Intangible Cultural Heritage Safeguarding Efforts in Nepal

In collaboration with Nepal National Commission for UNESCO
Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2010

Intangible Cultural Heritage Centre for Asia and the Pacific
In collaboration with Nepal National Commission for UNESCO
Preface

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region proposed by the Korean government was finally approved as a category 2 centre under the auspices of UNESCO at the 35th session of the UNESCO General Conference last October. Over the course of the next year, the Centre and the Korean government prepared for the establishment of the UNESCO category 2 centre which is intended to become a hub for the safeguarding of intangible cultural heritage in Asia and the Pacific region.

As a well intentioned objective for the future activities of this centre, ICHCAP initiated the 2009 Field Survey Project of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region.

In 2010, ICHCAP worked in collaboration with institutions from seven countries which include: Bangladesh, Bhutan, Indonesia, Nepal, Papua New Guinea, Philippines, and Tajikistan to carry out the field surveys. The purpose of the field survey project was to obtain a grasp on the current situation of ICH safeguarding, along with specific details on each country's efforts in inventory making and relevant policies, laws, organisations, etc. The centre will continue this project over the next several years to cover all of the countries within the Asia-Pacific region.

The centre will serve Asia-Pacific Member States as an information and networking centre for the safeguarding of ICH. The final report from the project will serve as a resource that will help determine particular needs and provide direction for new cooperative projects for the safeguarding of intangible cultural heritage. It will also be used as a resource for states within the region to strengthen their understanding of intangible cultural heritage of other countries in the region.

Lastly, I would like to express my sincere gratitude to the institutions and researchers who actively cooperated with ICHCAP on the field survey project.

Seong-Yong Park, Ph.D
Executive Director
Intangible Cultural Heritage Centre for Asia and the Pacific
# Contents

Intangible Cultural Heritage Safeguarding Efforts in Nepal

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Preface</td>
<td>001</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>005</td>
</tr>
<tr>
<td></td>
<td>Field Survey Report</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I. Safeguarding system &amp; policy</td>
<td>008</td>
</tr>
<tr>
<td></td>
<td>II. Intangible Cultural Heritage Inventory</td>
<td>021</td>
</tr>
<tr>
<td></td>
<td>III. Relevant Organisations</td>
<td>023</td>
</tr>
<tr>
<td></td>
<td>IV. Meetings on Intangible Cultural Heritage</td>
<td>054</td>
</tr>
<tr>
<td></td>
<td>V. Intangible cultural heritage in Nepal</td>
<td>056</td>
</tr>
<tr>
<td></td>
<td>VI. Profiles of selected intangible cultural heritage of Nepal</td>
<td>064</td>
</tr>
<tr>
<td></td>
<td>VII. Pending issues &amp; urgent needs regarding the safeguarding of ICH</td>
<td>097</td>
</tr>
<tr>
<td></td>
<td>List of co-researchers</td>
<td>101</td>
</tr>
</tbody>
</table>

Annex 1 | Preliminary Study | 103
Annex 2 | Project Introduction | 107
Annex 3 | A Country Report | 111
Annex 4 | Photographs | 117
Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2010 is the second year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
In fact Nepal has no specific laws/acts regarding the safeguarding of intangible cultural heritages. We are just in a position of defining of Intangible Cultural Heritage in line with UNESCO convention and Nepalese traditions. Though there are no such specific legal provisions, many of the state laws/acts, bylaws have provisioned for the continuation, promotion and preservation of traditional cultural and social practices in the name of festivals, religious traditions, ethnic identities, and so forth. Various laws have provisioned for the continuation of different cultures, customs and practices. But there are some rooms for the promotion and preservation of ICH.

In most of the cases Nepal traditions and belief system have been playing pivotal role in safeguarding of our ICH. In contrast, among the new generations the intangible cultural heritages seems to losing attention for practices and continuation. After the declaration of Nepal a federal secular state, the ethnic groups, indigenous people have become a bit sensitive toward their culture, identity and rights. National practices have started for respecting and practicing plural society. In this changed context, the importance of ICH for insuring fundamental rights of different racial and cast groups has been realising by different national actors. It may be the result of these new developments; Nepal has become party of the UNESCO Convention for Safeguarding of Intangible Cultural Heritages.

Nepal is in a process of defining ICH and developing necessary legal framework for safeguarding the ICH. In this connection, Nepal as usual, is in favour of our development partners continued support and cooperation. Best practices and experiences of our friendly countries would be great assets in our endeavours. Further to this, Nepal is always in favour of capacitating its institution and personnel so experts' information would be highly appreciating.
1. National Law/Act

A. Definition of intangible cultural heritage

No specific definition available

B. Title of the law

Interim Constitution of Nepal, 2007

C. Policy Provisions

The Interim Constitution of Nepal, 2007 acknowledges the "fundamental rights" of different caste and ethnic groups in Nepal in relation to education and culture. Article 35(3) asserts that the state will strengthen the national unity of the country through the equal development of the languages, literature, scripts and art and culture; in order to preserve the cultural diversity of the country. The preservation and promotion of the languages of all Nepalese people is thus a 'fundamental right'. Hence the Interim Constitution of Nepal acknowledges some aspects of the cultural rights of its citizens, and it states that every citizen has the right to enjoy and observe their own culture (Article 17).

It also states that the government will undertake activities relating to the promotion and safeguarding of traditional cultures, and written and oral languages of all different castes and ethnic groups as it is a fundamental right of the people. The Interim Constitution states that it will not interfere and control activities relating to culture and language and that the people also have a right to education in their own language (Article 17).

D. Sectin/Division in charge

The Interim Constitution has clearly spoken about cultural preservation and promotion as one of the directive principal and state policy. This word "Culture" stands for both the tangible and intangible culture. So, it has opened way to the government to define, categories, make necessary legal framework for safeguarding of all categories of cultures. But it has not specified which will be the specific institution or authority so all the three organs of the state i.e. legislature, executive and the judiciary should be its in
charge. But the Government has designated Ministry of Federal Affairs, Constitutional Assembly, Parliamentary Affairs, and Culture as the government apex body to look. The Culture Division under the ministry is responsible for overall cultural affairs. However, many other ministries are also responsible to cultural affairs in one or other way.

E. Year of establishment

At first the cultural affairs was associated and under the jurisdiction of Ministry of Education and Culture. Latter it was associated with ministry of tourism and culture. But at present culture is the responsibility of Ministry of Federal Affairs, Constitutional Assembly, Parliamentary Affairs, and Culture since 2007.

The Interim Constitution was also promulgated in 2007

F. Amendments

The Interim Constitution has amended for eight times.

G. Particular article(s) related to ICH

There is no particular article relating to ICH. It is integrated in different fundamental rights. However Article 17 has provisioned Right to Education and Culture. Similarly the article 35(3), under State Policy, states that state will develop necessary policy for the promotion of cultures and cultural practices.

H. Responsible organization/department

Legislative Parliament: For Legal Provisioning, Budgetary approval and activating government for ICH along with other state affairs.
Executive Body (Government of Nepal): For developing of ICH relating policies, implementing them, monitoring and evaluating
Judiciary: For Legal review, protecting of fundamental rights of people.

I. Information source

Document review and interview with Mr. Jal Krishna Shrestha, Joint Secretary, Culture Division, MoFACAPAC Singha Darbar, Kathmandu
Tel. 977-1-4211628 / Fax. 977-1-4211792 / email. ksresta@wlink.com.np
2. Cultural Policy

A. Human Rights Commission Act, 1995

1) Purpose

- To monitor human rights situation and recommend concerned authorities for necessary actions,
- To investigate on the violation of human rights issues and recommend concerned authorities for necessary actions,
- To make necessary recommendations to the Government of Nepal,
- To conduct research on Human Rights relating issues.

Though there is no specific provisions regarding Cultural Heritage in this act but there is enough room in the act to investigate on the violation of the cultural rights entitled under the Fundamental Rights in the Interim Constitution of Nepal.

2) Duration

Continues

3) Relevant projects

Till to date there is no any Project directly addressing to ICH. But this commission is lunching awareness raising programmes through radio, television and other print media on human rights. Further more, it has been encouraging and mobilizing GOs, NGOs, CBOs for human rights preservation and promotion. At present, it has not focused to the issues relating to cultural rights but in future it will cover all rights with the raised awareness in general public.

B. National Foundation for Upliftment of Aadibasi/Janjati Act, 2002

1) Purpose

"Aadibasi/Janjati" is defined as a tribe or community as mentioned in the schedule having its' own mother language and traditional rites and customs, distinct cultural identity, distinct social structure and written or unwritten history.
• To make overall up-liftment of the Aadibasi/Janjati by formulating and implementing the programmes relating to the social, educational, economic and cultural development and upliftment of Aadibasi/Janjati,

• To preserve and promote the language, script, culture, literature, arts, history of the Aadibasi/Janjati,

• To preserve and promote the traditional knowledge, skill, technology and special knowledge of the Aadibasi/Janjati and to provide assistance in its vocational use.

• To cause the Aadibasi/Janjati to be participated in the mainstream of overall national development of the country by maintaining a good relation, goodwill, and harmony between different Aadibasi/Janjati, castes, tribes and communities,

• To provide assistance in building an equitable society by making social, economic, religious and cultural development and upliftment of Aadibasi/Janjati.

2) Duration

Continues

B. Nepal Fine Arts Academy Act, 2007

1) Purpose

The main purpose of this act is to ensure the establishment and operation of Nepal Fine Arts Academy in order to protect, maintain, promote, and make overall development of Fine Arts of Nepal, a multiethnic, multilingual and multi-cultural country, and conduct, or cause to be conducted, study and research on the discipline of fine arts and, on respecting and honouring the intellectuals and talents in this field.

The Act has defined "Fine arts" as painting (Chitrakala), sculpture, folk art (Lokkala), handicraft, Silpakala, Bastukala and other creative arts.

Similarly, the Academy is empowered:

• To collect, protect, maintain and do study and research works on fine arts;

• To create and publish, or cause to be created and published, research and innovative works on the discipline of fine arts;

• To make provision for the honour, respect of and prizes to native and foreign persons who render outstanding contribution to the fine arts discipline;

• To establish libraries, galleries, museums etc. relating to fine arts;
• To make provision of academic fellowship for study and research on fine arts;
• To operate training programmes on fine arts;
• To do study and research on, protect and maintain, fine arts that reflect identity of various castes, tribes and communities of Nepal;
• To introduce Nepali fine arts to the world and vice versa;
• To encourage relevant organizations and persons to develop and expand fine arts;
• To hold, or cause to be held, national and international symposia, workshops, conferences, exhibitions, festivals and competitions on fine arts;
• To establish and expand relations with organizations related with the field of fine arts and exchange mutual cooperation with such organizations;
• To boost up, develop and expand folk pro-people (Lokpaccchiya) arts;
• To perform, or cause to be performed such other functions as may be required for the accomplishment of the objectives of this Act.

2) Duration
Continue

C. Industrial Act, 1993 (Seventh amendment 2008)

1) Purpose

• To define, facilitate and regulate industrial development in Nepal

In the article 4 under the title Gharelu Uddhog (Cottage Industry) labor oriented, arts and culture relating and specific skill oriented industries are defined as Gharelu Uddhog.

2) Duration

This act is of continues nature

3) Relevant projects

There is no any such specific project on ICH, but this act has way out for the establishment of traditional skill oriented domestic industries that could be instrumental in safeguarding of ICH.
D. Copyright Act, 2002 and Copy Rights Regulation 2004

1) Purpose

- To define the words of authors as "work/creations", which are legally recognised. Section 2 of the Act defines artistic creation as "any work presented originally and intellectually in the field of literature, art and science and in any other field". Artistic works are defined in the Act as irrespective of the artistic quality of the item in question whether it is a painting, sculpture, drawing, engraving, photograph, or a work of architecture.
- To protect copyright of authors via registration of the creations; economic rights of the work; moral rights; and the rights of the performers; as well as consequences relating to the infringement of protected rights and punishable offences.

2) Duration

Continues

E. The Guthi Corporation Act, 1972

1) Purpose

- To regulate and facilitate the preservation and management of religious and cultural festivals and activities in Nepal.
- To facilitate and regulate religious rites and festivals or social and religious activities
- To maintain temples, pilgrim houses, wells, ponds, roads, bridges, rest house, land etc” (Article 2).
- To managed and administer the Raj Guthi (the largest), which comes under the ownership of the Guthi Corporation.
- To initiate legal action on behalf of the Guthi.

2) Duration

Continues

F. Local Self Governance Act, 1999

1) Purpose
To provide "cultural right" to Municipalities and VDC's to preserve various languages, religious activities, and to assist in their development within their respective areas. To protect and promote archaeological objects, languages, religions and cultures within their municipal areas.

2) Duration
Continues

G. Local Administration Act (A regulative legal Instrument)

1) Purpose
- To look after and conserve cultural properties
- To monitor and regulate for the cultural heritages and practices
- To act as quasi judicial authority for the violation of religious practices

2) Duration
Continues

H. Interim Plan

1) Purpose
The main objective of the plan is to alleviate poverty. It has aimed for planned development. There are various provisions that directly or indirectly promote and foster ICH. This plan has set necessary policy and programmes for the development of culture and cultural practices by incorporating separate chapter comprising various programmes in cultural sector like establishment of academy of fine arts, academy of music and drama. In addition it has provisioned for the development and mainstreaming of indigenous groups, languages, settlements etc.

2) Duration
Three years

I. Annual Programme and budget (Government’s annual programme)
1) Purpose

On the basis of the objectives, policies, strategies and programme stated in Periodic National Plan and the governments commitments in international forums government prepares annual programmes and budget. Government of Nepal has been continuously allocating fund for cultural activities. However, it is very difficult to see ICH relating words but the programmes have been supporting to the ICHs too.

2) Duration

Government prepares budget for one fiscal year. But government gives continuation to the ongoing programmes and simultaneously brings new programmes too. So, it is a continuous process.

