANGLADESH

Details of Tughra (Boat and Oar design), Rajshahi

History

Bangladesh’s earliest historic epigraph was discovered at Pundranagar (Mahastan 3rd century BC), Paharpur and Mainamati (6th century AD). Excavation at Pundranagar, Paharpur and Mainamati revealed excellent varieties of designs and patterns. The art discoveries from these sites include terracotta plaques, bronze figurines and stone sculptures. When the Muslims arrived in Bengal (1204 AD), they brought with them a highly developed architectural style. The broad distinguishing features of the arch, the dome, the minarets and the mihrabs are common throughout the Islamic world. Like other architectural styles, the Islamic architecture has a capacity to adopt freely from the indigenous style of the region. Amongst the earliest mosques of Bangladesh region are those belonging to the Khan Jahan style (Shait Gumbad Mosque, 1459). The foundation of a new dynasty under Sayyid Hussain Shah ushered in an era of wise rule and civilised patronage. Hussain Shahi Dynasty lasted for about fifty years which was the golden era of Bengali literature, art and architecture under Muslim secularism (Kusumba Mosque 1558). Under the Mughals, calligraphic art developed with great ingenuity as Indian Nakshi and Indian Thuluth.

Weaving is an ancient art and Dhaka weavers of ancient Bangladesh were masters in the art of loom. So fine was the workmanship that names like “abrawan” (running water), “bafthawa” (woven air) and “shabnam” (evening dew) were affixed to the muslin fabrics that they wove and which were traded to Europe in the 17th century under the name of “textiles ventalis” or fabrics of “woven air”.

The chief specialty of the Bangladeshi weaver was the “Jamdani” or loom-embroidered muslin, which reflected his delicate artistry of design and creativity. Bangladeshi weavers have traditionally been skilled in silk weaving too, and the famous “Agun-pat sari” and “Pater-bhuni” were worn by aristocratic ladies in olden times. Luxurious “benares” silk brocades and tissues gleam under the hands of master craftsmen, even today.

Also included among folk handlooms are the colorful textiles of the Hill-tracts, the Manipuri, Chakma, Garo and Burmese tribes of Cox’s Bazar, for whom weaving is a socio religious occupation.

The most famous of Bangladeshi embroideries is the craft of “Nakshi Kantha” which means quilted patchwork cloth. Rural craftswomen excel in this creative work.
Gahana or ornaments and decorative metalware are an integral part of the history of this region. Excavations at Mahasthan, Mainamati and Paharpur have revealed an extensive collection of jewellery made of semi-precious stone beads, gold, pottery and glass. The tradition of jewellery is steeped in the cultural ethos of Bangladesh. Thus, apart from reasons of aesthetics, jewellery is of significant social and economic importance. In jewellery or in the form of decorative articles, Dhaka was famed as the well established centre of filigree workmanship. A superior form of filigree known as “Mandila” was also produced in Dhaka in the seventeenth century. Filigree is a very delicate type of work with twisted gold or silver as the base.

Gahana (Tradition and Decorative Metalware)

Folk Designs

Classical art forms represent the well established aspects of man’s artistic talent. In Bangladesh the real creative art of the rural people is fully expressed in the common objects of everyday use. An incredible variety of designs and colors used with versatility and imagination, have transformed simple articles into products of refreshing charm and beauty.

Pottery and Terracotta

Pottery, perhaps man’s most ancient craft, has always emphasised a chastener of line which has given it a universal appeal.

The pottery in Bangladesh has maintained this clarity of design. Of the painted variety of pottery, the most popular are colorful
containers called “Shakher Hari”, used for weddings and other festive occasions. They have a symbolic significance for Hindus and are also known as “Mongal Ghat”. Another variety of this type of pottery is called “Lakshmi Sara”.

Through the ages, an infinite variety of terracotta toys and dolls have been produced by the artisans of Bangladesh.

**Conchshell (Shankha)**

The art of shell cutting and shell corning has been closely associated with religious and social customs since ancient times.

**Floor Decorations**

A decorative medium which has generated an extravagant array of motifs and patterns is “Alpana”, the art of floor painting. Immersed in ancient ritualistic practices, the Alpana has become a form of decoration widely used on festive occasions and is today an integral part of Bangladeshi culture.

**Shola (cork) crafts**

The most renowned “Shola” craft is the ritualistic headgear worn by Hindu brides and bridegrooms at the wedding ceremony. Shola craft is an ancient art.

The designs in various forms are one of the most important intangible cultural heritages of Bangladesh. Unfortunately some of these have become extinct and others are threatened. It is time that efforts should be made to safeguard these unique intangible cultural heritages of Bangladesh.

**Masood Reza**

Senior Officer (Admin.)
Bangladesh Small and Cottage Industries Corporation,
137-138, Motijheel C/A
Dhaka-1000
Paharpur Buddhist Monastery is a renowned World Heritage Site. There are several ancient archaeological sites (important are—Satyapirer Bhita, Halud Vihara, Bhimer Panti and Jagodol Vihara) around Paharpur that create a significant and rich tangible heritage domain in this region. Beside tangible heritage, this region is also rich in various intangible cultural heritages (ICH) like traditional craftsmanship (ceramics, basketry, matting, embroidery, hand weaving), performing arts (Gombira and Madarar Gan), cuisine (various sweets—Anwarer Shandesh, Balasa, Rosher Mishti and Lali), festivals (Sannyastala and Gupinathpur fair) and ethnic (Santals) culture.

Paharpur region which is part of the Naogaon District is famous for its traditional craftsmanship. Ceramic is one such traditional craft. Manufacturing ceramic objects is a rural industrial activity throughout the region. The potters not only make utensils of daily use for rural households but also produce such beautiful objects as flower vases, ashtrays, drinking pots, dolls, toys, terracotta plaques and images of gods and goddesses. Like ceramics the local people also manufacture baskets. A number of products like baskets, Kalsi (jar), tray, Hatpakha (hand fan) are commonly manufactured in Naogaon.
Manufacturing of mats is one of the oldest arts of Naogaon. Bamboo, varieties of reeds and grass, strips of palm and dates-palm leaves are used effectively for weaving mats. Bamboo is also used for manufacturing Hatpakha. The finest woven mats, known as Shital Pati are made of a special kind of grass. Of the many forms of folk art and crafts in Bangladesh the most imaginative and colourful work is the Kantha or indigenous quilt. Kantha embroidery is exclusively the domain of women. Niamatpur is one of the famous Kantha embroidery zones in Naogaon. The products of Niamatpur and Patnitala are exported to all parts of the country.

Paharpur and Naogaon regions are also famous for performing arts like Gambhira (Traditional Dance Drama) and Madarer Gan (Traditional Song). These are extremely popular among the villagers of the region.

Naogaon region is also famous for its traditional food specially sweetmeats (Anwarer Shandesh, Balasa, Rosher Mishti and Lali). Anwarer Shandesh is produced for more than hundred years. Balasa is also unique for its sizes and weight. It is generally weighted from 0.5 kg to 2.5 kg each.