I. The Greater Janakpur Area Development Council Act, 1998

1) Purpose

The main purpose is to ensure the establishment of the council and make provision of the Greater Janakpur Area Development Council in order to safeguard, maintain and develop the shrines, temples, lakes (sarobar) and sites of religious, historical and archaeological importance within the Janakpur area and its intermediary (Panchakoshi) circuit areas, and to develop the Greater Janakpur Area as a well-planned pilgrimage and religious site by developing infrastructures for the social, economic and cultural development of the Greater Janakpur Area. The objectives of the Council are as follows:

- To develop infrastructures for the social, religious, economic and cultural development of the Greater Janakpur Area;
- To protect and manage sites of religious, historical and archaeological importance within the Greater Janakpur Area and various heritages with the Area;
- To identify, explore, and do research work on, shrines, temples, lakes (sarobars of ancient, historical, religious, cultural and archaeological importance or other sites within the Greater Janakpur Area;
- To carry out necessary acts in order to maintain ecological balance of the Greater Janakpur Area;
- To develop the Greater Janakpur Area as a tourism site.
2) Duration
   Continuous

J. Lumbini Development Trust Act, 1985

1) Purpose
   The prime purpose of this act is to conserve and develop Lumbini, the
   birth place of Lord Buddha. The Act aims to provide for the Lumbini
   Development Trust, in order to present the commitment of Government
   of Nepal to project the goal and ideal of development of Lumbini more
   effectively before the world community, and to operate the Lumbini
   Development Plan in a more coordinated and smooth manner.

2) Duration
   Continues

K. Motion Picture (Production, Exhibition and Distribution) Act, 1969
   (Last amendment in 2010)

1) Purpose
   • To facilitate and manage the production, exhibition and distribution of
     motion picture throughout Nepal

2) Duration
   Continues

L. Nepal Music and Dance Academy Act, 2007

1) Purpose
   • To facilitate the establishment and operation of Nepal Music and Dance
     Academy
   • To protect, maintain, promote, and make overall development of the
     discipline of music and dance of Nepal,
   • To be conducted study and research on the music and dance discipline,
     on respecting and honouring the intellectuals and talents in this field,
     given that Nepal is a multi-ethnic, multi-linguistic and multicultural
     country.

2) Duration
   Continues

M. Nepal Academy Act, 2007
1) **Purpose**
   To make timely amendments to and consolidate the laws in force relating to the Academy in order to make necessary provisions for the publication of works useful to the society through research and innovative creations on language, literature, culture, philosophy and sociology and on respecting and honouring the intellectuals and talents in this field, taking into consideration the need for the protection, promotion and development of all languages, literatures and cultures, given that Nepal is a multi-ethnic, multilingual and multi-cultural country.

2) **Duration**
   Continue

---

N. **Pashupati Area Development Trust Act, 1987 (Last Amendment 2010)**

1) **Purpose**
   - To maintain the Pashupati area as such as the Pashupati area of the Lord Pashupatinath has remained as a centre of reverence and a holy place for Hindu pilgrims since time immemorial;
   - To safeguard, maintain and develop the Pashupati area in a planned manner, in conformity with the ideals, glory and importance of the Lord Pashupatinath;
   - To maintain, protect and promote objects or sites of ancient, historical, religious, cultural and national importance, movable and immovable assets of the Lord Pashupatinath and natural heritages in the Pashupati area;
   - To make arrangements for the performance of cultural feasts and festivals, and social and benevolent activities and worships in accordance with traditional religious rites and rituals in temples of all Gods and Goddesses, including the Lord Pashupatinath temple, under the State trust (Rajguthi), in the Pashupati area;
   - To make improvements in this holy site of pilgrimage as practicable in a planned manner and develop it as a site of international pilgrimage for the convenience of all Hindu devotees within and outside the country and of tourists.

2) **Duration**
   Continue
3. Methods and means are needed to enhance the process of developing safeguarding policies and system

A. Policies

1) Provisioning of ICH policy through:
   - Provisioning of specific provisions for ICH in constitution through Constitutional Assembly (addressing in new constitution)
   - Preparing Laws (Act and Regulation)
   - Preparing Directives for especial safeguarding efforts
   - Conducting National survey on ICH
   - Sector planning
   - Designing and implementing small projects for safeguarding of intangible heritages
   - Defining and categorizing ICH for Nepal
   - Using participative approach (Local community, ICH bearer, Professional, Experts etc) in National ICH Policy development
   - Developing of ICH relating laws
   - Provisioning for ICH development, preservation, revival, revitalization in National Periodic Plan
   - Giving due focus to the preservation and promotion of endangered ICH
   - Making accountable to Local Government

2) Implementation of policy through:
   - Local government
   - Local Community based organizations
   - Public private partnership

3) Capacity building on ICH through:
   - Mobilizing Media
   - Integrated ICH in school curricula
   - Organizing national events
   - Research and Development
   - Recognizing the best efforts
   - Effective enforcement of law

4) System for ICH safeguarding
   - National Government should be confined for:
     - Developing National ICH policy
     - Developing of National ICH Inventory
     - Providing resource and technical support to local government
     - Building National Capacity on ICH,
• Creating opportunities and organizing national events for dissemination and promotion of ICH,
• Exploring and expanding for exchange programme on ICH,
• Insuring copy rights,
• Media mobilization, and
• Establishing of National ICH museum/Archive.

5) Local Government should be empowered for:
• Developing of local ICH Inventory.
• Planning and managing local ICHs.
• Allocate certain percentages of the local tax to ICH promotional activities,
• Organizing events,
• Promoting of ICH relating exchange programmes in local levels
• Establishing of ICH museum/achieve in local level

6) Local community should be empowered for ICH through:
• Forming of user groups,
• Recognizing the bearers of ICH,
• Providing of supports for the continuation, preservation and promotion of ICH,
II. Intangible Cultural Heritage Inventory

1. National inventory

Nepal has become the party of the NUESCO Convention for Safeguarding of the Intangible Cultural Heritage 2003 in 2010. Nepal is in need of developing a National ICH inventory. In this regard, the capacity of responsible authorities should be enhanced.

In this connection, Nepal could be benefited from the experiences and good practices of other Asia-Pacific nations.

Nepal has been using its own Patro (Nepalese calendar based on astrology). This Patro has been coding various festivals observing time. Most of the ICHs are found associated with these festivals and events. So, the communities have been practicing ICHs which ultimately continuing them and their traditions. In fact, many of practitioners are not aware with the ICH prospective.

In community level, folklore associations, private Guthis (trusts), private institutions, schools etc have been observing and organizing various cultural events and ceremonies but they are also based on tradition. It is in need to make them aware with the motif, auspicious values, associated beliefs, the origin and socio-cultural importance. In a diverse socio-cultural setting these ICH could be most effective means of identities and flourishing cash crops.

We are in a preliminary stage of defining ICH and developing of ICH framework. Nepal National Commission for UNESCO is initiating a round table discussion with the cultural activists, academicians, experts, representatives from public and private organizations, private Guthis representatives, policy makers etc.

As discussed above our Patro can be considered as an inventory for cultural events but it is only indicating the time for observing/celebrating them. In Nepalese society our rituals, from birth to death are consisting of various Intangible cultures. The colourful series of annual festivals/ events could be considered as the uniqueness of heterogeneous Nepalese society. In fact, all the race and cast groups have their own typical way, events, artefacts, beliefs and patterns of these cultures. In addition they have some specific cultures as
well as some common. The scholars who have been studying this sector are found with a view that the Inventory of Nepalese Intangible Cultural Heritage could be very long.

2. **Non-governmental inventory**

   Not yet established
Ⅲ. Relevant Organisations

1. Governmental organisations

A. Ministry of Federal Affairs, Constitutional Assembly, Parliamentary Affairs and Culture

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   - Policy planning, monitoring and reporting for
     - Institutionalization of peace
     - Federal Affairs
     - Cultural preservation and promotion
   - International cooperation and coordination
   - Resource allocation
   - Development partner mobilization
   - Policy Research

3) Advisory body (ICH experts, advisory committee)
   No any such advisory body

4) Person in charge
   In the ministry there is separate division headed by a Joint secretary immediate under the secretary (Bureaucratic Leader of the ministry) of the ministry. He is responsible for looking all culture relating affairs. Following gives some information of the joint secretary:

   - Name: Mr Jal Krishna Shrestha, Joint Secretary
   - Job description: Cultural policy planning, monitoring and reporting
   - Telephone 977-1-4211628 / Fax 977-1-4211792
   - E-mail: ksresta@wlink.com.np
   - Website: www.mofacapac.gov.np
B. Ministry of Education

1) Location
   Keshar Mahal, Kathmandu

2) Field of concentration
   • Policy planning, monitoring and reporting for Educational Development
     - International cooperation and coordination
     - Resource allocation
     - Development partner mobilization
     - Policy Research

3) Advisory body (ICH experts, advisory committee)
   No any such advisory body

4) Person in charge (name, job description, telephone, fax, email, etc.)
   The ministry is headed by Honourable Minister for Education. However, the secretary is the bureaucratic leader of the ministry. He is accountable for the execution of all the policies, programmes, monitoring, evaluating and reporting to concerned authorities. He is responsible for looking after all education relating affairs.

   • Name: Mr Shankar Prasad Pandey
   • Job description: Education policy planning, monitoring and reporting
   • Telephone: 977-1-4411499
   • Fax: 977-1-4412460
   • Website: www.moe.gov.np

C. Ministry of Local Development

1) Location
   Lalitpur

2) Field of concentration
   • Policy planning, monitoring and reporting for
     - Local self governance
     - Local Development
     - Local Resource management
   • International cooperation and coordination
   • Resource allocation
   • Development partner mobilization
     - Policy Research
3) Person in charge
   - Name: Mr. Krishna Gawali
   - Job Description: Secretary
   - Telephone No: 977-1-5523321, 5524535
   - Fax: 977-1-5522045
   - E-mail: secretary@mld.gov.np, mundiv@mld.gov.np
   - Webpage: www.mld.gov.np

D. Ministry of Home

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   - Policy planning, monitoring and reporting for
     - Domestic security
     - Border security
     - Cultural preservation and promotion
   - International cooperation and coordination
   - Resource allocation
   - Policy Research

3) Person in charge
   - Name: Dr. Govinda Prasad Kushum
   - Job description: Secretary
   - Telephone: 977-1-4211229, 4211247
   - Email: info@moha.gov.np
   - Webpage: www.moha.gov.np

E. Ministry of Finance

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   - Policy planning, monitoring and reporting for
     - Fiscal affair
     - Revenue administration
     - Budgetary affairs
   - International cooperation and coordination
   - Resource allocation
   - Development partner mobilization
• Policy Research

3) Advisory body (ICH experts, advisory committee)
   No any such advisory body

4) Person in charge
   • Name: Mr. Rameshore Khanal, Secretary
   • Mr. Krishna Hari Boskota (Secretary revenue)
   • Telephone: 977-1-4211161, 4211400
   • Fax: 977-1-4211164, 4211605
   • Email: admindivision@mof.gov.np
   • Website: www.mof.gov.np

F. Ministry of Tourism and Civil Aviation

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   • Policy planning, monitoring and reporting for
     - Tourism Development
     - Civil Aviation
     - Cultural Tourism promotion
   • International cooperation and coordination
   • Policy Research

3) Person in charge (name, job description, telephone, fax, email, etc.)
   • Name: Mr. Kishor Thapa
   • Job description: Secretary
   • Telephone: 977-1-4211870
   • Fax: 977-1-4211758
   • Email: tourismnp@gmail.com, motca@tourism.gov.np
   • Website: www.tourismnepal.gov.np

G. Ministry of Information and Communication

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   • Policy planning, monitoring and reporting for
     - Information and Communication development
     - Electronic Media e.g. Radio, Television, FM Radio
     - Celluloid films/documentary
- Print media
- Postal Service
- International cooperation and coordination
- Development partner mobilization
- Policy Research

3) Person in charge
   - Name: Sushil Ghimire
   - Job description: Secretary, Overall management of the ministry
   - Telephone: 977-1-4211556, 4211647
   - Fax: 977-1-4211979, 4211729
   - Email: moicppme@ntc.net.np, moicgon@ntc.net.np
   - Website: www.moic.gov.np

H. Ministry of Law and Justice

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   - Legal draft
   - Legal advice to the government
   - International Conventions
   - Legal Administration
   - Legal Policy Research

3) Person in charge
   - Name: Dr. Madav Paudel
   - Job description: Secretary, Overall management of the Ministry
   - Telephone: 977-1-4211987
   - Fax: 977-1-4211684
   - Email: info@moljpa.gov.np
   - Website: www.moljpa.gov.np

I. National Human Rights Commission

1) Location
   Harihar Bhawan, Lalitpur

2) Field of concentration
   The Commission is one of the constitutional bodies entrusted for the safeguarding of Fundamental and Human Rights. The main field of concentration are:
- Monitoring Human Rights situation,
- Investigating on the violation of Human Rights
  - Recommending government for necessary policy provisioning for the preservation and promotion of Human rights situation.
  - Recommending for compensation and legal remedy to the victims
  - Recommending for punishment to concern party/person violating the human rights.
  - Policy Research

3) Person in charge
- Name: Hon'ble Mr. Kedar Nath Upadhyay
- Job description: Chairperson
- Telephone: 977-1-5010015
- Fax: 977-1-5547973
- Email: nhrc@nhrcnepal.org
- Website: www.nhrcnepal.org

The commission headed by a Chair Person comprises of 4 other members. All of them are nominated by the Rt. Honourable President of Nepal in the recommendation of a Constitutional Council headed by Rt. Honourable Pri-Minister. At present Honourable Mr. Kedar Nath Upadhyay, former Chief Justice of Nepal is the Chairperson of the Commission.

J. National Planning Commission

1) Location
   Singa Darbar, Kathmandu

2) Field of concentration
   - Developing National Periodic plan, monitoring and reporting to National Development Council.
     - Approving the annual programme

3) Advisory body (ICH experts, advisory committee)
   No any such advisory body. However the commission comprises of experts and professionals from different fields of competency. In addition, the commission has been practicing general debates, experts' consultations, stakeholders meetings and so fourths for developing plan and approving of annual programmes.