In the Naogaon region various annual fairs (Gupinath Mela, Sannyastala Mela, Buridah Rother Mela, Sutihat Mela and Charak Mela) are held when local products are bought and sold. These fairs become the exhibitions of hand made things of the local communities. Many amusements are also held in these fairs like circus, magic shows, doll-dance etc. In the Naogaon region there are also ethnic communities namely the Santals who have their own culture, tradition and beliefs.
The ICH of the Paharpur region is facing too much threats to survive. The main threats are— financial constraint for the cultural programs, traditional games, performing arts etc.; inadequate marketing system of the local traditional crafts, pressure of industrialization and so on. A huge number of tourists (156411 people in July 2011-June 2012, Department of Archaeology) visit Paharpur World Heritage Site (PWHS) all the year around. Generally, the visitors take keen interest about the heritage and living culture of the host communities. There is a common tendency among the visitors to buy some representative souvenirs from the places they visit. Therefore, it is a great opportunity to introduce and to promote the ICH of the Paharpur region to the visitors of the PWHS. Some recommendations have been made to safeguard the ICH of Naogaon.

### Yearly visitor (2002-1012) of PWHS

<table>
<thead>
<tr>
<th>Sl. no.</th>
<th>Financial year</th>
<th>Ticket sold (locals adult)</th>
<th>Ticket sold (local child)</th>
<th>Ticket sold (foreign visitors)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>July 2002-June 2003</td>
<td>73504</td>
<td>7680</td>
<td>-</td>
<td>81184</td>
</tr>
<tr>
<td>5.</td>
<td>July 2006-June 2007</td>
<td>76168</td>
<td>-</td>
<td>591</td>
<td>76259</td>
</tr>
<tr>
<td>7.</td>
<td>July 2008-June 2009</td>
<td>91433</td>
<td>-</td>
<td>1038</td>
<td>92471</td>
</tr>
<tr>
<td>10.</td>
<td>July 2011-June 2012</td>
<td>154880</td>
<td>-</td>
<td>1531</td>
<td>156411</td>
</tr>
</tbody>
</table>
Recommendations

Establish new market for traditional crafts: The gift shops located at Paharpur hardly represent traditional crafts and the local culture of the community by their items. Therefore, several craft shops should be established around PWHS. New markets for traditional crafts will help to sustain the traditional practice of ceramics, basketry, matting, embroidery and hand weaving. At present, the artisans are generally producing these products primarily for local use. To fulfill the visitors’ demands the design needs modification. However, the traditional manufacturing techniques and style should be maintained. Bangladesh Small and Cottage Industries Corporation (BSCIC) and other NGOs can play important roles to train the local artisans in the design of crafts. Here tourism and the ICH can be promoted by each other through tourism and hence income generation can be achieved to reinforce the preservation of the Intangible Cultural Heritage of Paharpur.

Arrange an annual ICH fair: Most of the visitors visit the PWHS in the months of December to February. An annual fair of one month or at least 15 days duration can be organized around a suitable place at the site during the tourist season. This fair will act as a kind of exhibition of traditional crafts of the local communities. It will also encourage people performing arts like jatra parties, circus parties, magic shows, Gambhir, Madarer Gan, Jarigan etc. in the fair. The PWHS authority and BSCIC can jointly take initiatives to organize the annual ICH fair around the PWHS. This fair will contribute a lot in promoting the local traditional crafts and performing arts of the Paharpur region. At the same time the traditional artisans and the practitioners of the ICH will be benefitted economically. It will also bring pride for them.

Establish home-stay accommodation for the visitors: There is a small guest house of maximum ten people accommodation capacity at the PWHS. Most of the time, it is occupied by the Government officials and researchers. Here, the home-stay accommodation for the general visitors in small-scale can be started with the active collaboration of the villagers at Paharpur. The villagers will provide food and lodging for visiting tourists. The local farmers and landowners will construct guest houses for this purpose using traditional materials and methods, thus reinforcing traditional building practices. The farmers will teach the visitors about the traditional life style of this region. They can also offer tours of the region and showcase the ICH of local communities. This will be helpful for promoting and safeguarding the traditional life style and cuisine of the Paharpur region. At the same time, it will generate income for the local people of this region.

Promotion of local cuisine: Visitors have keen interest in the local cuisine of the host communities. Therefore, there is a great opportunity for the host community to introduce their traditional cuisine to the visitors. One or more food corner for local cuisine should be opened in harmony to the heritage holistically. This will be helpful for safeguarding the traditional cuisine of the Paharpur region through participation of local community.

Promote traditional performing arts and games: Tourists generally show interest in the traditional performing arts and games of the host communities. Several teams of traditional performing arts have already been formed in the vicinity of PWHS. The PWHS authority can arrange traditional song-dance-drama show as scheduled program for the visitors with the collaboration of the performing teams. These initiatives will not only be helpful to generate income but also be supportive for the existing practitioners to continue their activities to nurture the new young generation.

Arrange trip to craft manufacturing zones, ethnic community localities and festival places around PWHS: In most of the cases, the visitors of PWHS plan for a day-long trip. However, it is developed as a single destination site that takes only 2-3 hours to cover the entire site in the absence of other tourist facilities. In this situation, the ethnic community localities (Bishpara, Darishan and Khojagar) and craft manufacturing zones around PWHS (Mithapur, Kashatagarh, Jagadispur and Bishpara) can be developed as other tourist destinations. The authority can take initiatives to arrange these trips in collaboration with local community through annual fixture of the festivals. This will highlight the community visibility for the ownership to manage the heritage.

We think the above proposed recommendations will be helpful for symbiotic safeguarding of the tangible and intangible cultural heritages of the Paharpur region. Most of these recommendations need initial financial assistance for about five years to implement. The Ministry of Cultural Affairs, Ministry of Civil Aviation and Tourism, Local Government, BSCIC, District Administration, NGOs and private organizations should take initiative to address this issue. An ICH fund can be formed by saving a portion of benefit generated from craft sale, annual fairs and tourism. Stakeholder collaboration can be emphasized to develop self-sustainable programme to utilize the fund properly for the sustainable management of Paharpur World Heritage Site.

Bulbul Ahmed
Associate Professor
Department of Archaeology
Jahangirnagar University, Savar, Dhaka 1342
Mangal Shobhajatra on the occasion of the Bengali New Year's Day
Baul Song was the only element inscribed as a ‘Masterpiece of the Oral Intangible Heritage of Humanity’ in 2005 from Bangladesh. However, it was incorporated on to the ‘Representative List of the Intangible Cultural Heritage of Humanity’ in 2008. The UNESCO, Dhaka Office completed a project to safeguard Baul Song in collaboration with Bangladesh Shilpakala Academy under the Ministry of Cultural Affairs in 2010.

The Ministry of Cultural Affairs formed a committee to review the nomination status to inscribe more elements following the Baul Song. The committee comprising scholars, experts and community leaders select the elements in order of priority from the national inventory. The Ministry of Cultural Affairs, acting on the advice of the committee, nominates one or two elements each year. The Ministry nominated Traditional Art of Jamdani Weaving in 2012 and Traditional Art of Nakshi Kantha Embroidery in 2013 for Inscription on the Representative List of the Intangible Cultural Heritage of Humanity. The detail of the inscription is available at the UNESCO website: http://www.unesco.org/culture/ich/index.php?pg=00553#table_cand. The Secretariat of UNESCO processed Traditional Art of Jamdani Weaving for the 2013 cycle.

Bangladesh now proposes Pahela Baishakh for nomination for inscription on the Representative list of the Intangible Cultural Heritage of Humanity for the next cycle. However, it is important to note that still there is no nomination for the List of Urgent Safeguarding from Bangladesh.

Why do we want to nominate Pahela Baishakh for inscription?

Pahela Baishakh is the first day of the Bangla calendar. It is an annual festival with a lot of cultural expression. The traders, who still adhere to the long-standing tradition of conducting their transactions according to the Bangla calendar, observe the day by opening a halkhata (a fresh book of accounts for the Bangla New Year). During the days of Pakistani political hegemony and cultural regimentation observance of Pahela Baishakh with poetry, songs and music gained special importance in Dhaka and other major cities to stimulate Bengali nationalism and thereby Pahela Baishakh became a milestone of Bengali culture.
Name of the communities, groups or, if applicable, individuals concerned

Chhayanat, a famous academy of singers, students, faculty of the Institute of Fine Art of Dhaka University, the Bangladesh Small and Cottage Industries Corporation (BSCIC), Bangla Academy, the Bangladesh Children's Academy, the Bangladesh National Museum, and numerous local communities and groups throughout Bangladesh are concerned with the element.

Geographical location and range of the element

The whole of Bangladesh is the geographical location and range of the element.

A brief description of the element

Pahela Baishakh gives the people a sense of identity and continuity. The people throughout the country greet Pahela Baishakh with colorful festivities and a pledge to uphold this living tradition. They express their determination to move forward with a vision to build a prosperous future. They love a feast of traditional delicacies. Different social and cultural organizations take up elaborate programs to celebrate Pahela Baishakh in a befitting manner. On this occasion men, women and children sing songs, recite poems, and read essays eulogizing the traditional ways of Bengali life. Colorful rallies, musical programs, Baishakhimela (fairs), and cake festivals add vitality to the day. People from all walks of life, irrespective of religion and age, attired in traditional dresses, throng to Baishakhimela in different parts of the country.

Who are the bearers and practitioners of the element?

Even though the people at large celebrate Pahela Baishakh, the practitioners of the element are those who prepare the banners, festoons and build blocks of the huge structural facet for Mangal Shobhajatra in Dhaka City. In addition to that the singers of Chhayanat who present the opening musical soiree at Ramna Batamul in Dhaka City early in the morning, those artists who participate in various cultural events in different parts of Bangladesh.
are the bearers and practitioners of the element. This also includes
the craftsmen who produce a wide range of artifacts for sale at
Baishakhimeles all over the country. The bearers of the element are
the men, women and children who, attired in new costumes, move
around to celebrate Pahela Baishakh with joy and vigor.

How to satisfy the criteria for inscription?
The most important task is to present the element in such a way as
to meet the criteria for inscription on the Representative List of the
Intangible Cultural Heritage of Humanity. We have to satisfy the five
Rs in the following manner:

R.1 In order to demonstrate that Pahela Baishakh constitutes
intangible cultural heritage as defined in Article 2 of the
Convention for the Safeguarding of the Intangible Cultural
Heritage, we will place it under the domain of social practices,
rituals and festive events.

2. The intangible cultural heritage, as defined in the constitution
of Bangladesh is manifested inter alia in the following domains:
   (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.

R.2 We will demonstrate that the inscription of the element
will contribute to ensuring visibility and awareness of its
importance at the local, national and international levels, to
encouraging dialogue among the communities and groups
involved, and to promoting respect for cultural diversity and
human creativity worldwide.

R.3 We will elaborate safeguarding measures to convince
that they are good enough to protect and promote the
element.

The practitioners and different socio-cultural organizations,
backed by the government declaring the day as a national
holiday and reinforced by the widest participation of the
people, will safeguard the element. As long as the element
appeals to the people with its cultural meaning, it will survive.
All that is required for the celebration of Pahela Baishakh
with festivities on the current massive scale is the will of the
people.

R.4 We will ensure that the element has been nominated
following the widest participation of the communities, groups
or, if applicable, individuals concerned and with their free,
prior and informed consent. We will seek consent from diverse
groups involved in the celebration of Pahela Baisakh.

R.5 We will demonstrate by proper documentation that the
element has been included in an inventory of the intangible
cultural heritage of Bangladesh. The Bangla Academy will
request the Ministry of Cultural Affairs to review the national
inventory and publish it more precisely for public consumption
with a view to raising awareness of the significance of the
intangible cultural heritage nationwide.
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

Lakshmi Sara
Traditional painted clay-made pottery of Rajshahi is an important intangible cultural heritage of Bangladesh. In this context soil is very significant element. The soil suitable for making art work is profusely available in Bangladesh, and stones are quite rare for that matter. For this reason, the art industry of clay-made pottery has flourished everywhere in Bangladesh since remote past. Shakher Hari or clay-made pots of Rajshahi is still considered a significant artistic item carrying the legacy of the ancient time. It also carries a special painting trend in the history of Bangladeshi folk art.

Geographically, Rajshahi, situated in the northern part of Bangladesh is a part of the ancient Varendra region. It is here that clay pottery flourished thousands of years ago.

The main constituent element of Shakher Hari is soil but no ordinary soil for that matter. For making Shakher Hari, potters mainly use clay soil gathered from local riverbeds. Unfortunately at present soil cannot be gathered from rivers because rivers have dried up. For this reason potters now collect their soil by digging ponds in their cornfields. Likewise, previously the potters used natural dye collected from village forests for painting the pottery. Now a days they buy chemical dye from the local markets for painting the Shakher Hari.

For different festivals and religious rituals, clay-made pots are painted. Their shapes and their names differ in different regions, and painting or designs done or their frames are different as well. They even have different names for themselves such as Mongol Hari, Jagoron Hari, Aiburo Hari, Phul Hari, Shakher Hari etc. But among all the painted pots in different regions of the country, Shakher Hari of Rajshahi region is the most famous in terms of its artistic value and aesthetic consideration. It is one of the best intangible cultural heritages of the country. In Rajshahi still today, Shakher Hari is one of the things which are given away as gifts to daughters at the time of leaving their parents' houses after the wedding ceremonies and during the time of the birth of their first child. Besides, they are used for preserving dry food and sending sweetmeats to relatives.