4) Person in charge
   - Name: Dr. Jagadish Chandra Polkarel
   - Job description: Vice-president
   - Telephone: 977-1-4211136, 4211132 / Fax: 977-1-4211700
   - Email: npc@npcnepal.gov.np
   - Website: www.npc.gov.np
K. Department of Archaeology

1) Location
   Kathmandu

2) Field of concentration
   - Policy recommendation for cultural preservation and promotion
   - Programming for cultural promotion and preservation
   - Renovation of Tangible Cultural Heritages (Religious places, monuments, cultural artefacts etc)
   - Management of World Heritage Sites
   - Mobilization of local community for promotion and preservation of culture
   - Certifying the archaeological and non-archaeological objects
   - Research and Development
   - Monitoring and Evaluation
   - Reporting

3) Person in charge
   - Name: Mr. Bishnu Raj Karki
   - Job Description: Director General
   - Telephone No: 977-1-4250683
   - Fax: 977-1-4262856
   - E-mail: info@doa.gov.np
   - Web page: www.doa.gov.np

L. Copy Right Office

1) Location
   Kathmandu

2) Field of concentration
   - Copy rights administration
   - Copy rights policy recommendation
   - Monitoring and evaluation
   - Reporting

3) Person in charge
   - Name: Mr. Bir Bahadur Rai
   - Job Description: Register
   - Telephone No: 977-1-4431155, 4443750/ Fax: 977-1-4431144
   - E-mail: info@nepalcopyright.gov.np
   - Web: www.nepalcopyright.gov.np
M. National Archive

1) Location
Kathmandu

2) Field of concentration
- Collection and documentation of manuscripts
- Preservation of invaluable manuscripts by developing micro films
- Monitoring and reporting

3) Advisory body (ICH experts, advisory committee)
No any such advisory body

4) Project details
- Title: Micro filming project
- Propose: To develop micro films of the rare and invaluable documents
- Duration: With the support from the Government of Federal Republic of Germany this project was run from to
- Result: With this project 4,00,000 micro films of different manuscripts have developed
- A micro film archive is set in office of the National Archive

5) Person in charge (name, job description, telephone, fax, email, etc.)
- Name: Mr Bhim Nepal
- Designation: Chief
- Job description: Overall management of the National Archive
- Telephone No: 977-1-4251315, 4264353/Fax:977-1-4262856
- e-mail: mail@nationalarchives.gov.np
- Web: www.nationalarchives.gov.np

N. Department of Cottage and Small Industry

1) Location
Tripurashor, Kathmandu

2) Field of concentration
- Development and promotion of small and cottage industries
- Training for local skill oriented cottage industries
- Research for promotion of small and cottage industries

3) Advisory body (ICH experts, advisory committee)
There is an advisory committee comprising of technicians, expert. However, there is no representation of ICH experts.
4) Person in charge
   - Designation: Director General
   - Job description: Overall management of the department.
   - Telephone No: 977-1-4259846, 4259875
   - Fax: 977-1-4259747
   - e-mail: docsi@wlink.com.np

O. Kaushi Tosa Khana Office

1) Location
   Tripureswor, Kathmandu

2) Field of concentration
   - Provide financial supports for the organization of festivals, rituals etc.

3) Person in charge
   - Designation: Chief
   - Job description: Overall management of the office

P. Monument Conservation Officers

1) Location
   Government of Nepal has established monument Conservation Offices in different parts of country under the umbrella of Department of Archaeology. Hanuman Dhoka Darbar Conservation Office, Bhaktapur Darbar Conservation Office, Patan Darbar Conservation Office, Gorkha Darbar Conservation Office etc.

2) Field of concentration
   - To implement government’s programme for the conservation of archaeological and historical values, artefact etc of the monument site.
   - To continue the traditional rituals, events, performances associated with the monument site.

Q. Distric Development Committee Office

1) Location
   Government of Nepal has divided Nepal into seventy five districts (administrative divisions). In each districts there is an Office of District Development Committee in under the umbrella of Ministry of Local Development. These Offices are located in the district headquarters.
2) Field of concentration

- To plan for local development
- To implement the local development plan
- To facilitate national development programmes in district
- To look after and take necessary action for the preservation and promotion of local monuments, artefacts, objects etc of historical, archaeological and cultural values.
- To promotes events relating to the traditional rituals, performances etc.

3) Advisory body (ICH experts, advisory committee)

Each District Development Committees comprises of the head of district level government offices located in the district, Educationists, representatives from ethnic groups, Dalits (untouchable group), indigenous groups, back warded communities, social workers etc. There are mandatory provisions for half yearly and annual meetings of the committee. The committee meeting discusses on overall development activities and programmes under going, programmes needed for implementation etc in the meeting. This committee can form advisory group comprising of experts, professional and others as deemed necessary. The advisory committee is of continues nature. In addition, technical committee and other committees could be formed as needed.

4) Result

In each districts there are various programmes and projects undergoing in different fields and areas. Some of the programmes are of national and some of local depending upon the scope, coverage and ownership etc. But it seems very difficult to distinguish which of the project or programme is entirely focused on ICH as the concept is new to Nepal.

5) Person in charge

(Each District Development Committee Office is headed by Local Development Officer (LDO), government officer deputed by the Ministry of Local Development. LDO is the ex-officio member secretary of the District Development Committee.)

6) Reference materials

Each District Development Committee Office has been implementing various projects in the district. But it is very hard to find any projects that is focused to ICH
R. District Administration Office

1) Location
   Government of Nepal has divided Nepal into seventy five districts (administrative divisions). In each districts there is a District Administration Office under the umbrella of Ministry of Home Affairs. These Offices are located in the district headquarters.

2) Field of concentration
   - To establish law and order in the district.
   - To support and facilitate local development plan
   - To provide security in the district including in the cultural activities, performances, events etc.
   - To monitor and regulate unethical and unlawful activities in the district.
   - To promote events relating to the traditional rituals, performances etc.

3) Project details (title, purpose, duration, result, etc.)
   In each districts there are various programmes and projects undergoing in different fields and areas. Some of the programmes are of national and some of local depending upon the scope, coverage and ownership etc. But it seems very difficult to distinguish which of the project or programme is entirely focused on ICH as the concept is new to Nepal.

S. National Library

1) Location
   Harihar Bhawan, Lalitpur

2) Field of concentration
   - To document, preserve and exhibit books, journals and valuable documents in setting library,
   - Provide technical supports and motivate for establishing library in community level, private sectors
   - Research and development

   It is a bit difficult to see direct connection between the library and safeguarding of ICH. But the library is significantly contributing for safeguarding of the ICH by the documenting and preserving ICH relating contents, stories, books, etc.

3) Person in charge
- Name: Mr Dasharath Thapa
- Designation: Chief Librarian
- Job description: Overall management of the Library
- Telephone No: 977-1-5521132
- Fax: 977-1-5536461
- e-mail: nnl@nnl.wlink.com.np

**T. Keshair Library**

1) Location
   Keshar Mahal Kathmandu

2) Field of concentration
   - To document, preserve and exhibit books, journals and valuable documents in setting library,
   - Provide technical supports and motivate for establishing library in community level, private sectors
   - Research and development

   It is a bit difficult to see direct connection between the library and safeguarding of ICH. But the library is significantly contributing for safeguarding of the ICH by the documenting and preserving ICH relating contents, stories, books, etc.

3) Person in charge
   - Designation: Chief Librarian
   - Job description: Overall management of the Library
   - Telephone No: 977-1-4411381
   - Fax: 977-1-444210
   - e-mail: kaiserlib@most.gov.np, info@klib.gov.np
2. Government owned organizations/corporations

A. Radio Nepal

1) Location
   Kathmandu

2) Field of concentration
   - Broadcasting
   - Radio programmes
   - Promotion of oral traditions

3) Person in charge
   - Name: Mr Tara Nath Sukla
   - Designation: Executive Director
   - Job description: Overall management of Radio Nepal
   - Telephone No: 977-1-4211910
   - Fax: 977-1-4211952
   - e-mail: me@wlink.com.np

A. Nepal Television

1) Location
   Kathmandu

2) Field of concentration
   - Broadcasting
   - Television programmes
   - Promotion of oral traditions, performing arts,
   - Audiovisual programming and airing

3) Advisory body (ICH experts, advisory committee)
   There is an advisory committee called Nepal Television Development Committee. It comprises of Television technicians, experts, cultural performers (laureates, singers, musicians etc). However, there is no representation of ICH experts.

4) Person in charge
   - Designation: General Manager
   - Job description: Overall management of Nepal Television
   - Telephone No: 977-1-4228447, 977-1-4220348
   - web: www.nepaltelivision.com.np
B. Cultural Corporation

1) Location
Jamal, Kathmandu, Nepal.

2) Field of concentration
- To raise awareness on cultural heritage.
- To organize cultural exchange programmes abroad, such as dance performances and art exhibitions.
- To organize and participate in festival,
- To conducts short and long-term training programmes in acting, dancing and music.

3) Person in charge
- Designation: Chief
- Job description: Overall management of the corporation
- Telephone No: 977-1-4226196, 4241398
- Fax: 977-1-4224760
- e-mail: info@sanskritiksansthan.org.np

C. Guthi Samsthan (Trust Corporation)

1) Location
Kathmandu

2) Field of concentration
- To collect revenue from the cultivated land,
- To support the performance of rituals, and maintenance of their associated religious monuments.
- To preserve religious, historical and cultural activities.

3) Advisory body (ICH experts, advisory committee)
The Guthi Corporation was formalized under the provision of the Guthi Corporation Act (1964) – under the Ministry of Land Reform and Management and it is run by an Executive Board, which is entrusted with the management and protection of all Guthi lands across Nepal. The Executive Board comprises of academicians, government representative, land experts, revenue experts, culture exports etc.

4) Person in charge
- Designation: Executive Chief
- Job description: Overall management of the Trust
- Telephone No: 977-1-4420063, 4418069
Government of Nepal appoints the Chair Person of the Board and the Executive Director of the trust. They could play substantial role for furthering of ICH activities.

D. Nepal National Commission for UNESCO

1) Location
Keshar Mahal, Kathmandu

2) Field of Concentration
- To facilitate activities relating to the UNESCO's field of competencies in Nepal namely: education, culture, natural science, mass communication and human and social science.
- To lesion between the Government of Nepal and UNESCO Paris and UNESCO relating organizations.
- To mobilize community based organizations, NGOs for the promotion of UNESCO ideals in grass root level.
- To act as information bank on the UNESCO related issues.
- To advocate and media mobilization for cultural preservation and promotion.
- To foster partnership for the implementation of activities in the areas of UNESCO's competencies.
- To report concerned authorities including Government of Nepal and UNESCO on ongoing programmes, activities and the status of World Heritage Sites.
- To conduct and promote research on UNESCO's areas of competencies.

3) Advisory body (ICH experts, advisory committee)
There is a culture subject committee in the National Commission. The committee comprises of Scholars, professionals, representative from Ministry of Culture, Chief of National Archive etc. In fact, all the members are associated with and working for cultural affair in one way or another and some of them are having expertise in ICH.

4) Person in charge
- Name: Mr Shankar Prased Dandey
- Designation: Secretary Ministry of Education and Secretary-General Nepal National Commission for UNESCO
- Job description: Overall management of the Commission
- Telephone No: 977-1-4411499
- Fax: 977-1-4412460
- e-mail: unesco@nncu.wlink.com.np
The Commission is headed by the honorable Minister for Education. Honorable Minister is the president of the commission. The commission is the legislative body comprising of high level representatives from UNESCO relating ministries, educationists, cultural academicians, professional, journalists etc. The commission has a Executive Board, executive body, headed by the honorable Minister for education and a secretariat headed by the Secretary-General.

F. Pashupati Chhetra Bikash Kosh (Poshupati Area Development Trust)

1) Location
   Pashupati, Kathmandu

2) Field of Concentration
   The Pashupati Nath Temple is one of the main temple of Hindu people. It is equally popular in India and among Hindus residing all round the glob. The periphery of this temple is called Pashupati Nath Chhetra. It is one of the World Heritage Site.
   - To facilitate the regular worshiping of Lord Pashupati Nath in its especial traditions,
   - To conserve the Lord Pashupati Nath's temple,
   - To conserve monuments, artifacts, architects etc located in the area,
   - To continue and safeguard the Intangible Cultural Heritage associated in the area.
   - To facilitate pilgrims who visit the Pashupati Nath,
   - To continue ritual events transmitted from generation to generation,
   - To implement necessary programmes for the preservation and promotion of the area,
   - To maintain traditions by continuing all the activities associated with Lord Pasupati Nath
   - To manage the Pashupati Nath Guthi (Trust), etc.

3) Advisory body (ICH experts, advisory committee)
   There is a Board headed by Honorable Minister for Federal Affairs, Constitutional Assembly, Parliamentary Affair and Culture. Government nominates a member secretary of the trust who also acts as the executive chief of the Trust. The Board comprises of Scholars, professionals, representative from Ministry of Culture, local government representative, Social Activists, Cultural Experts etc. In fact, all the members are associated with and working for cultural affair in one way or another and some of them are having expertise in ICH.
4) Person in charge
The Trust is headed by Honorable Minister. Honorable Minister for Culture is the Vice-President of the Trust. The Trust has an Executive Board, headed by member secretary nominated by the Ministry of Culture.
- Designation: Member-Secretary
- Job description: Overall management of the trust
- Telephone No: 977-1-4470340, 4471828
- Fax: 977-14472962
- e-mail: info@pashupati.org.np
- web: www.pashupati.org.np

The Trust is headed by Honorable Minister. Honorable Minister for Culture is the Vice-President of the Trust. The Trust has an Executive Board, headed by member secretary nominated by the Ministry of Culture.

G. Lumbini Chhetra Bikash Kosh (Lombini Area Development Trust)

1) Location
Lumbini, Rupandehee

2) Field of Concentration
The Lumbini is the birth place of Lord Buddha, the profounder of Buddhism. It is located in the south west part of Nepal. It is also one of the World Heritage Site enlisted in World Heritage List. It is a holy place for Buddhists people all round the glob. The periphery of this temple is called Lumbihini Chhetra.

- To conserve the Lord Buddha's birth place,
- To conserve monuments, artifacts, architects etc located in the area,
- To continue and safeguard the Intangible Cultural Heritage associated in the area,
- To facilitate pilgrims who visit the Lumbini,
- To continue ritual events transmitted from generation to generation,
- To implement necessary programmes for the preservation and promotion of the area,
- To maintain traditions by continuing all the activities associated with Lord Buddha,
- To promote and facilitate research on the religious, cultural, historical, archeological aspects associated with the area,
- To manage the Lumbini Bikash Kosh (Trust), etc.

3) Advisory body (ICH experts, advisory committee)
There is a Board headed by Rt. Honorable Prinminister. Honorable Minister for Culture is the vice president. Government nominates a member secretary of the trust who also acts as the executive chief of
the Trust. The Board comprises of Scholars, professionals, representative from Ministry of Culture, local government representative, Social Activists, Cultural Experts etc. In fact, all the members are associated with and working for cultural affair in one way or another and some of them are having expertise in ICH.

4) Person in charge
The Board is headed by the Honorable Minister for Culture. The Trust has an Executive Board, executive body, and is headed by member secretary nominated by the Ministry of Culture.

- Designation: Member-Secretary
- Job description: Overall management of the trust
- Telephone No: 977-55-80189, 80196, 80200
- Fax: 977-55-80181
- E-mail: info@lumbanitrust.org.np, liasion@lumbanitrust.org

H. Bauddha Nath Chhetra Nikash Shamitee (Bauddha Nath Area Development Committee)

1) Location
Bauddha, Kathmandu

2) Field of Concentration:

The Bauddha is a place in kathmandu where a Bauddha Nath's Stupa lies. It is a pilgrim place of Buddhists. It is also one of the World Heritage Site enlisted in World Heritage List. The periphery of this Stupa is called Buddha Nath Chhetra.