Traditional motifs like horses, birds, flowers, trees etc. are used in the designs of Shakher Hari. With the use of powerful lines reminiscent of folk paintings, the potters of Rajshahi paint barn-owls, birds in flight, bunches of full-grown ripe rice, lotuses or roses in bloom, elephants walking with their trunks raised up, running horses, fish etc. on their pots.
It is necessary to say that there seemed to be some little ritualistic instruction for the use of Shakher Hari. On those Shakher Hari given away by relatives, especially by parents, as gifts to daughters at the time of leaving their parents’ houses and after their first child was born, there are drawn some special or definite designs such as fish, birds, full-grown ripe rice bunches, barn owls, birds in flight, lotuses or roses in bloom etc. These motifs are considered to be special symbols in the minds of people of Bengal for quite a long time. And the tendency of using special motifs for special occasions is one of the characteristics of Bengali culture.

Although in the past there were various schools of painting of Shakher Hari in Rajshahi now a days most of them have disappeared. The only surviving school is the Baya School of Shindhukushumi (Baya)-Horogram—Bashantapur. But it is also now threatened. In the Baya style, the jamin or main part of the pot is painted in yellow dye; later on, the painting ends with designs like flowers, birds, leaves and vines in red, blue, green etc.

The weakness with the Shakher Hari industry is the lack of potters’ skill for adjusting with the changing times, that is they have not yet come out of the habit of using traditional designs as well as age-old artistry. No new motif for designs has yet been created. Old motifs come back repeatedly by turns. As a result forms of designs have remained the same. Consequently inventing new usable Shakher Hari has become the call of the hour. In this way this remarkable intangible cultural heritage of Bangladesh may be saved. As has been already mentioned the only surviving Baya School of making Shakher Hari, too is threatened because of skill is not being transmitted to younger generation. In this context if the art has to be safeguarded awareness of its value has to be created among the practitioners as well as among the people.

Rajot Kanti Roy
Researcher, Gallery Jalrong, Road 3, House 134, Niketan, Gulshan 1, Dhaka
CONCEPT AND GUIDANCE FOR COMPILATION OF A NATIONAL INVENTORY OF THE INTANGIBLE CULTURAL HERITAGE OF BANGLADESH

Preamble
Culture embodies a whole way of life more or less peculiar to every society. As people shape and reshape it, it is not static. Collective order is the fundamental principle of cultural identity. The Bengalis have been culturally and ethnically such a strong, firm, unyielding and rock-solid human entity that they have emerged as a nation and formed a state of their own. Neither invasion nor colonization could destroy or shake their cultural identity. Within the territorial boundaries of Bangladesh, especially in the south and north-east, there are many small ethnic communities who differ culturally and in language from the Bengalis. During the War of Liberation in 1971 these small ethnic communities fought along with the Bengalis against Pakistani aggression and were, therefore, the avid partners of the Bengali people in their struggle for freedom. The ways of life, costumes, ornaments, tools and weapons, farming, housing, rituals, customs, and arts and crafts of these small ethnic communities, being sharply distinct from those of the Bengalis, exemplify the cultural diversity of Bangladesh.

Concept of the Intangible Cultural Heritage
The intangible cultural heritage refers to aspects of culture that are non-physical, such as languages, music, dance, drama, ballads, folksongs, indigenous games, folk healing, beliefs and practices, folk tales, folk legends, rituals and customs, festivals and material culture reflecting craftsmanship and creativity. These are the broad categories of the intangible cultural heritage. Given the depth and intricacy of functional and innovative acts inherent in the intangible cultural heritage, it is an embodiment of socially transmitted knowledge and skills, of behavior patterns, of practice and creativity, and of production and consumption. Research on the intangible cultural heritage is not merely the study of performances, knowledge and skills. It is the interrelation of performances, knowledge and skills in social life or in community settings. It is, at bottom, a study of the cultural integration of people within a community or group and of cultural diversity and human creativity.

An element of the intangible cultural heritage is a shared resource because it is transmitted from one person to another and from generation to generation, a resource because it is a bunch of ideas, thoughts and feelings out of which new performances or new things can be created. Because it is transmitted and communicated, its tradition brings people together, uniting them socially.

Vastness and Richness of the Intangible Cultural Heritage in Bangladesh
Bangladesh has a vast treasure of the intangible cultural heritage. Above has been mentioned only the broad categories of this heritage. Each broad category has multiple elements. Compilation of a National Inventory of the Intangible Cultural Heritage of Bangladesh means identification of all the existing elements under each category and an empirical study of each element. The National Inventory of the Intangible Cultural Heritage of Bangladesh will then become an invaluable compendium for scholars, researchers, promoters, cultural administrators and NGOs at the local, national and international levels.

Documentation
Documentation is vital to the preparation of the National Inventory of the Intangible Cultural Heritage of Bangladesh. It is proposed to introduce a new kind of documentation which is going to be different from the traditional one. The traditional method of documentation, which has long been in practice in Bangladesh in cultural institutions like museums, academies and societies, is both faulty and ineffective. The traditional method of documentation involves two groups of people: researchers and collectors. In the case of museums the researcher is the museologist. For collection the museologist is dependent on dealers, donors, and other indirect sources. In other words, the museologist himself/herself is not the collector of the intangible cultural heritage. In the case of academies and societies the researcher is not the collector either. The researcher, who is functioning as a writer, compiler or editor, is solely dependent
on the collectors who are neither sufficiently qualified academically nor properly trained. This traditional position of the researcher will now be rectified with the adoption of the ethnographical method of fieldwork. Now the researcher and the ethnographer (not the collector any more) will be the same person.

The proposed new kind of documentation subdivides into three stages: (1) contextual documentation, (2) biographical documentation, and (3) interpretive documentation. The researcher himself/herself will conduct fieldwork in such a way as to complete the documentation of the intangible cultural heritage contextually, biographically and interpretatively.

(1) Contextual Documentation
Contextual documentation will be conducted through observation, photographic or video coverage, face-to-face interaction with the artists/craftspeople, and by gathering pertinent information through the process of oral history from the practitioners, the stakeholders and a number of local people who seem to be more knowledgeable or at least keenly willing to provide information.

(2) Biographical Documentation
Biographical documentation is designed to incorporate history’s neglected people. In the past, the intangible cultural heritage was viewed as an outcome of the collective efforts of anonymous artists/craftspeople. Although there were many who attained personal recognition for their masterly performances or works, their names were obscured by the passage of time and the general lack of emphasis on individual creativity. As a result, stylistic features recognizable as belonging to individual masters are rare. Since performers/craftspeople contribute significantly to the artistic tradition of their country, the proposed National Inventory of the Intangible Cultural Heritage of Bangladesh aims at constructing the life histories of a large number of them.

(3) Interpretive Documentation
Once contextual and biographical documentations are done, the researcher will undertake interpretive documentation, which requires analysis and comparative study.

Justification of the Ethnographical Research in the Intangible Cultural Heritage
Ethnographical research reveals that the life history of a master performer or a master craftsman, when compiled by a researcher on the continuous dialogue method in the environment in which the master performer and the master craftsman works and creates performances and objects respectively, becomes a mine...
of data in context. A master performer or a master craftsperson is more experienced, thoughtful and creative. As he/she has been creating performances or crafting objects for a long period of time, his/her performances or products have invariably varied in form and content across time. His/her life history offers a straightforward and intimate picture of his/her traditional attitudes and beliefs across time. The researcher will learn about his/her entire life, coming to an understanding of how his/her artistic performance or work has been shaped by personal and social needs, by physical and economic conditions. By constructing the biography of a master performer or a master craftsperson the researcher can study him/her to analyze his/her creative impulse and to interpret how personality is conveyed through performances, objects and technical activities. Joining verbal and other types of evidence, the researcher can get a broader and more vivid picture of the master performer’s or the master craftsperson’s relentless endeavor. Despite the commercialization and standardization of the society, people still demand tradition. They still venerate the local artists and appreciate the handmade artifacts. Tradition is best reflected in the act of the master performer or in the work of the master craftsperson. Both are capable of exercising control over the other practitioners, especially their apprentices, by retaining the aesthetics and use of tradition.

Special Role of the Researcher
The researcher has to be both inquisitive and meticulous. Instead of relying merely on verbal information, he/she has to take photographs of a performance or an event scrupulously. The researcher’s strenuous effort to collect data in words and pictures as well as his/her investigations into the various aspects of the intangible cultural heritage will alone enrich the National Inventory of the Intangible Cultural Heritage of Bangladesh. The researcher must argue for folk performances or folk objects as evidence of regional cultures. The researcher must lead others into an understanding of the country’s different artistic traditions, and he/she must relate them to the prevailing trends in the social and cultural sphere.

Cultural Diversity and the Role of the Government
The Government of Bangladesh has to be committed to safeguarding cultural diversity by supporting the various expressions of culture. To promote cultural diversity, the Government has already established cultural institutes for ethnic minorities in some parts of the country. These institutes promote and encourage preservation as well as production of objects reflecting the indigenous ways of living. These institutes may be entrusted with the task of inventorizing all the elements reflecting all aspects of the intangible cultural heritage of the small ethnic communities. It is extremely important to ensure that the researchers in this case come from the small ethnic communities.

Goals of the National Inventory
The goals of the proposed National Inventory of the Intangible Cultural Heritage of Bangladesh are as follows:

- To search and find the roots of each element;
- To learn and understand the cultural legacy of each element and to develop respect for it;
- To preserve or protect each element and its creative expressions as a dynamic process;
- To ensure community participation in the preservation or protection of each element;
- To assess viability, threats and risks concerning each element;
- To focus on those centers where living masters teach performances, skills and techniques in a non-formal way, that is, orally and with practical demonstrations;
- To understand the transmission of their skills and techniques to the succeeding generations;
- To focus on the continuous recreation and transmission of knowledge and skills necessary for safeguarding the intangible cultural heritage;
- To become aware of the importance of the intangible cultural heritage of Bangladesh and its role in strengthening national identity, cultural diversity and human creativity;
- To identify the elements considered important to the economy of a community;
- To pay particular attention to avoid commercial misappropriation, to find a proper balance between the parties involved in commerce and trade and the practitioners of the element, to ensure that the commercial use of the element does not distort its meaning and purpose for the community concerned;
- To develop and manage tourism in a sustainable way;
- To locate cultural spaces where the practitioners and bearers can organize exhibitions, lectures, seminars, debates and training on their intangible cultural heritage;
- To realize the mutual relationships between tangible culture and intangible culture; and
- To identify the elements best suited for nomination to UNESCO for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.

Firoz Mahmud
Historian and Museum Expert
College View, Mirpur Road
Dhaka
Pottery works
The right to culture is accepted as a basic human right. It is given great importance in national and international legislations. A nation assumes or defines its cultural identity by accepting and protecting its cultural heritage, be it tangible or intangible, be it the heritage of its majority or minority. It is to be inclusive and it is to be cherished.

Human diversity and respect for the variety of cultural heritage are much stressed and celebrated in this age of globalization when consumerism seeks to engulf the world and there is a risk that a single, uniform culture for the people of the world may in reality create cultural homogeneity. This is a much debated issue in contemporary discourse. The discourse is born out of a real threat that is posed by the rapidity of circulation of culture through the media facilitated by instantaneous electronic communication. Faced with the challenge of losing the rich diversity of human culture the United Nations has placed human diversity at the core of its doctrine. The attitude towards cultural diversity has evolved and transformed with changed political and economic realities. Now we face more than ever before, the threat of losing languages, music, objects, practices, and spaces which have evolved through thousands of years.

Bangladesh has a history that stretches back thousands of years and objects and practices which encapsulate this history. This forms the background for its national identity. The war of liberation was fought not only for economic and political liberation, but significantly, the right to practice and celebrate local culture. The language movement is perhaps the single most important signifier of this fact.

Bangladesh holds within its territories material evidence of culture reaching back to more than 2000 years. It also has a unique heritage which is distinctive from the rest of South Asia in its manifestations in art and other elements of culture. This stems from the fact that it is situated in the largest delta of the world. A plethora of peoples and cultures entered this land for imperialistic, proselytizing and trading purposes which combined to create a distinction that is marked by syncretism and inclusiveness. It also has living traditions of cultural practices and skills nourished, refined or transformed through hundreds of years. They are invaluable sources of knowledge and understanding of the culture developing in this particular geographical region. This paper will be focusing on the traditional and popular art and craft forms that have developed in this region, the continuation of which are endangered due to changed social, cultural and economical conditions.

Rapidly changing socio-economic conditions have played havoc with the living traditions that have grown and flourished over thousands of years. This is directly related to the changing lifestyle of the people and environmental changes. We can take, for example, the disappearing regional distinction in weaving. Uniformity has replaced distinctions due to the use of the same motifs, designs and technology. Today there is no way we can tell apart saris from Tangail and Pabna, different districts of Bangladesh. In the past there were distinctions in motifs and weaving technologies in the regions. Not only are traditional forms and skills getting lost, entire traditions of making are being wiped out with the growth of large scale industries using synthetic materials and producing cheap alternatives to traditionally crafted products. The growth of the plastic, aluminium, ceramic industries and other industries are producing these alternatives. Pottery, basketry and other utilitarian crafts are directly affected by this. No doubt this is a reality which is directly related to the development of technology, large scale production and economic reality. Deforestation and environmental changes have in many cases made raw materials for certain crafts more and more difficult to obtain. The shola or pith craftspersons are faced with this difficulty as the reed which is the raw material for their products becomes rarer with disappearing water bodies where the reeds grow. The loss of spaces is another reason behind the loss of cultural heritage. For example, Rayer Bazar, situated within Dhaka city, even a few decades ago was the home to potter families turning out a variety of clay products. Today there are only a few shops which sell pottery. The whole area is now a jumble of multi-storied housings and small stores. Perhaps the unfired ovens made by women, which needs no workshop for their making, are the only clay objects still made there.

Is it possible or indeed realistic to even consider the possibility of withstanding this development? In considering the ritual crafts we see a different set of issues. The gradual marginalization of minorities or their amalgamation into mainstream culture or indeed the merging of cultural boundaries with the aggression of globalization
has resulted in the gradual loss of a variety of artefacts used in religious practices. For example, the *lakshmi sara* made by a family of potters in the village of Kailiyara, Shariatpur is no longer being made because the family who made them have educated their children in mainstream education and now find it unnecessary and perhaps even demeaning to practice the art that was handed down through the generations, honed by hundreds of years of specialization.