- To conserve monuments, artifacts, architects etc located in the area,
- To continue and safeguard the Intangible Cultural Heritage associated in the area,
- To facilitate pilgrims who visit the Lumbini,
- To continue ritual events transmitted from generation to generation,
- To implement necessary programmes for the preservation and promotion of the area,
- To maintain traditions by continuing all the activities associated with Lord Buddha, etc.

3) Advisory body (ICH experts, advisory committee)
There is a committee comprising of Scholars, professionals, representative from Ministry of Culture, local government representative, Social Activists, Cultural Experts etc. In fact, all the members are associated with and working for cultural affair in one way or another and some of them are having expertise in ICH.
4) Person in charge
The Trust has an Executive Board, executive body, and is headed by a member secretary nominated by the Ministry of Culture.

N. Swoyambhu Chhetra Bikash Samittee (Swoyambhu Area Development Committee)

1) Location
Swoyambhu, Kathmandu

2) Field of Concentration
The Swoyambhu Nath is very famous holy place for both Hindu and Buddhists. It is only place where we can easily realize and internalize the religious solidarity and harmony. It is a place where there are temples and Stupa. It is also one of the World Heritage Site enlisted in World Heritage List. It is a holy place for Buddhists people all round the globe. The periphery of this temple is called Swoyambhu Nath’s Chhetra.

- To conserve monuments, artifacts, architects etc located in the area,
- To continue and safeguard the Intangible Cultural Heritage associated in the area,
- To facilitate pilgrims who visit the area,
- To continue ritual events transmitted from generation to generation,
- To implement necessary programmes for the preservation and promotion of the area,
- To maintain traditions by continuing all the activities associated with the holy place,
- To promote and facilitate research on the religious, cultural, historical, archeological aspects associated with the area, etc.

3) Advisory body (ICH experts, advisory committee)
There is a Committee headed by a person nominated by the Ministry of Culture. The Committee comprises of Scholars, professionals, representative from Ministry of Culture, local government representative, Social Activists, Cultural Experts etc. In fact, all the members are associated with and working for cultural affair in one way or another and some of them are having expertise in ICH.

5) Person in charge
The Committee is headed by a person nominated by Ministry of Culture.
J. Changu Narayan Chhetra Bikash Samittee (Changu Narayan Area Development Committee)

1) Location
Changu, Bhaktapur

2) Field of Concentration
The Changu Narayan is a temple. It is also one of the World Heritage Site enlisted in World Heritage List. The periphery of this temple is called Lumbihini Chhetra.

- To conserve monuments, artifacts, architects etc located in the area,
- To continue and safeguard the Intangible Cultural Heritage associated in the area,
- To facilitate pilgrims who visit the Ghangu Narayan Temple,
- To continue ritual events transmitted from generation to generation,
- To implement necessary programmes for the preservation and promotion of the area,
- To maintain traditions by continuing all the activities associated with temple,
- To promote and facilitate research on the religious, cultural, historical, archeological aspects associated with the area, etc.
3. Local Government

A. Municipalities

1) Location
   Government of Nepal has Constituted 58 municipalities in Nepal. The municipalities have divided into three types namely Metropolitan, Sub-metropolitan and municipality. The division has done taking consideration of the population, availability of resources, development infrastructures etc. It is considered a form of local government and is a political entity headed by the elected political leader. So, municipalities are located in different parts of the country.

2) Field of concentration
   - To plan municipality development plan,
   - To develop, maintain basic urban infrastructures,
   - To implement the municipality development plan
   - To facilitate national development programmes in the municipality.
   - To look after and take necessary action for the preservation and promotion of monuments, artefacts, objects etc of historical, archaeological and cultural values located in the territory of the municipality.
   - To promotes events relating to the traditional rituals, performances etc.

3) Advisory body (ICH experts, advisory committee)
   Each Municipality comprises of Municipality Development Council as the apex legislative body and Municipality Development Committee as executive body comprising of the Mayor of the Municipality, representatives from political parties ethnic groups, Dalits (untouchable group), indigenous groups, back warded communities, social workers etc. There are mandatory provisions for annual regular meeting of the council and regular meetings of the committee. The council meeting is responsible for the policy provisioning, annual programme and budget approving, reviewing of progress etc. Whereas the committee meeting discusses on overall development activities and programmes under going, programmes needed for implementation etc. These council and committee can form advisory group comprising of exports, professional and others as deemed necessary. In addition, technical committee and other committees could be formed as needed.

4) Project details (title, purpose, duration, result, etc.)
   In each municipality there are various programmes and projects undergoing in different fields and areas. It seems very difficult to distinguish which of the project or programme is entirely focused on ICH as the concept is new to Nepal.
5) Person in charge (name, job description, telephone, fax, email, etc.)
Each Municipality is headed by elected Mayor. Ministry of Local Development deputes Executive Officer from among the permanent bureaucrats who act as the member secretary of the Municipality Development Council and Committee. At present as we do not have elected body in municipalities, the Executive Officers are working as the chief of the municipalities.

B. Village Development Committees

1) Location
Government of Nepal has constituted 3913 villages in Nepal. The villages have divided into three types taking consideration of the population, availability of resources, development infrastructures etc. It is also considered a form of local government and is a political entity headed by the elected political leader. So, villages are located in different parts of the country.

2) Field of concentration
- To plan village development plan,
- To develop, maintain basic infrastructures,
- To implement the village development plan
- To facilitate national development programmes in the village.
- To look after and take necessary action for the preservation and promotion of monuments, artefacts, objects etc of historical, archaeological and cultural values located in the territory of the village development committee.
- To promotes events relating to the traditional rituals, performances etc.

3) Advisory body (ICH experts, advisory committee)
Each Village comprises of Village Development Council as the apex legislative body and Village Development Committee as executive body comprising of the Chair Person of the Village Development Committee, representatives from political parties, ethnic groups, Dalits (untouchable group), indigenous groups, back warded communities, social workers etc. There are mandatory provisions for annual regular meeting of the council and regular meetings of the committee. The council meeting is responsible for the policy provisioning, annual programme and budget approving, reviewing of progress etc. Whereas the committee meeting discusses on overall development activities and programmes under going, programmes needed for implementation etc. These council and committee can form advisory group comprising of exports, professional and others as deemed necessary. In addition, technical committee and other committees could be formed as needed.
4) Project details (title, purpose, duration, result, etc.)
In each Village Development Committee there are various programmes and projects undergoing in different fields and areas. It seems very difficult to distinguish which of the project or programme is entirely focused on ICH as the concept is new to Nepal.

5) Person in charge (name, job description, telephone, fax, email, etc.)
Each Village Development Committee is headed by elected President (Chair Person). Ministry of Local Development deputes a secretary of the Village Development Committee from among the permanent bureaucrats who act as the member secretary of the Village Development Council and Committee. At present as we do not have elected body in village Development Committees, the secretaries are working as the chief of the Village Development Committees.
4. Others

A. Schools

1) Location
There are more than 33,000 schools located in the different parts of Nepal.

2) Field of concentration
In Nepal, some tangible and intangible cultural heritage education has already been introduced in the school-level curriculum as part of social studies. Many schools (both government and private) across Nepal are also playing vital role in celebrating events such as 'Cultural Diversity Day' on 21 May and so forth. In particular, schools are contributing:

- To facilitate socialization of the children,
- To educate children on local potentiality including socio-cultural, economic, geological and so forth.
- To raise awareness of the school community for active participation in socio-cultural development activities,
- To facilitate creativity in children through co-curricular and extra curricular activities
- To motivate local community for the preservation and promotion of monuments, artefacts, objects etc of historical, archaeological and cultural values.

3) Advisory body (ICH experts, advisory committee)
Each School comprises of School Management Committee comprising of the representatives from parents association, local government, educationists, professionals, teachers, social workers etc. There are provisions and practices of annual and regular meeting of the School Management Committee.

4) Project details (title, purpose, duration, result, etc.)
Each school are found conducting various programmes to facilitate teaching-learning and socialization. It seems very difficult to distinguish which of the programme is entirely focused on ICH as the concept is new to Nepal.

B. University/Campus

1) Location
There are Six Universities located in the different parts of Nepal. About ........ of campus affiliating to different universities are facilitating higher education in different parts Nepal.
2) Field of concentration
- To facilitate higher education,
- To develop high level human resource for development.
- To promote research and development activities
- To promote exchange programmes for inter-cultural dialogues and international understanding,
- To motivate for socio-cultural research on monuments, artefacts, objects etc of historical, archaeological and cultural values.

Furthermore, Tribhuvan University and other universities in the country encourage research and provide scholarships for ethnographic studies on the various forms of intangible cultural heritage. To date these have included studies on the languages and the cultural practices of many ethnic groups, such as the Gurungs, the Chepang and the Limbus.

3) Advisory body (ICH experts, advisory committee)
Each university comprises of University Council comprising of the representatives from teacher association, student association local government, educationists, professionals, social workers etc. There are provisions and practices of annual and regular meeting of the University Council.

4) Project details (title, purpose, duration, result, etc.)
Each university are found conducting various programme s to facilitate higher education. It seems very difficult to distinguish which of the programme is entirely focused on ICH as the concept is new to Nepal.

3) Person in charge (name, job description, telephone, fax, email, etc.)
Each university is headed by a Vice Chancellor (Executive Chief appointed by the Government of Nepal). Similarly, each campus is headed by a Campus Chief, educational and managerial leader of the campus.

C. Nepal Academy

1) Location
Kathmandu, Nepal.

2) Field of concentration
- To conduct research and provide scholarship for research in relation to language, literature, social sciences, folklore, music and the arts.
- To provides regular training in dance and performing arts, and
- To acknowledges and felicitates artists and scholars every year.
- To raise awareness on cultural heritage.
- To organize cultural exchange programmes abroad, such as dance performances and art exhibitions.
3) **Advisory body (ICH experts, advisory committee)**
   It consists of an Academic Council comprising of Scholars, academicians, artists etc.

4) **Person in charge**
   The head of the institution is officially the Prime Minister and it functions through a council of senior academican led by the Vice Chancellor. It could play a substantial role for future of ICH activities.
   - Name: Mr. Bairagi Kainla (Til Bikram Nembang)
   - Designation: Chancellor
   - Job description: Overall management of the Academy
   - Telephone No: 977-1-4221283, 4221424
   - Fax: 977-1-4221175
   - e-mail: office@nepalacademy.org.np
   - Web: www.nepalacademy.org.np

**D.Police offices**

1) **Location**
   Located in different parts of the country.

2) **Field of concentration**
   - To ensure security,
   - To control criminal activities,
   - To facilitate implementation of development plan
   - To look after and take necessary action for the preservation and promotion of monuments, artefacts, objects etc of historical, archaeological and cultural values located in the territory of the police office.
   - To provide security for the events relating to the traditional rituals, performances etc.

**E.National Foundation for the Development of Indigenous Nationalities**

1) **Location**
   Kathmandu

2) **Field of Concentration**
   - To promote the social, economic and cultural development of indigenous nationalities in Nepal.
   - To support individuals and institutions towards studying the languages of Nepal, awareness raising activities and a variety of programs relating
to the education of indigenous nationalities, such as the building of libraries and reading rooms.

3) Advisory body (ICH experts, advisory committee)
There is an advisory body comprising of activists, senior citizens, professionals, scholars, experts, representatives from indigenous groups etc. In fact, all the members are associated with and working for cultural affair in one way or another. However, it is a bit difficult to distinguish the ICH expertise.

4) Person in charge
The Foundation is headed by the Prime Minister and Vice Chairman, and the other members are approved by the government. NFDIN

F. Nepali Folklore Society

1) Location
   Kathmandu

2) Field of Concentration
   • To preserve and promote folklore and folk life of the country through conducting and publishing field based research.
   • To conduct workshops, lectures and discussion programs on ICH.
   • To collect materials related to folk culture and
   • To organize seminars and workshops for the promotion and safeguarding of folklore.
   • To publish, document and make public information on current research and future programs.

3) Advisory body (ICH experts, advisory committee)
   There is an advisory committee comprising of Scholars, professionals, folk singers etc.

G. The Federation of Handicraft Associations of Nepal

1) Location
   Kathmandu

2) Field of Concentration:
   To promote and enhance handicraft trade and industry.
H. Music Nepal

1) Location
   Kathmandu

2) Field of Concentration
   - To promote music recording and make them public
   - To promote and enhance the folk performing arts.
   - To produce and distribute music albums handicap trade and industry.

I. Nepal Folk Musical Instrument Museum

1) Location
   Kathmandu

2) Field of Concentration
   A non-governmental museum located in Kathmandu.
   - To collect folk musical instruments and put them in museum for public.
   - To promote documentation of musical instruments.

J. Nepal Association of Fine Arts

1) Location
   Kathmandu

2) Field of Concentration
   - To foster and develop fine arts, paintings, sculptures and graphic arts in Nepal.
   - To promote research activities in fine arts, paintings, sculptures and graphic arts.

K. Private Guthis

The private Guthi system is generally found only in Newar communities both in and outside the Kathmandu Valley. It is a 'common trust'. Its source of income is the descendents of a group of Newar families. The Guthi system is an organic part of the social and cultural life of Newars and it is in effect a form of social security based on the ownership of land. The term 'Guthi' also denotes an organization based on caste or kinship, or occasionally on geographical propinquity, which insures the continued observance of social and religious customs and ceremonies of the community.
5. Communities, Folk groups and other Privately Owned Cultural Organizations

There are over 50 community based cultural centre or organization scattered across the country, which are also playing vital role in safeguarding and promoting folk performing arts. Most of these organizations are involved in training and or conducting performances as well as research and collecting material folklore.

A. Art galleries

In Nepal many arts galleries have established and are in operation for example Shrijana Arts Gallery, Shrijana Kalakar Samaj etc.

These Galleries have been promoting the artistic creations and Arts exhibitions. These activities have also supporting the safeguarding efforts of tangible as well as the intangible cultural heritages.

B. Communities / Private Libraries

In different parts of Nepal various libraries have been established and run by communities. Some of the libraries are private. But it is obvious that these libraries have not only been preserving books and ensuring public access to various documents, journals, books and other valuable publications etc. Some of the publications relating to culture, history, sociology, autobiographies etc have been contributing for safeguarding of ICH through protecting them in written and pictorial forms.