As for popular arts, the once vibrant art of cinema banner painting in Dhaka has died out in the face of competition with digital printed banners only in the last few years. We can name hundreds of art forms which are either completely dead or on the verge of death. This brings up the issue of inventoring and documenting what we actually have which, we can safely say, is not inconsiderable. As far as is known there have hardly been many comprehensive documentation programs undertaken regarding these crafts. In 1986-87 a research team was commissioned by Karika (a handicraft and marketing cooperative registered in 1974) with funding by the Ford Foundation to document folk design and survey folk crafts all over the country. It resulted in the documentation of over 2000 items in 20 craft categories. Other than this there have been documentation projects, research and publications on different crafts and other traditions in material culture, but they can hardly be considered comprehensive.

Besides the primary issue of disappearing heritage there is the secondary concern of the gradual loss of aesthetic refinement and skill in the arts that do survive. A very big reason behind this is the lack of due valuation of the products. People who buy these objects are either unwilling or unable to pay enough for the specialized labour that is put into products with the full range of skills and ideas of the artist. The involvement of craft organizations, both fair-trade and commercial, poses a different threat to living traditions. Dictated by principles of marketing and demand, these organizations involve ‘designers’ who aid artisans to reorganize their traditional skills for producing marketable goods. This again dictates on living traditions to change its motifs, compositions, utility and sometimes discourage the personal involvement of artisans for the sake of market concerns, quality control or uniformity resulting in hybrid forms far removed from original ideals or aesthetics. The *nakshi kantha* or quilted embroidery is an example of hybridization. An art form practiced by women as personal expression, when produced for the market, is completely separated from the original aesthetic impetus to become just another form of designer embroidery using certain traditional skills but in ways that are completely different from the originals which are works of art reflecting the personal life and desires of the makers. This does not help the art form to survive but develops new skills, and new, hybridized forms. This is not to say that this in itself is negative, but it poses problems and raises debates about the means by which we can ensure the continuance of traditions. That living traditions are subject to change and cannot be kept ‘frozen’ is true, but at present we are faced with a situation where change is very fast and dictated often by concerns of marketing and profit, imposed, rather than developing organically.

Crafts and skills that do survive in this age of globalization are (1) the ones which serve a utilitarian purpose which cannot be substituted by an industrial product (some clay implements, forged iron *botis*, local name for cutters), (2) are so cheap that they survive despite competition with mass produced goods (*ganchhas*, local form of towel or coarse handloom saris), (3) are necessary for ritual purposes (*pratimas*, clay icons used for Hindu rituals). Ironically, most of these are not considered as aesthetic objects at all. But the skills and techniques involved in the making and use of these objects embody what is our intangible cultural heritage. The endless variety of forged iron *daus*, *botis*, *khuntas* (local cutters and cooking tools) are an excellent example of the *kamar* or blacksmith’s craft. With changes of lifestyle these are also dwindling in numbers.

Now we can come to the difficult part of working out how we can actually hold on to our intangible heritage. The organizations which do deal with marketing crafts are dictated by concerns of profit. Naturally they cannot be seen in the role of the guardians of heritage. Popular demand is what they have to cater to. Their role is important as it provides work for artisans. But though there have been initiatives taken by craft organizations to give awards to master craftsmen and organize craft exhibitions that have popularized and raised respect for local crafts, these initiatives do not have a strong, long term impact on preserving craft forms. The simple reason behind this is the lack of organic connection of the crafts with life. We no longer live in a world where the crafts are an organic part of our lives. Globalization has changed our lifestyle very rapidly, more so in the urban areas where there is economic affluence and greater means to preserve surviving traditions. There is also the reality that a person who works with the hands is not given the respect due to a person who is a bearer of our intangible heritage. The perception is that they are ‘workers’, their knowledge is not given equal value as mainstream education. The other problem is the fact that our colonial heritage has imprinted in us a lack of respect for local aesthetics. Thus, we often are incapable of appreciating the beauty and richness of our culture, let alone consider its continuation.

Keeping all of this in mind, the only way we can hope to preserve our intangible heritage is to begin by instilling a healthy respect for it by including awareness building from primary school curriculum onwards, through museums, exhibitions, awards, lectures and publications. People have to be made aware of the value of intangible cultural heritage. It is essential for the state to understand and give due importance to the continuance of traditional art forms. The state or other organizations have to identify the crafts that need patronage and are in need of safeguarding. The state has to take effective methods to protect craft villages or areas within urban
centres which are the homes of craftspeople. It has to be prepared to subsidize the work of these families and groups that provide us with a link to our past. They have to be given their due respect and their work has to be properly evaluated in economic terms for them to find it viable to continue the tradition. NGOs and commercial ventures can complement or assist the state by their efforts but the prime responsibility lies with the state to take the initiative and effective measures to preserve and protect living traditions. The initiatives that were once energetically put into force such as the Design Centre of the Bangladesh Small and Cottage Industries Corporation, the artisan’s village at Sonargaon, etc. tell their own tales. They have hardly realized the hopes with which they were founded. In this age of private enterprises and corporate business, government initiatives lack strength and sharpness, but the commercial and NGO sectors cannot play the role of guardians as they either have to make a profit in the competitive market or have certain development agendas to realize which is given greater importance than the protection and preservation of heritage.

Finally, we have to recall the fate of the incredible muslin of Dhaka. The fabric was most coveted the world over for hundreds of years. It was completely destroyed in the 19th century in the face of market competition and manipulation because we were at that time a colonized nation and the fabric depended on export to markets of the colonizers. The lack of local patronization was doomed by the loss of independence and the ensuing lack of local economic capacity to continue supporting the tradition. The loss of the muslin is not only our loss; it is a loss for humankind. We are a sovereign nation today with a history of 42 years. The responsibility to ensure the preservation of our heritage lies with us.

Lala Rukh Selim  
Professor  
Department of Sculpture  
University of Dhaka, Dhaka
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

Devotional Baul Song
Bangladesh has a rich tangible and intangible cultural heritage which is expressed in various forms such as literature, monuments, arts, crafts, songs, dance, drama etc. Established in 1784, the Asiatic Society, Kolkata was the pioneer to address the conceptualization of these heritages in Bengal. The documentation about cultural heritage in Bengal including life style of inhabitants, rituals and laws, norms and morals, attitudes and judgments began in the 18th century with Sri Rampur Mission and Fort William College. Different cultural heritages like Baul Song, Rhymes, Rural literature and Female rhymes were identified by Noble Laureate Poet Rabindranath Tagore to formalize the heritage issue holistically. Afterwards, research in this field from personal and institutional bodies began leading to the discovery of Nath song, Mynamati song, Charya (Buddhist literature), Srikirtan etc. Bangla Academy since the Pakistan period is the assigned institution to play a key role to document and publish folk songs, dramas, idioms, riddles, rhymes and punthies.

Despite making several efforts a scientific inventory for proper preservation of the intangible cultural heritage could not be made. Field research can unearth the transformation of culture through ages from earlier practices. The relationship among literary cultural tradition with archaeological heritage and traditional cultural practice can be one of the important aspects to be explored for a detailed inventory.

Some examples of cultural elements are discussed here which are now on the verge of extinction in the absence of a detailed inventory.

**Jari Marshia**

*Jari Marshia* is a play in memory of Imam Hassan and on Karbala tragedy. In greater Sylhet, every year during the Maharram when the new moon is sighted, a group of people from a particular region walk through day and night in bare feet singing and dancing. In this entire period, they don’t go to mosque, don’t pray and even they don’t sleep. It is necessary to mention that in every village they create Mokam or house as a symbol of Imam Hassan’s Mazar or grave. Each and every singing group visits that mokam to show respect. Interestingly, this festival is being observed by Sunni Muslims, whereas the festival is celebrated throughout the world by Shiya Muslims. This tradition is also found in the neighboring districts of Kishorgonj and Brahmanbaria.

**Kushan Gaan**

*Kushan Gaan* is very popular in the northern districts of Bangladesh namely Kurigram and Lalmonirhat. It is based on Sanskrit Ramayan by Balmiki and Bangla Ramayan by Krittibas. The seven phases of Ramayan is constructed into 22 phases for performing Kushan Gaan. The performance is held using the space of yards of home, temple or any other open public place. A twenty feet square shaped space boarded by four bamboo stakes and shaded with teen roof is the stage for the performance. The performers sit in a round form at the...
center of a mat made of bamboo or jute spread over the stage space. The performers move around for the sake of their performance. The viewers enjoy the overnight performance, sitting around the stage on straw or local mats.

The main singers wear white Punjabi or shirt and Dhuti or trouser. Wearing bright coloured sari and blouse, the actress plays the role of Sita or the heroine. Accompanying female performers also wear bright saris. Lob and Kush the other two important figures of the drama put on white Dhuti and half-sleeve vest.

A local instrument called Bena is played all throughout the performance. This is why it is often known as Bena Kushan.

Potgaan

Potgaan is a combination of tangible and intangible tradition. It is based on pots or paintings. The performers describe the paintings in their songs. The performers may narrate their own paintings or may have the painting done by other painters. Such painters are mentioned in the Bramhoboiborto Puran, writings of Patonjali, Buddha Jatak, Jaina religious book Kalpasutro and ancient play of Kalidas like Avijyan Shokuntalam and Malobikagnimitram. So Potgaan has very ancient flavor.

By painting the scene of hellish punishment of the sinners on long canvas, the pot artists sang for making people aware of following virtuous ways and avoiding sin. Thus the pot performers were social reformers too. The practice is still alive in the districts of Munshiganj (old Bikrampur), Norail, Jessore, Khulna etc. However, the urban transformation of Potgaan have made the traditional practice vulnerable for preservation.

Buddhakirtan

Buddha culture is an old traditional identity of Bangladesh. Buddhakirtan or song of Buddha is mainly observed during the funeral of Chakma ethnic community of Chittagong Hill Tracts. The ethnic community of Khagrachhari, Rangamati and Bandarban districts perform their Buddhhanatok in their own mother language. However, there are other performances in Bangla such as "Siddhart’s Leaving Home," "The King Ashok" and "Anguman" drama. It is difficult to work on them and make an inventory because they are performed only during funeral.
Astokgaan is performed across the southern districts of Bangladesh as an integral part of traditional Chaitra Sankranti or year ending festival. Some performances are mobile but others are arranged in the courtyard of any home in the village for the whole night. The mobile Astokgaan performers move from home to home and perform parts of mythical stories wearing costumes of Radha and Krisna and thus they collect money and rice from the villagers. The influential people hire Astok performers for overnight performance. Such performance starts with the concert of local instruments playing any popular patriotic song. While music goes, the performers with the costume of Radha, Krisna and their followers enter the stage and start moving round in front of the instrument players. As soon as the music stops, the performers are divided into two groups of Radha and Krisna. They stand face to face and start Bondona or introductory song. After one stanza of Bondona song, the performers raise their hands over head and move rhythmically. This way the Bondona continues. They show respect to Goddess Saraswati, parents and teachers. Then the main gayen or singer starts Astokgaan with narrative story telling. He also acts the character of Krisna. The narration of such passionate story once impressed all classes of villagers in the southern part of Bangladesh.

From the brief discussion above, it may be said that field based research has some shortcomings in preparing an inventory due to unavailability of survey report on intangible heritage. Moreover, the folk artists also conceal the names of other artists whether alive or dead and their works.

Under the framework of 2003 convention, inventories are integral part of safeguarding the intangible heritage and to raise awareness about the ICH and its importance for individual and collective identities. The convention allows the governments to implement it flexibly. The process of inventorying and providing access to those information to public can also encourage creativity and self respect in communities.

Thus, preparation of a national inventory is a burning issue for future preservation of the intangible cultural heritage of Bangladesh. For this however, financial assistance from home and abroad as well as technical experts would be needed.

Saymon Zakaria
Assistant Director
Folklore Department
Bangla Academy
3 Kazi Nazrul Islam Avenue
Dhaka-1000
ANNEX I

LIST OF PARTICIPANTS OF THE WORKSHOP

RESOURCE PERSONS

Dr. Amareswar Galla
Professor & Executive Director
International Institute for the Inclusive Museum, Brisbane/Copenhagen
director@inclusiveMusuem.org

Dr. Harriet Deacon
Heritage Specialist
8 Windmill Avenue
Epsom KT17 1LL, UK
harriet@conjunction.co.za

Dr. Sharif uddin Ahmed
Supernumerary Professor
Department of History
University of Dhaka, Dhaka 1000
01713113534
ahmed.silverstar@yahoo.com

Dr. Firoz Mahmud
Historian, Folklorist and Museologist
College View, Mirpur Road, Dhaka
01763664699
firoz1943@yahoo.com

Bulbul Ahmed
Associate Professor
Department of Archaeology
Jahangimagar University, Savar, Dhaka
01911392139, ahmbulbul@gmail.com

Ms. Naheed Sultana
Assistant Director,
Department of Archaeology, GoB
F-4/A, Agargaon, Dhaka-1207
01552350106, nahid.slt@gmail.com

PARTICIPANTS

Lala Rukh Selim
Professor
Department of Sculpture
University of Dhaka, Dhaka 1000
01713015154
lala_rukh_selim@yahoo.com

Munira Sultana
Deputy Secretary
Ministry of Cultural Affairs, GoB
Dhaka-1000
01715120044
mnr_sultana@yahoo.com
Md. Haris Sarker
Programmer
Directorate of Archives & Libraries,
32 Justice S.M. Murshed Sarani,
Sher-e-Bangla Nagar, Dhaka-1207
0191384895, haris@nanl.gov.bd