C. Professional organizations

Professional organization such as musical bands, Stage Artists Association, Film Artists Association etc have been regularly organizing various programmes that have been promoting performing arts, folklores, various customs etc. In addition, it has been contributing for the transmission of ICH from generation to generation. These organizations are generally based in the urban areas. In urban areas, there are specific groups of people who perform in specific festive events for example there is specific group of people for Lakhe Nach (a historic dance that takes place annually in Kathmandu at Hanuman Dhoka Darbar Square (old palace area which is enlisted in World Heritage Site), there are certain groups of people for pulling of Machhendra Nath’s Chariot etc. These types of groups are common in semi-urban and rural areas of Nepal.
D. Nepal Film Development Corporation

Government of Nepal has established a Nepal Film Development Corporation. The purpose of this corporation is to develop and promote celluloid films and documentaries in Nepal. In addition, it is working for the establishment and operation of film studio, recording lab and so forth. This Corporation is also working for the promotion of welfare of the film artists. Its work has been facilitating the safeguarding of ICH. Its office is in Kathmandu.

- Name: Mr. Amar Giri
- Designation: Chair Person
- Telephone No: 977-1-4812332, 4812387
- Fax: 977-1-4812360
- e-mail: fdb@wlink.com.np
- Web: www.film.gov.np

Q. Indigenous Museum

Government of Nepal has decided to establish an Indigenous Museum at Kirtipur Municipality in Kathmandu. It has aimed for collection documentation and exhibition of indigenous groups' arts, artefacts, customs, musical instruments etc. The work is under way. It is also aiming for the safeguarding of ICH in Nepal.

R. Gurung Museum

Gurungs, one of the indigenous groups, have set a Gurung Museum in Pokhara (headquarter of western development region which is very famous for its natural beauty, also famous as honeymoon place). The museum has collected Gurung's cultural arts and artefacts and exhibited them. It has been showing various cultural events, festive events, performing arts, artefacts in lively settings. It has also showing various aspects of Gurungs social live and cultural activities. In fact it is playing significant role in safeguarding and promoting of Gurung relating ICH.

S. Performing Arts Institutions

In major cities in Nepal many private Performing Arts Institutions are providing training on classical dance, musical instruments, performing arts, fine arts etc. These institutions are playing vital role in expanding and safeguarding of ICH. It need more time and resources in finding the exact number of these institutions and the types of trainings that they are imparting.
5. **Non Governmental Organisations (NGOs)**

In Nepal some NGOs are working in awareness raising, skill training, organizing cultural events etc in different parts of Nepal. Though, it is very difficult in finding the numbers of NGOs involving and their scope, it is obvious that they are contributing for ICH safeguarding efforts.

6. **UNESCO Office in Kathmandu**

UNESCO Field Office in Kathmandu has been mobilizing local community, community based organizations, NGOs etc for the promotion and preservation of cultural heritage in Nepal. It has been supporting awareness raising programmes, training programmes, workshops, feasibility studies, researches etc on culture relating issues. It has translated, published and distributed the UNESCO Convention for Safeguarding of Intangible Cultural Heritage in Nepali Language. Similarly, it has developed and published "The Intangible Cultural Heritage of Nepal: Future Direction", a monograph. These two publications could be mile stone in promoting and preserving of ICH in Nepal. UNESCO Office is located at Sanepla, Lalitpur. Mr. Exel Plathe is the Head of UNESCO Office in Kathmandu and the UNESCO Representative to Nepal.

7. **Religious and Historic Areas Development committees**

Government of Nepal has constituted various religious and historic area development committees for facilitating preservation and promotion of the areas. Government has promulgated following ordinances for constituting of the committees:

- Order for the constitution of Dev Ghat Chhetra Bikash Committee
- Order for the constitution of Halesi Mahadevsthan Development Committee,
- Order for the constitution of Manakamana Area Development Committee,
- Order for the constitution of Pathibhara Area Development Committee,
- Order for the constitution of Baraha Area Development Committee,
- Order for the constitution of Buddhaniikantha Area Development Committee,
- Order for the constitution of Baudha Nath Area Development Committee,
- Order for the constitution of Bhanu Birth Place Development Committee,

These development committees have been working for the preservation and promotion of the cultural arts, artefacts, objects, performances etc of the respective places. The committee comprises of the local cultural personalities, social workers, scholars, local government representatives etc of the respective places.
IV. Meetings on Intangible Cultural heritage

There is no record of such formal meetings. However, prior to every cultural events, festivals, performances etc there use to be meetings among the community members who own the cultural events, performances, artefacts etc.

Government of Nepal has constituted a Pachanga Nirman Samitee. It is a committee comprising of Astrologists, Sanskrit scholar, cultural experts, academicians etc. The main purpose of this committee is to develop Patro (Calendar). Annual meeting of the Committee develops the Patro for coming year. The Patro is based on solar calculation. It consists of various information including the date and time of festive events, best date and timings for rituals etc. It is considered as the main calendar based on Hindu Philosophy.

The Guthi Corporation organizes meetings of the concerned groups of people to observe, protect and preserve the festive events, performances under its authority. Similarly, Private trusts are also organizing meetings for observing/celebrating of the festive events, rituals, and performances etc that have been running under them. Monument Conservation Offices regularly organize meetings with the designated groups, artists, local community before observing/organizing cultural events in accordance with the continued tradition.

The Monument Conservation Boards (Pasupati Area Development Trust, Lumbini Area Bikash Committee and all other Pilgrims/Monuments Conservation committees regularly meet to discuss on the on going events (programmes), future plans etc.

Despite of having substantial influences on cultural events, Cultural Committee of Nepal National commission for UNESCO also meets regularly and discuss on various ongoing cultural aspects.

In every parts of the country and in every community, depending upon the religions and traditions followed, several events have been continuing. They are recognized as the properties of the respective communities and groups. Till to date, most of the communities and practitioners seems to practicing them with associated religious beliefs, historical significance social values and so fourth. The communities are found having meetings for observing festive events and rituals. In most of the community, before starting for the death ceremony senior member of the community meets for deciding on the different rituals to be followed and
the materials needed as per the practices of the community. Most of them seem far away from their ICH perspectives and glories.

There are various oral traditions associated with different rituals which vary with the variation of religions, race, cast, tribe, geography and so forth. For example the song of Gurung (an ethnic group) for the occasion of marriage is entirely different than the song of Rai (an ethnic group). Similarly, the process of marriage, customs, artefacts and even the beliefs associated behind them are found different. These diversities are in need for.

Different groups of people possesses different traditional craftsmanship which can easily be seen in their clothing, jewellery, objects used for storage, patterns of shelters and their materials etc. In addition, difference in decorative arts and ritual objects, musical instruments, toys and tools can be easily seen in Nepalese societies. They all might have associated with some beliefs and auspicious values.

It is obvious that the patterns and motifs of same object and events vary from group to group, community to community, place to place and so on. For example, Dashain, the national festival, used to be celebrated for a week long period in all over the country but some people residing in Gondak region (a division of landscape based on river basin) celebrate the festival for only one day. Most of the Nepali use red powder for making Tika (an auspicious object put on the forehead as the symbol of fortune and victory over evils, and so forth) whereas in contrary to this some groups of people especially Magars (an indigenous group) do not use red powder and take White Tika (made up from curd and rice grain). There may be thousands of such differences based on their own beliefs but still are not documented and made public.

The musical instrument used in marriage ceremony of Newar (an ethnic group) differs with that of used for death ritual. Here can be found numbers of such variations. But still this sector has not got enough attention from both the government and private sector.

So, the research and development in culture sector need more attention and massive interventions to preserve and promote cultural heritage especially for mainstreaming of ICH safeguarding efforts in Nepal.
V. Intangible Cultural Heritage in Nepal

1. Introduction

Nepal is popularly known as the birthplace of Lord Buddha, the Light of Asia with a long historical tradition. The cultural heritage of Nepal stretches back over two thousand five hundred years. It embraces two major religious traditions, the Hindu and the Buddhist, which have flourished in one of the world’s most dramatic natural environments. As Buddhism and Hinduism developed and changed over the centuries throughout Asia, Nepal profited from its unique position between Tibet, China to the north and India to the south. Both religions prospered in Nepal and produced a powerful cultural fusion, beginning at least from the first century AD. Nepal has an extremely rich cultural heritage. During its long and glorious history, it has preserved its ancient culture. The importance of Nepal’s vast heritage of historic buildings, works of art, documentary heritage and ICH is renewed throughout the world. Nepal is a country, deeply rooted in its great cultural heritage and committed to the noble task of preserving it for the benefit of all mankind.

Nepal is rich in both tangible and intangible cultural heritage. Nepal is also a country of cultural diversity, over hundreds ethnic groups with their own distinct culture, language and religious identity live in Nepal. Nepal is also rich country of traditional folk performing art and other intangible cultural heritage. Nepal is known for its wonderfully rich and varied corpus of traditional culture and folklore. Nepal is a developing country, but also a country deeply rooted in its great cultural heritage and committed to the noble task of preserving it for the benefit of all mankind.

The Tibetan speaking people of Mongol origin leave in the Mountain regions of the north. Immediately south of the Mountain are attractive valleys, hills, various Tibeto-Burman and Indo-Aryan language speaking and origin people inhabit this region. Similarly Indo-Aryans origin people leave in the Terai from time immemorial from time with few exceptions the majority of people leave in the certain well-define, specific geographical region.

In Nepal folk dance, music and songs are the part of life of the people. These diverse cultures are the wealth of the nation as they give a distinct identity of the country.
In Nepal every single group speaks different language and dialect; some of them have their own scripts too. Each group has developed its own marriage and social rules and become ethnocentric in almost every respect. When Prithvi Narayan Shah, King of Gorkha defeated the smaller warring principalities and brought them together to form one united Nepal during the middle of the 18th century, he was impelled to say that his hard earned country was a garden for all types of people. Thus Nepal is the land of different ethnic groups scattered throughout the country. Each ethnic group has its own social and cultural norms and tradition. Each Nepalese caste has its own religion, ideas, beliefs, traditions, taboos, rituals, ceremonies, fairs and festivals, customs, folk song and dance, musical instruments, dress and ornaments.

Centuries old tradition and culture-based dance, music, songs are prevalent in various parts of Nepal even today. In Nepal folk dances, songs and music are the part of the life of particularly rural people. Ritualistic element is also evident in folk/traditional dance and music of the country. Most of the folk performing arts are generally drawn from mythology and ancient scriptures. This has been carried through centuries from generation to generation by oral tradition and these cultural heritages are still alive and active in people’s social life.

Historically, they are references of various elements of the Intangible Cultural Heritage such as festivals, religious hymns, secular songs and dances, language and scripts and other forms of performing arts in Nepal from ancient time. Early medieval and medieval period are very much rich in this regard, particularly in Kathmandu valley. There are a series of evidence of unique folk performing arts in different parts of the country, which are still survived. This Intangible Heritage is still alive and active in our people’s social life.

As far as cultural diversities are concerned, Nepal is well known in the world for her rich culture and traditional history that has been practiced since time immemories. Each community in Nepal has its distinct culture. The outstanding feature portrayed by every culture has made them unique and discernible. Nepal’s rich cultural diversity is thus manifested in various shapes and forms.

2. ICH: a definition by the UNESCO Convention

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the General Conferences of UNESCO in Paris in 2003 at its 32nd session. This is the one and only convention, which deals with the Intangible Cultural Heritage in international level. According to this convention, the intangible cultural heritage- or living heritage- is the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity.
The convention has defined the ‘Intangible Cultural Heritage’ as follow:

“The ‘Intangible Cultural Heritage’ means the practices, representation, expressions, knowledge, skills-as well as the instruments, object, artifacts and cultural spaces associated therewith- that communities, groups and in some cases, individuals recognize as part of their cultural heritage. The 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 for the purpose of this convention consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals and of sustainable development.”

The convention states that the ICH is manifested, among others, in the following domains:

- Oral tradition and expressions including language as a vehicle of the intangible cultural heritage;
- Performing arts (such as traditional music, dance and theatre);
- Social practices, ritual and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship;

3. Five Domain of ICH in the Nepalese Context

The oral and Intangible Cultural Heritage is the cultural identity and features of the people and they are the creativity of the man. Culture and tradition is the way of life of people lead in a particular society and in the same society various community do follow different sets of practices as a part of their culture and tradition, which is handed down one generation to next. This is how culture lives on through the ages. The chief elements which keep culture and tradition going are language, clothing, songs, dance, literature, painting and so on. These elements do play vital role to keep different forms of culture practices and tradition alive and kicking in the society. It is the totality of tradition based creation of a cultural community, expressed by a groups or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity, its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, mythology, rituals, customs, handicrafts and other forms of arts.
This is a fairly new term and concept in the Nepalese context. It has not yet been defined legally or academically till date. In the context of Nepal as defined by UNESCO ICH Convention, however almost of all elements of the ICH was discussed under the general term of "Folklore" by some scholars. Since Nepal became the state party of the purpose of convention in 2010, it is essential for us to define the term ICH legally or academically and at present Government of Nepal is in the process to carry out this job. But for the purpose of paper here we will discuss some of the significant elements of Nepalese ICH in general under the five domain of ICH as define by the UNESCO Convention.

A. Oral traditions and expressions including language as a vehicle of the intangible cultural heritage

Oral tradition is also one of the important sources of history and culture. One can see the social cultural and historical value of the country in the oral tradition. Thus oral tradition is the earliest form of documentation of records. Before the art of writing development, the records of any nation, may it be political, social or religious are recorded in memory. There were memorizers who memorize any event by hard and keep it from one mouth to another from generation to generation. As for example 'The Vedas', earliest Vedic literature, is preserved from one mouth to another and after the discovery of script it was compiled in written form. Thus before the development of art of writing the oral tradition was the only one medium to document the man’s past history. In the process of learning men development the art of writing or script with the development of this new technique the practice of recording the events was started through inscribing either in clay, stone, copper or paper.

Nepal is very rich in oral tradition. Its impact can be seen in very aspect of people’s life. In the context of Nepal oral tradition is treated as one of the important sources material for the reconstruction of our history prior to 5th century AD with expectation of Lumbini and Niglihawa pillar inscription Emperor Asoka.

The oral tradition is preserved in Nepalese Vamsabalis (chronicles). They states that Kathmandu valley was in the form of a lake before it was fit for human habitation. According to the Buddhist text it was Manjushri Bodhisattva who cut the gorge at Chovar, drained the water out and made the valley fit for habitation. Another story states that God Krishna, who cut the gorge at Chovar, drained the water out. The story of Kathmandu valley being lake is also confirmed by the geological study of the valley. Oral tradition is also one of the important sources of Nepalese history. We can observe the social, cultural and historical value of the country in the oral tradition.
Language is a human and non-instinctive method of communicating ideas, feelings and process desires by means of a system of sound symbols. It is the outstanding discovery of man during its evolution.

Nepal is a multi-ethnic country with diverse language, religions and cultural tradition since time immemories. Each ethnic community has their own language.

"In Nepal, the language of people is recorded in terms of their reported mother tongue. According to the census definition, a mother tongue is the one that is spoken by a person in childhood. The 2002 census provided detailed on 92 language groups. According to the 2002 census, the Nepali language speakers are recorded as 48.611 of the total population, followed by Maithili (12.30%), Bhojpuri (7.53%), Tharu (5.86 %), Tamang (5.19%), Newari (3.63%), Magar (3.39%), Awadhi (2.47%), Bantawa (1.63%), Gurung (1.49%), Limbu (1.47%), Bajika (1.05%). The remaining 80 languages are spoken by less than 1% of the total population of Nepal and represent the small socio cultural groups. Some of these languages are in danger and some are in potential danger of disappearing. (Dilli R. Dahal "Cultural and Religious Diversity: Dialogue and Development" P.17)

The languages spoken in Nepal belong to four language families: Indo Aryan (79.1%), Tibeto-Burman (18.4%), Austro-Asiatic (Munda) and Dravidian (0.30%). The people who did not provide information about their language are the 2.2% of the total population in Nepal (Yadav 2003)

B. Performing arts

Nepal inhabited by various indigenous ethnic groups is very renowned for its folk performing arts. Century's old tradition and culture based dances, music and songs are prevalent on various part of Nepal even today. Most of the folk performing arts of Nepal are generally drown from mythology and ancient scripture. These ethnic groups particularly Newars, Brahman, Chhetris, Gurang, Sherpa, Magars, Kirat, Tamang, Tharu, Rajvamshi as extra play very important role for the development and keep this folk performing arts alive in the different region of the country with distinct local and ethnic identity. Each ethnic communities of Nepal have developed their own folk performing arts. On the basis of subject matter, nature and style the folk performing art of the country can be divided into different groups; dances, songs and music related to worship, related to historical events, related to purely entertainment, related to sacrament and ritual and so on. Dances, songs and music related to worship or dedicated to different god and goddesses. In the religious dances, symbolically they worked as a communicator between gods and human beings.
The Ghatu performed by the Gurung is a historical dance related to the historical events and some extent religious too. The Chudka and Kaura dances performed by Magars, Gurung and other ethnic groups of Gandaki region are the dances related to the entertainment. Dohori, the very popular folk song performed by almost all ethnic groups of the different part of the country is a very popular duet related to the entertainment of the peoples. Dohori, the extremely Nepalese folk flavor song is collectively created by different ethnic groups of the country. In this indigenous style of alternating singing song, between boys and girls, the artists can sing hundreds of pieces of songs about feeling of love, romance, grief and appreciation of boys and girls appearance.

There are other very popular several folk songs and dances performed by different ethnic groups of the country. There are also songs or the seasons of the year. Asare Geet (rice transplantation song) is another special type of songs, which is sung in the month of Asar (June-July) during the rice transplantation season throughout the mid-hill region of the country including the Kathmandu valley. Gaine is the very popular song. These traditions can be observed in the daily life of the people of this region. Particularly in songs, dances and music’s and these all are the examples of folk performing arts with uniquely distinct live features. In this region the dance and songs are the integral part of the people in several societies.

The wording of the stories and subject matter of the entertainment oriented songs such as; Kaura, Chudka, Dohori, Asare and other folk songs are feelings of love, romance, and grief and sometimes they repeatedly praise various details of woman or girl’s appearance. They express their happiness and woe through the medium of folk song and dance. Their level of suffering and happiness is best expressed in their folklores. They do, however, overlap as regards subject matter and function, at the same time, these songs also touch open topic of the widest diversity. Whereas, story behind some songs and dances are found based on historical events and tragedy in nature. There are many purpose of such dance, song and some has spiritual purpose for pleasing the gods and goddess.

C. Social practices, rituals and festive events

Nepal is the land of different ethnic groups scattered through the country. Nepal is a country of diversity having over 100 ethnic groups with their own distinct culture, social practices, rituals and festive identity. Every single group has developed its own marriage and social rules and become ethnocentric in almost every respect. Each ethnic group has its own social and cultural norms and tradition, which developed under the Hindu and Buddhist religious background. Every Nepalese caste has its own religion, ideas, beliefs, traditions, taboos, rituals, ceremonies, fairs and festivals, customs.
Centuries old traditions and culture-based activities are prevalent in various parts of Nepal, even today. Nepal observes quite a number of festivals and one can always witness either festival or Jatra through the year. Most of Nepalese festivals originated several centuries ago and their celebrations have been in vogue through the ages.

Different ethnic groups observe same festivals in their own way and so points of contrast become remarkably visible. The styles and patterns are also very peculiar typical and characteristic, thus producing a very fascinating picture. The festivals of Nepal are not only very colorful and mysterious but also involve very long preparations. Generally majority of the festivals have religious, cultural, social and educational character. The major religious festivals, with a few expectations are annual.

Worshipping of Gods is an integral part of the festivals and rituals. Worshipping is an important form of ritual. Rituals of worship have a physical and psychological effect. Thus two functions of worship are not separable. With the held of sounds, forms rhythms, gestures, flowers, light, incense and offering, the mind of a worshipper is carried away from its material preoccupations towards a world of divine beauty. The deity enchanted also come closer to the worshipper. The technique and ritual of worship facilitate the contacts with deities. Worshipping is done with flowers, holy water and offerings. The most important features of worship are purification of the body of worshippers.

Thus social practices, rituals, festivals and worshipping of Gods and goddesses are an integral part of the Nepalese intangible cultural heritage. It is therefore, without a study of her festivals, religious practices and rituals of different ethnic groups, the study of Nepalese tangible as well as intangible cultural heritage will ever remain incomplete.

D. Knowledge and practices concerning nature and the universe

The Hindu believes that the whole world is their family and believes in the divine origin of creation. They also believe that deities govern the functions of the universe. According to their belief, there in nothing in the universe this is not of divine nature. Hindu believes that lord Shiva residing in Mount Kailash brought in the first drawn of creation.

E. Traditional Craftsmanship

The history of crafts in the forms of art and architecture is very old tradition in Nepal. A good number of masterpieces of stone sculptures and copper coins are available in and around the Kathmandu valley belong to Lichhavi period. During the mediaeval period, several impressive royal residences temples and other architectural monuments,
different forms of art objects were built at different time in and around the Kathmandu valley. The Malla dynasty (1200 – 1768 AD) was considered as the golden period for the art and architectural point of view. The monument of that period have preserved a wide variety of art and architectural styles, each different type of art and architecture have their own distinctive character and utility, but is linked with one other by common ties of technique and material. These art and architectural monuments are generally made of stone, brick, clay, bronze and timber. The significant contribution of this period is the bronze casting and wood carvings with high standard.

Thus different forms of craftsmanship are deeply rooted in Nepalese society and culture. The great skills, passed on from generation to generation, allow the craftsmen to produce the finest hand crafted goods. Traditional handicraft is entirely based on the mobilization of local resources, skill and labor. The tools and technologies for making these crafts and the designs are often unaltered in spite of the advent of new technologies.

The different forms of craftsmanship displaying exotic craftsmanship are divided into metal, wooden and stone images and other varieties of crafts of Hindu and Buddhist sects and articles of daily use-clay products, cotton hand loom products made of bamboo and cave, leather products and so on are the other very important products of Nepalese crafts.

Metal-crafts have a very old history in Nepal and thus are very well developed. The 5th century coins to images and statues of medieval period displayed in different museums and temples, which gives testimony to the fact that it has been a part of Nepalese way of life for longtime. Wooden crafts of Nepal are very famous. They are not only well known of the intricacy of the carvings but also for their social and religious importance.

There is no special training courses conducted by concerned institutions for the new artists but the training in traditional craftsmanship or skills has been through “learning by doing”. This approach is, in fact, in line with the prevailing traditional system of interfamily and inter-caste training of traditional skills from the older by working with them. The traditional handicrafts workshop to be a most useful center of learning, disseminating the practical knowledge and experience. Nepal even today has mostly retained the traditional caste-bound family skills and craftsmanship. The skills and craftsmanship transfer is interfamily and inter-caste affair and normally takes place in a closed circle.

It was the general feeling among the craft families that their traditional skill was no longer useful in the changing socio-economic context of the country. But because of the big demand of handicrafts goods proved that their talent is still very much in demand.
VI. Profiles of selected intangible cultural heritage of Nepal

1. ICH Inventory in Nepal

Nepal has become the party of the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage 2003 in 2010. Nepal is in need of developing a National ICH inventory. In this regard, the capacity of responsible authorities should be enhanced.

In this connection, Nepal could be benefited from the experiences and good practices of other Asia-Pacific nations.

Nepal has been using its own Patro (Nepalese calendar based on astrology). This Patro has been coding various festivals observing time. Most of the ICHs are found associated with these festivals and events. So, the communities have been practicing ICHs which ultimately continuing them and their traditions. In fact, many of practitioners are not aware with the ICH prospective.

In community level, folklore associations, private Guthis (trusts), private institutions, schools etc have been observing and organizing various cultural events and ceremonies but they are also based on tradition. It is in need to make them aware with the motif, auspicious values, associated beliefs, the origin and socio-cultural importance. In a diverse socio-cultural setting these ICH could be most effective means of identities and flourishing cash crops.

We are in a preliminary stage of defining ICH and developing of ICH framework. Nepal National Commission for UNESCO is initiating a round table discussion with the cultural activists, academicians, experts, representatives from public and private organizations, private Guthis representatives, policy makers etc.

As discussed above our Patro can be considered as an inventory for cultural events but it is only indicating the time for observing/celebrating them. In Nepalese society our rituals, from birth to death are consisting of various Intangible cultures. The colourful series of annual festivals/ events could be considered as the uniqueness of heterogeneous Nepalese society. In fact, all the race and cast groups have their own typical way, events, artefacts, beliefs and patterns of these cultures. In addition they have some specific cultures as
well as some common. The scholars who have been studying this sector are found with a view that the Inventory of Nepalese Intangible Cultural Heritage could be very long. This report discusses on 40 different intangible cultural heritages representing of all five domains.

2. Some examples of Intangible Cultural Heritages of Nepal

Nepal is very rich in cultural diversity. Even a single intangible culture falls under more than one domain. For example Sarangi, a traditional musical instrument, is an artifact as well a bearer of folklore equally potential oral tradition. Even more to this it needs a specific skill to play it. A Kalash (a traditional water pot) when used in worshiping of god have associated with a belief that it represent god Barun (name of a Hindu god) but kalash put in two sides of a gate symbolize good luck for starting of a journey. There are many traditions for making of a cloth for wearing in every day life and for worshiping of god and goddes.

A. Ehi

Ehi means marriage. Ehi is a practice prevalent among the Newars where young girls before their age of menstruation undergo the 'wedding' process. However, the groom isn't a human – rather a symbolic representation of God. Whilst the practice of child marriage and child widow still remains prevalent in other communities, the Newars get their young girl child married to avoid practices as such. A bael (Aegle marmelos) is used as the representation of God as the fruit is believed to be immortal. Therefore, even after the death of a woman's real "human" husband she isn't considered a widow because of her early wedding with the fruit.

The Ehi ceremony is performed either of a single girl child or a group. A group Ehi is done for convenience. The young bride is decorated and placed in a ritual spot. The head of the house or a brother performs the "kanyadan" (handing over of the bride to the groom.) Ehi is considered to be a convenient device in the Newar community where a woman is married to an immortal God, which saves the chances of her becoming a widow and granting a widow the default permission of re-marriage.

• Definition of the Intangible Cultural Heritage
  The belief that getting a young daughter married gives the parents divine satisfaction, avoids the social evils of child marriage and child widow prevail in the community and protects a young girl child from undergoing a social and psychological trauma of thus.

• Contribution towards visibility of Intangible Cultural Heritage
This write-up provides an insight of the ritual practice prevalent among the Newar community. This ritual also provides additional information about the Newar civilization and tradition.

- **Safeguarding measures**
  Though child marriage is illegal by law, Ehi is both prevalent and compulsory among the Newars. The Newars perform this ritual either at the place of their current inhabitation, or return to their main home, if the conditions are unfavorable in the place of their current inhabitation.

- **Community Participation**
  Many communities observe the Ehi ritual in groups in order to reduce the expenses and burden of execution.

- **Inventory**
  There are no recorded inventories for Ehi but references can be drawn from various published books and articles on Newar culture.

**B. Gosainkunda Mela**

Gosainkunda is a pond situated in the laps of Himalayas. A huge fair takes place around this pond during Ganga Dashara and Janai Purnima every year. Pilgrims bathe in the pond and offer prayers to Lord Mahadev as it is believed to be of extreme religious significance.

A lot of myth surfaces regarding the origin of this pond. The story of Samudra Manthan among the Gods and the Devils is associated with this pond. The myth of Lord Shiva drinking poison extracted from Samudra Manthan, and later shoving his Trishul in the Himalayas to create a pool that he could immerse himself in to calm effect of poison has been believed to be the cause of the holy pond's origin. Tourists with both religious and sightseeing intentions visit this pond.

- **Definition of the Intangible Cultural Heritage:**
  Nepalese people often travel with both religious and adventure motives, and example of such is the Gosainkunda tour.

- **Contribution towards visibility of Intangible Cultural Heritage**
  This publication tends to inform the people about this site and develop a want to travel to Gosainkunda, which would promote internal as well as religious tourism and establishes religious tolerance and brotherhood among pilgrims and locals of different religious origins.
• Safeguarding measures
  Preservation of the pond and cleanliness are of deep concern to the local authorities. Interest to preserve and promote this pond seems to be developing among the people as well.

• Community Participation
  Local organizations and associations provide aid, assistance and help to the needy tourists during the fair and other times.

• Inventory
  There have been many publications and travelogues based on Gosiankunda but no academic publications has so far been published.

C. Deuda
  The hilly regions of the mid-Western and Western Nepal perform the Deuda dance during various festivals and occasions. The Deuda dance is generally performed in groups, and is an integral part of any religious or cultural occasions among the people of the region.

  Men and women, in separate homogenous groups hold hands together to form a circle and stepping two steps front and two steps back while chanting songs. However, the women in their group hold hand of their partner and place their palm firmly on the other woman’s shoulders. Similar songs and tune is used, however one person leads the songs while the rest follow.

  There aren’t any concrete rules of performing Deuda and anyone can join the dance. There are no musical instruments used in this dance and anyone (even from another community) with basic knowledge of singing and dancing is eligible to become a part of the dance.