Khairul Kuader
Research Fellow
Vabnagar Foundation,
H-86, R-7, Block-C, Mansurabad R/A
Mohammadpur, Dhaka
01819084380, khamincu@gmail.com

Amena Khatun
Coordinator (Conservation & Documentation)
Liberation War Museum,
5 Segun Bagicha, Dhaka-1000
01727297379, amenatapsam@yahoo.com

Md. Moynul Islam
Assistant Engineer
Department of Archaeology, GoB
F-4/A, Agargaon, Dhaka-1207
01771104685
archaeology007@yahoo.com

Shahida Khanom
Project Officer, Culture
UNESCO, Dhaka Office
01717209249
s.khanom@unesco.org

Shahida Khatun
Director
Bangla Academy, Dhaka-1000
3 Kazi Nazrul Islam Avenue
01715604846
shk_dhanmondi@yahoo.com

Amena Khatun
Coordinator (Conservation & Documentation)
Liberation War Museum,
5 Segun Bagicha, Dhaka-1000
01727297379, amenatapsam@yahoo.com

Pinaki Roy
Senior Reporter
The Daily Star,
64/65 Kazi Nazrul Islam Avenue,
Dhaka -1215, Bangladesh
01711623908, roypinaki@gmail.com

Rajot Kanti Roy
Researcher
Gallery Jolrong, R-3,H-134, Niketon,
Gulshan 1, Dhaka.
01198248089, anarjo.tapos@gmail.com

Rakhi Roy
Deputy Director (Antiquity)
Department of Archaeology, GoB
F-4/A, Agargaon, Dhaka-1207
01712817950, ahiraikka@gmail.com

Shahida Khatun
Director
Bangla Academy, Dhaka-1000
3 Kazi Nazrul Islam Avenue
01715604846
shk_dhanmondi@yahoo.com
**ANNEX II**

**TIMETABLE**

**DURATION: 16 TO 20 JULY, 2013**

Day 16/7/2013

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening ceremony</td>
<td>9:00 a.m-11:00 a.m</td>
</tr>
<tr>
<td><strong>SESSION 1:</strong></td>
<td>11:00 a.m-12:00 a.m</td>
</tr>
<tr>
<td>Icebreaker: Who are you? What are your expectations?</td>
<td></td>
</tr>
<tr>
<td>Introduction of participants and expectations</td>
<td></td>
</tr>
<tr>
<td>Day rapporteurs selected</td>
<td></td>
</tr>
<tr>
<td>Lunch</td>
<td>12:00 a.m-1:00 p.m</td>
</tr>
<tr>
<td><strong>SESSION 2:</strong></td>
<td>1:00 p.m- 3:00 p.m</td>
</tr>
<tr>
<td>Introducing the Convention and key concepts</td>
<td></td>
</tr>
<tr>
<td><strong>Case studies</strong></td>
<td></td>
</tr>
<tr>
<td>Ayahuda and Ethnological Museum (Amiruzaman)</td>
<td></td>
</tr>
<tr>
<td>Batik and Jamdani (Reza)</td>
<td></td>
</tr>
<tr>
<td><strong>SESSION 3:</strong></td>
<td>3:00 p.m- 4:00 p.m</td>
</tr>
<tr>
<td>ICH and its safeguarding in Bangladesh: presentation by invited speaker: Dr. Sharif uddin Ahmed</td>
<td></td>
</tr>
</tbody>
</table>

* The original time schedule could not be followed because of a national strike on 16th July, 2013. Therefore, the Timetable was revised and squeezed to fit in from 17 to 20 July 2013. The day hours were stretched from 8:00 a.m to 5:00 p.m to adjust the standard workshop timetable.
Day 17/7/2013

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reportback from previous day</td>
<td>9:00 a.m – 9:30 a.m</td>
</tr>
</tbody>
</table>
| **SESSION 4:** Safeguarding ICH and sustainable development  
Case studies: Nouruz and Bark cloth | 9:30 a.m – 11:00 a.m |
| Break | 11:00 a.m – 11:20 a.m |
| Discussion of case studies and reportback | 11:20 a.m – 12:30 p.m |
| Lunch | 12:30 p.m – 1:30 p.m |
| **SESSION 5:** Roles of states, communities, experts and NGOs in ICH safeguarding and mechanisms of community involvement  
Case studies in groups: Yamahoko and Indios por Indios | 1:30 p.m – 3:00 p.m |
| Discussion of case studies and reportback | 3:00 p.m – 4:00 p.m |

Day 18/7/2013

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reportback from previous day</td>
<td>9:00 a.m – 9:30 am</td>
</tr>
<tr>
<td><strong>SESSION 6:</strong> Raising awareness</td>
<td>9:30 a.m – 10:00 a.m</td>
</tr>
<tr>
<td>Break</td>
<td>10:00 a.m – 10:20 a.m</td>
</tr>
</tbody>
</table>
| **SESSION 7:** Identification and inventorying  
Case studies: Jaari Marsia (Zakaria)  
International case studies: Busoga | 10:20 a.m – 12:20 p.m |
| Lunch | 12:30 p.m – 1:30 p.m |
| **SESSION 8:** Intangible heritage policies and institutions | 1:30 p.m – 2:30 p.m |
| Session 8, cont: Issues in the development of policy on ICH in Bangladesh (group work and discussion)  
Inputs from recommendations drafting group | 2:30 p.m – 4:00 p.m |
### Day 19/7/2013

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reportback from previous day</td>
<td>9:00 a.m – 9:30 am</td>
</tr>
<tr>
<td><strong>Session 9-10:</strong> Implementation at the international level: nominations; international cooperation and assistance</td>
<td>9:30 a.m – 10:30 a.m</td>
</tr>
<tr>
<td>Lunch</td>
<td>11:00 a.m – 12:30 p.m</td>
</tr>
<tr>
<td><strong>Session 11:</strong> Field visit</td>
<td>12:30 p.m – 6:30 p.m</td>
</tr>
</tbody>
</table>

### Day 20/7/2013

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reportback from previous day and the briefing</td>
<td>9:00 a.m – 9:30 am</td>
</tr>
<tr>
<td><strong>Session 12:</strong> Preparation of Recommendations (document for distribution to ministries, communities and other stakeholders to raise awareness about the ICH and the Convention in Bangladesh)</td>
<td>9:30 a.m – 11:00 a.m</td>
</tr>
<tr>
<td>Break</td>
<td>11:00 a.m – 11:20 a.m</td>
</tr>
<tr>
<td>Session 12, cont.</td>
<td>11:20 a.m – 12:30 p.m</td>
</tr>
<tr>
<td>Lunch</td>
<td>12:30 p.m – 1:30 p.m</td>
</tr>
<tr>
<td><strong>Session 13:</strong> Evaluation</td>
<td>1:30 p.m – 2:15 p.m</td>
</tr>
<tr>
<td>Closing Ceremony</td>
<td>2:15 p.m – 4:00 p.m</td>
</tr>
</tbody>
</table>
National Workshop on Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Bangladesh

Sale of Jamdani