• Definition of the Intangible Cultural Heritage
  Deuda dance is an original and popular among the communities of this region. There are not any hard and fast rules of the dance, and the dance is inherited by one generation from the other.

• Contribution towards visibility of Intangible Cultural Heritage
  Essence of brotherhood and community is at the heart of this dance. Singers often share stories about their lives in the songs – thus increasing the feeling of emotional attachment with other members of the community.

• Safeguarding measures
These dances are generally performed among large masses so cannot be contained within a stage or confined arenas. However, migration and resettlement of people of the community has caused the dance to be taken outside their community and country as well.

- Community Participation
  Anyone willing to sing and dance can join the dance and is free of any obligations. Those who don’t dance can simply stand in the side and watch others dance.

- Inventory
  No records of published articles have been found except for verbal documentation. However, audios containing the songs can be found.

D. The Story of Kathmandu Valley’s Origin
Geological studies have indicated that Kathmandu Valley, in its pre-historic times was a large pond. An interesting story is popular among the indigenous Newars of the Valley about how the water of the pond dried up and the land became favorable for human inhabitation. The stupa of Sywambhunath, a UNESCO World Heritage Site is associated with the myth of origin of Kathmandu Valley.

A large pool called Enagdaha or Kalidaha took the place of what is now the Kathmandu Valley. Furious snakes like Vasuki, Takshak, Kulika and Karkotak lived in the pond. Buddha, Bodhisattva, Rishis and Hermits, Gods and Angels were among others who visited the pond in the mythological era. A Hermit named Vipaswi once visited the pond and planted a seed, which after six months grew into a large lotus flower with one thousand petals. The flower emitted divine light, which reached to places far and wide, giving rise to five Buddhas – Vairochan, Akshovya, Ratnasambhava, Amitabha and Amoghsiddha.

Manjushree Bodhisattva from the ancient China paid a visit to the pond. Having observed the giant lotus from a distance, he wished to pay his respect to the flower from close by. Thus, he used his giant khadga to cut a crack on the hill and drain the water of the pond. As the land got dried up, he established a city there known as Manjupattan, which is believed later evolved into the city of Kathmandu.

- Definition of the Intangible Cultural Heritage
  Apart from the mythical stories about the origin of Kathmandu Valley, there are lots of cultural activities related to origin of the Valley.

- Contribution towards visibility of Intangible Cultural Heritage
  This story aids to study and estimate the dating the origin of the Valley as well as the cultural inheritance.
• Safeguarding measures
  This story is associated with Syawambunath, a World Heritage Site as prescribed by UNESCO. Although there exists a direct relationship between the inhabitants of the Valley with the story, modernization and urbanization has resisted the younger generation to understand the values and significance of this story.

• Community Participation
  The original inhabitants of Kathmandu, the Newars associate the story and elements related to the story with their daily life.

• Inventory
  A lot of books and articles have cited this story. Even artists and painters have illustrated and exhibited these stories at various times.

E. Ghatunach of the Gurungs

Based upon an ancient story of King Parshuram and Queen Yamphavati, Ghatunach is a regular and mandatory dancing practice among the Gurung community during special occasions and festivals. Except for Sati Ghatu, which is performed only at very special occasions, Bahramase Ghatu can be performed at any occasion and by anyone. The dance involves female dancers and hypnotic art of mesmerizing the dancers, taking the dance to a subconscious level and returning back to normal state at the finale.

The origin of this dance relates back to the time of King Parshuram, who once ruled the kingdom of Lamjung. Once peaceful kingdom is shattered when King Parshuram is killed while poaching, bereaving Queen Yamphavati and the people. The queen then self-cremates herself per the Sati tradition leaving a little son behind. The core of Ghatunach revolves around this painful story and illustrates the various phases of King Parshuram and Queen Yamphavati in the form of song and dance.

Ghatunach begins in Basantapanchami every year and ends in Baishakh Purnima amidst participation of locals of the Gurung community. The main spotlight of Ghatunach is the song, dance and words.

• Definition of the Intangible Cultural Heritage
  The Ghatunach is a very popular and important practice among the communities in Gandaki region of Nepal and has been in practice for hundreds of years. The dance is passed on from a generation to the other.

• Contribution towards visibility of Intangible Cultural Heritage
Since the origins of this dance dates back to a historic incident, it aids in historical studies and dancing practices prevalent among the Gurung community.

- **Safeguarding measures**
  This dance has also been adapted by the Dura and Magar communities and holds great significance during the festival every year. This is also a major tourist attraction. This dance is inherited by a generation from the other.

- **Community Participation**
  Women from the local community are selected to perform as the dancers and others too actively participate to execute this dance.

- **Inventory**
  Some academic research has been carried out regarding the Ghatunach. However, the locals have refused to record the song and dance in audio-video format. They believe that publicizing the dance will make the sub-consciousness involved in the dance ineffective and put the mesmerized dancers at adversity.

### F. Jhankri Tradition of Kham Magars

The Jhankri tradition is a popular practice in the Kham Magar community of western Nepal i.e. places like Rolpa and Rukum. The jhankris are dressed up in special kind of trousers, have their faces painted and wear feathers of falcon and foliage on their head. They use porcupine needles, Ot, tiger cub's skin, Thawa, tail of a yak, palm of a grizzly bear, claws of vulture and rodents as other accessories. They also carry a large drum, called Dhwangro and a beating stick called Makke. They wear wooden ornament called Chemali on the right wrist.

The jhankri tradition is a natural, spiritual and psychological practice of healing. The old jhankris pass on this special art of manipulating a patient’s mind to cure an illness to their disciples.

Every year, the jhankris from all around the community assemble for a special kind of jamboree called Pumsine. The locals actively volunteer for the smooth running of the Pumsine and help the jhankris with the needful. The jhankris spend a day and a night beating their drums and chanting. The disciples are then taken on top of a tree where the special spells are passed on from the teacher. Pumsine is also an important occasion for fresh jhankris meet old ones and find a suitable teacher to learn and inherit the art from.

- **Definition of the Intangible Cultural Heritage**
The jhankri tradition represents a pre-historic practice still prevalent among the Kham Magars. There are no written documents except for verbal descriptions.

- Contribution towards visibility of Intangible Cultural Heritage
  Information about jhankris will be promoted through documentation of this practice and will be helpful for study and research.

- Safeguarding measures
  The jhankri tradition is popular just among its own community. Other communities inside Nepal do not know about this tradition and no effort has been put to promote the jhankris.

- Community Participation
  Locals of Kham Magar community jhanki tradition as a part of their life. The jhankirs perform without expectation of any monetary reward and so do the local support the jhankirs in every possible way from food to lodging.

- Inventory
  There are no recorded inventories about the jhankri tradition.

G. Honey Hunting

Honey hunting is popular in Lamjung district of Nepal. Wild honeybees construct enormous beehives in steep cliffs and the Gurungs have been renowned to “hunt” the honey from these hives. The skill of hunting has been passed from a generation to the next through hands-on practice.

Every six months the honey from the hives can be collected and the hunters prepare accordingly. A rope suspension is created first through where the hunters climb down to the hives from above. The chief of the hunting team instructs the members and does the necessary rituals (like praying and worshipping the hive and protecting it from bad spirits) before starting to collect the honey. A rooster is sacrificed with the belief that the Forest Goddess would be pleased and reward the hunters with more honey and safe hunting. Then a fire is lit from the below that causes the bees to escape. Then the hunters suspended on ropes use sticks and traditional knives (khukuris) to detach the hive from the cliff.

A basket is placed right at the bottom of the cliff where the detached hive falls and other members of the team stay near the basket making sure all the hives are collected.
• Definition of the Intangible Cultural Heritage
Honey has great cultural and religious significance in Nepal and honey from wild bees is considered even more important. The difficult and dangerous process of collecting honey from wild bees is a skilled task passed on from a generation to next among people of specific Gurung community.

• Contribution towards visibility of Intangible Cultural Heritage
Understanding the process of collecting honey in the ancient times can be understood from the study of this documentation.

• Safeguarding measures
There has been no measure taken to promote and preserve this highly specified skill.

• Community Participation
Women do not climb the ropes but actively participate in activities like preparing the hunt, collecting the honey and later processing it. The honey is equally divided among all the members of the team. This is a major tourist attraction.

• Inventory
There have been no inventories from the Nepalese side by French filmmaker Eric Vally had produced a video film and article titled "The Honey Hunters" for the National Geographic.

H. Rodi of the Gurungs

In Gurung language, "Ro" means sleep and "Dhi" means house – so the literal translation of Rodi would be sleeping house. Rodi, in more social terms is a venue where groups of young boys and girls are made to socialize and trained for cultural and traditional norms. This is considered important to keep the society free from malpractices and prepare the individuals to carry out their responsibilities to the society well.

Unmarried and young boys and girl gather in a house after dinner, and that is Rodi. Rosyaba and Rosyama the head of the house are responsible for the participants. Then they are taught various social skills along with discussions and training for Ghatunach. Rodi also serves as a good platform for young boys to meet young girls, socialize and develop relationship. Lots of Gurung couple acquaint and get married from the Rodi itself.

Rosyaba and Rosyama hold a very respected place in Rodi. They are responsible for the skills they teach the young ones in Rodi. They also facilitate and moderate the activities carried out in Rodi. However, of late Rodis have been influenced by modernization and westernization that has
brought about lot of changes in the original form. Rosyaba and Rosyamas are concerned about keeping such influences away from Rodi and preserving its original essence.

- **Definition of the Intangible Cultural Heritage**
  Rodis are of great significance in Gurung community as the society shapes up through these Rodis. This is a cultural and social platform where the traditions are passed to the next generation.

- **Contribution towards visibility of Intangible Cultural Heritage**
  This helps to understand the community feeling among the Gurung individuals and foster the feeling of togetherness and brotherhood.

- **Safeguarding measures**
  Rodis of late have been discontinued from many Gurung communities claiming to have be infiltrated by modern influences. Such infiltrations should be resisted and the community should be given information about safeguarding and promoting this tradition.

- **Community Participation**
  The community is very actively involved in Rodi. Since all cultural and social activities of the community takes place in the Rodi, this serves as an important platform for community participation.

- **Inventory**
  Apart from verbal description, none have done any academic research about the Rodi tradition.

I. **Chhath Puja of Mithila**

Worshipping the Sun God is an important festival in the Mithila region. The people of Mithila observe this festival popularly known as Chhath puja in the month of Kartik. Women, submerged in pond or river pay homage to the setting Sun God in the evening and the rising Sun God the next morning. Devotees observe fasting which they believe makes the Sun God happy and saves them and their family from illness and evils.

The bank of a river or a pond is cleansed and decorated with lamps, fruits and sweets. Then in twilight, women immerse half their bodies into the water and worship the Sun offering the fruits and sweets. They sing prayers all night and participate in various devotional activities to spend the night and complete their worship by repeating the same rituals to the rising Sun in twilight.
• Definition of the Intangible Cultural Heritage
  Worshipping the Sun God is an ancient practice and Chhath in Mithila region holds great religious significance in people of this region.

• Contribution towards visibility of Intangible Cultural Heritage
  Mithila region is very important in terms of religious, cultural and historical aspects. Study of Chhath Puja will provide an insight to lot of cultural aspects of Mithila region.

• Safeguarding measures
  Other communities too seem to be attracted to Chhath Puja of late. This puja is performed at places away from Mithila region as it has become of prime importance in places like Kathmandu Valley lately.

• Community Participation
  The entire community observes the puja and helps a woman prepare for the worship. Men help the women fetch the requisites of the Puja to the banks of river and stand by side while the woman performs the rituals.

• Inventory
  Lot of articles, reports and newspaper coverage is available though not any inventories of Chhath Puja are available as of yet.

J. Manirimdu

Manirimdu, a popular dance is performed around the Solukhumbu area of eastern Nepal on Kartik Purnima every year. Promoted and conducted by a local monastery, Manirimdu holds great importance among the Sherpas of the region. Lamas of the monastery perform the dance and the entire village serves as the audience.

The core of the dance describes the story of how a preacher named Shantarakshita went to Tibet and persuaded the Tibetans to adopt Buddhism. Later, Shantarakshita sent Padmasambhava to Tibet, who established the roots of Buddhism there hence making Buddhism flourish in Tibet. The Manirimdu dance illustrates the events and incidents of this story and is taken as of high importance by the Sherpas of Solukhumbu region.

• Definition of the Intangible Cultural Heritage
  This is a festival that marks a historic event and is highly regarded by the local community. This is the second largest festival of the region.
• Contribution towards visibility of Intangible Cultural Heritage
This dance illustrates the continuation of a Tibetan story in Nepal and the local traditions and customs of the region.

• Safeguarding measures
This is an integral part of the local Sherpa community. It also holds great significance for tourists who visit the community to observe the dance.

• Community Participation
Lamas of the local monastery organize the dance while the villagers provide monetary and material aid.

• Inventory
Manirimdu has been mentioned in various books. There is a documentary film produced upon this dance, however the Nepalese government has not made any effort to create inventory of this dance.

K. Dhime

Dhime is a traditional musical instrument popular in the Kathmandu Valley. Used by the indigenous Jyaapu community, Dhime hold great significance during religious and social events. Although other non-Newar communities play Dhime during festivals and special occasions, the head of the musical group is always a Jyaapu.

Dhime is constructed by carving hollow inside a tree branch. A Dhime instrument might not be visually appealing depending upon the shape of the tree branch. A leather band tightens the instrument that can be adjusted for sound. Another instrument called Bhusya is also used together with Dhime. Various groups of community collaborate during festivals and processions to play Dhime. Only men play the instrument and there are no songs involved while playing Dhime.

• Definition of the Intangible Cultural Heritage
Dhime, which might once have been used as an instrument to scare away wild animals has today evolved as a musical instrument of cultural and religious significance. Dhime signifies the cultural identity of Kathmandu Valley.

• Contribution towards visibility of Intangible Cultural Heritage
Dhime is widely used during most of the cultural and religious ceremony and its use is still prevalent among the jyaapu an non-jyaapu communities of Kathmandu. Apart from the historic importance, Dhime is also considered useful, as it's said to improve blood circulation in human body and alertness of mind.
• Safeguarding measures
Dhime today is not just limited to cultural and religious event but its use is expanding in various socio-political events. However, due to lack of proper training and teaching, the younger generation has not been able to adopt the skills required to play this instrument.

• Community Participation
Community participation is mandatory to perform a Dhime instrument, as it's not possible to perform a Dhime instrument alone.

• Inventory
Dhime has been talked about in the community with lots of writing, research and discussion available.

E. Dapha Bhajan

Dapha Bhajan is popular singing and holds great significance among the inhabitants of Kathmandu Valley. Dapha Bhajans are performed during festivities and other important occasion, where both playing the instruments and singing plays integral part of the performance.

Dapha Bhajan involves prayers of Gods and illustration of this instrument can be found in 2000-year-old scriptures. However, it is believed that the Dapha Bhajan did not origin in Nepal, rather in Karnataka, India. A lot of Indian influences can be found in the wordings and tune of these Bhajans, which affirms the origins of it was in Indian and it dates back to historic times. A group of people, divided in two parties sings the Bhajan in contesting fashion thus making it more interesting listen to the audience.

• Definition of the Intangible Cultural Heritage
Dapha Bhajan is used to sing prayers of various gods and belongs to Kathmandu Valley.

• Contribution towards visibility of Intangible Cultural Heritage
Cultural fusion and influences from another community makes it an interesting field of study. A lot of cultural information can be gained by study of this Bhajan.

• Safeguarding measures
Participation in Dapha Bhajan is slowly declining and it hasn't been possible for the newer generation to be attracted to performing this Bhajan.

• Community Participation
The singers and musicians form a group and perform this Bhajan. Women and young children are not eligible to perform Dapha Bhajan.

- **Inventory**
  There have not been a lot of studies regarding Dapha Bhajan thus no inventories are found regarding it.

## F. Paubha Art

Paubha art is a practice prevalent among the Buddhists where symbols and drawings of gods and goddesses are illustrated on cloth wrapped around by silk cloth which can be scrolled with the help of wooden sticks on the two ends that can be easily rolled or hanged on a wall.

Most of the artworks and sculptors used to be exported to Tibet from Nepal during the historic times. At the same time, Nepalese artists developed the Paubha artwork, which got very popular in Tibet. Stories of both Hindu and Buddhist religion used to be depicted in Paubha, however due to more demand of Buddhist Paubha in Tibet, Nepalese artists created more Buddhist Paubhas. The same Paubha, in the late sixteenth century evolved into the present day "Thangka."

Paubhas are special because they illustrate the divine and holy philosophies into works of art. Gold dust is one of the most popular elements used for coloring in Paubha.

- **Definition of the Intangible Cultural Heritage**
  Buddhist monasteries and homes decorate their walls with Paubha. They're used for worship as well. Paubhas are drawn mostly in Nepal and Tibet, and it has great significance regarding original artwork that evolved from Nepalese artists.

- **Contribution towards visibility of Intangible Cultural Heritage**
  Paubhas depict original Nepalese artwork and depicts religion and philosophy in form of art.

- **Safeguarding measures**
  Threats might be imposed to Paubhas if it is excessively marketed only for commercial purposes. More than the monetary value, the amount of definition and precision the artists put into drawing these Paubhas should be considered of more value.

- **Community Participation**
  Since Paubhas are decorated in Buddhist monasteries; it is common property of everyone in the monastery.
Inventory
There are many volumes of written documentation available regarding Paubhas.

G. Mithila Artwork

Mithila artwork is considered to be in practice since the Ramayana era. The story of Ramayana describes "... beautiful artwork on the walls of King Janak's palace ..." therefore it is believed that the origin of Mithila art dates back to the ancient times. Mostly female artists are the ones who illustrate this art.

Mithila artists aren't professional artists but local laymen therefore most of the artworks feature crooked lines and imperfect anatomy of the subjects. However, good use of colors and make the artwork to appear attractive. Abundant materials like vermillion, jaggery, mud, pastes made by crushing tree leaves, kitchen tar, cow dung, goat milk and derivatives of the combination of such are the constituents of the colors used in these artwork.

Cotton is rolled on the tip of a bamboo stick to make the brushes. Mithila artwork is generally made on walls of houses, however this practice has been extended to cloth and paper in recent times. These artworks generally depict stories about gods, love and nature – thus making it easily associable with human life. Empty spaces on the canvas are filled with elements like birds, flowers, etc.

Definition of the Intangible Cultural Heritage
Mithila art is a skill obtained by observation. Mithila art carry a distinct identity that features both animate and inanimate emotions and represents the Mithila civilization as a whole.

Contribution towards visibility of Intangible Cultural Heritage
Mithila artwork is contained within the Maithili society therefore hasn't been brought to light.

Safeguarding measures
Artists have began to capitalize on Mithila artwork of late, but the effort of a small community still seems to be inadequate to promote this art to a boarder arena. Mithila art is still a private affair to most artists as their works are contained within the walls of their own homes.

Community Participation
Mithila artwork is a combined effort for artwork and also a platform where young artists can learn from the older ones.

- **Inventory**
  These are no recorded inventories regarding this form of art except for verbal description and discussion.

### J. **Sarangi**

Mythological stories describe the Gandharvas as people skilled in singing and playing, those who still exist in Nepal and their musical instrument called Sarangi – which holds prime significance among people in Kaski district of Nepal.

Sarangi in many ways resembles the western violin, however the shape and functions are different. The lower part of the violin is round and wrapped in animal hide. Four strings are connected to the ridge and a stick with an attached string is used to rub against the attached strings in the Sarangi. The Gandharva song accompanies the music.

The Gandharvas sing about painful stories and it is generally regarded to hold great emotional value to the listeners. Gandharvas in recent times have been performing in bigger cities and events. Foreigners take Sarangis from Nepal as souvenirs.

- **Definition of the Intangible Cultural Heritage**
  The Sarangi is still very popular since the mythological times, that works as a device to tell stories of pain and sorrows and spread the words to places far and wide through the means of songs. Sarangi is considered to be one of the important instruments of Nepalese folk music.

- **Contribution towards visibility of Intangible Cultural Heritage**
  The Gandharvas carry a distinct identity and their music is considered to be peculiar and today it requires promotion and preservation.

- **Safeguarding measures**
  The Gandharvas have not yet been able to use Sarangi as their means of income, therefor they are often economically deprived. Sarangi should be promoted as an indigenous musical device and make possible source of income to the Gandharvas.

- **Community Participation**
  Sarangi isn't meant to be for personal use but for entertainment and recreation of the whole community.
Inventory
There are not many inventories published related to Sarangi.

P. Preparation of Beaten Rice (Chiura)

Beaten rice, or Chiura is a popular and staple food among the Newar community. Chiuras are mandatory in Newar festivals and equally popular among modern demographics.

The process of preparation of chiura starts from selection of good rice grain. Rice grain is soaked in water for one day and then cooked in boiling water. Then the rice is dried and roasted in a hot pot. Then the roasted grains are placed in a Okhal and beaten with the help of a Musli. A helper collects the chiura once it's fully beaten and flattened. The husk is then separated from the chiura by sifting placed in a large nanglo.

About five to six people are needed while preparing chiura. People from the whole community assemble to prepare chuira, and thus the event becomes nothing less than a festival among the locals.

- Definition of the Intangible Cultural Heritage
  Beating rice and preparing chiura is an old tradition prevalent among the Newar community.

- Contribution towards visibility of Intangible Cultural Heritage
  The process of preparing chiura can be studied to make comparative study of the Newar community with the other.

- Safeguarding measures
  The traditional methods of preparation of chiura are being slowly displaced by mechanical alternatives. Though this method is slowly disappearing from the cities, it is still very popular in rural areas.

- Community Participation
  It is extremely difficult to prepare chiura by all alone so combined group effort is necessary in the process of preparation.

- Inventory
  There has so far nothing been published regarding the process of preparation of chiura. There are no inventories available regarding the process of preparing chiura.
Q. Preparation of Raksi in Newar Community

Raksi, the traditional liquor is popular in the Newar community. Raksi as an important drink in Newar community during festivals, bhoj (festival meal) or just for individual consumption. Raksi is served in a small pint because it's considered rude to drink from a large container. This high quality Raksi is extremely strong therefore a little shot of it considered sufficient in Newar community.

Raksi is made from rice. Rice is cooked and left to ferment. The fermented liquid is then mixed with fruit juice, beetle juice, crude sugar and other spices. After certain days, the liquid begins to ooze from the lid then this liquid is placed in hearth. A large pot with cold water is placed atop the boiling liquid. The boiling liquid evaporates as steam and it cools down with the contact of cold water on top, it's collected in a large container – which is the final product fit for human consumption.

- Definition of the Intangible Cultural Heritage
  Newars consider Raksi not just as liquor but an important substance offered to Gods during prayers and hospitality. The unique method of preparing Raksi in itself is a representation of the rich Newar tradition and is considered as an intangible heritage.

- Contribution towards visibility of Intangible Cultural Heritage
  Out of the various methods of preparing liquor in various community, Newars' unique method adds an extra dimension to the study of it.

- Safeguarding measures
  Industrialization has in many ways displaced the traditional method of preparing Raksi as the liquor now is produced in large factories and use of the traditional method is slowly disappearing.

- Community Participation
  This is done at individual homes, so community participation is not required.

- Inventory
  There hasn't been much study in this aspect.

R. Ghewa tradition in Tamang Community

Ghewa is the posthumous rites performed of an individual belonging to the Tamang community. The rites are performed atop a hill rather than burial service, which is performed by very few Tamangs. The members do not consume for three days, however, the rites is considered incomplete
unless Ghewa has been performed. Ghewa should be conducted within 49 days of an individual’s death.

However, a lot of Tamangs prefer to have their Ghewa done in their lifetime. However, couple of posthumous rituals is skipped if Ghewa is done while the person is alive. A large feast follows it where all relatives and neighbors are invited.

A Lama priest carries out the rituals of Ghewa, while other people play musical instruments, arrange the meal, etc. Fruits and sweets are offered to the person whose Ghewa is being performed and is done generally indoors. A photograph or dummy of the person is used if the person has already died. The rites of the photo or dummy, is then completed alongside a riverbank.

Definition of the Intangible Cultural Heritage:

Tamangs believe that it is necessary to free the spirit of a dead person else it would be lingering around its home forever. Due to this belief, Ghewa is a unique ritual carried out by them according to their culture and tradition.

- Contribution towards visibility of Intangible Cultural Heritage
  Although performed as per Buddhist tradition, it’s believed the roots of Tamang lies in the Tibetan Bon Family, so relics of that religion can be found in the ritual.

- Safeguarding measures
  Ghewa is a mandatory ritual so inhabitants of city and village alike perform the needful. However, Tamangs living in urban areas exhibit too much of pomp and extravagance in Ghewa which must be discouraged.

- Community Participation
  It is not possible to perform Ghewa without community's involvement.

- Inventory
  There have not been any inventories made however brief studies have been conducted.

S. Tongue Piercing Festival of Thimi

Thimi is little town situated in the east of Kathmandu and holds great historic and cultural significance. The Tongue Piercing Festival is a unique and popular festival of Thimi. However, it is a part of the Bisket Jatra festival of Bhaktapur.
The first day of the Bikram Sambat calendar is the day for Bisket Jatra. In the second day, a volunteer pierces a large needle in his tongue and goes around the town carrying lots of other materials on his shoulders. A venue is set in front of the Ganesh temple in Thimi, and a needle soaked in oil for the last one month is brought to the venue along a large procession. The person whose tongue is to be pierced is called upon with similar procession with music and dancing. The person, who is in fasting, arrives in the venue and the head of the procession pierces the needle into his tongue. Then he is asked to travel around the town and when he reached the Mahalaxmi temple, the needle is removed and the wound is covered in mud. The needle is then nailed on the walls of Mahalaxmi temple. The person completes the rituals by offering prayers to Lord Natyeshwor then eats something.

- Definition of the Intangible Cultural Heritage
  The tongue piercing festival is associated with a myth and is related with the Bisket Jatra of Bhaktapur which is performed in the first day of the Bikram Sambat calendar.

- Contribution towards visibility of Intangible Cultural Heritage
  Although painful, this tradition is continued by the inhabitants of Thimi. This festival is of great curiosity and shock to many, however due to lack of investigation, a lot has not been information available on it.

- Safeguarding measures
  This is a local community event, however it was discontinued for couple of year due to lack of volunteers. However, the local youth reinitiated the festival and now is being endorsed by the local authorities as well.

- Community Participation
  There is a Guthi established that looks after the incurrences of this festival and a large crows assembles to watch the festival.

- Inventory
  There have been few articles published on this issue, however there are no concrete inventories available.

**T. Yomari**

Yomari is a popular traditional recipe in the Newar community. Yomari Purnima is celebrated in the month of Mangsir every year and the prime recipe in this festival is Yomari.
Rice flour is kneaded and is made to conical shape and melted paste jaggery, local butter and roasted sesame seeds fill up the hollow, which is then sealed and put in a steamer. A child is garlanded with Yomaris sewed up in a string on his second birthday. Yomari is also an important sweet in Mha Puja. Yomari is also used while offering prayers to gods, setting up foundation of a new house. Yomari is placed in the grain house with the belief that it would improve the yielding. Yomari festival is popular event among Newars where Yomaris from each other homes are shared and eaten together.

- Definition of the Intangible Cultural Heritage
  Yomari is not just a culinary expertise of the Newars but it is a skill deeply rooted into the culture and tradition of the Newar community prevalent for thousands of years.

- Contribution towards visibility of Intangible Cultural Heritage
  Information about Yomari will help study the Newar culture as well as the recipes prepared in a Newar kitchen.

- Safeguarding measures
  Yomari is considered mandatory in Newar culture and it is essential for both religious as well as cultural events. Even non-Newars enjoy the taste of Yomari.

- Community Participation
  Yomari is eaten either by a person or a group of people.

- Inventory
  There are lots of articles published about Yomari but there has not been any in-depth study about the recipe. There are no inventories available.

U. Jyatha Jankhu (Budha Jankhu)

The tradition of respecting and paying homage to the senior citizens is popular among the Newar community. Jyatha Jankhu is an occasion where special respect is paid to the elderly. The first Jankhu is celebrated on the seventy-seventh year of the seventh day of the seventh month of the elderly's life where he/she is put in a chariot and taken to various temples to perform the rituals. Similarly, second and third Jankhus are performed on the person's eighty-eighth year, eighth month eighth day and ninety-ninth year ninth month and ninth day respectively. If a person lives long enough to have his/her third Jankhu performed, the person is given divine status.
In case of a couple, both the husband and wife are celebrated together in Jankhu, but the age of the husband is considered. However, in the case of widows or spinsters, the age of the woman is the basis of Jankhu. It is considered to hold great amount of pride in the Newar community to hold a Jankhu ceremony.

- **Definition of the Intangible Cultural Heritage**
  Jyatha Jankhu is a significant ritual and intangible heritage where respect is paid to the elderly and holds great importance in the Newar community.

- **Contribution towards visibility of Intangible Cultural Heritage**
  It signifies the importance of paying respect and tribute to the elderly, and this tradition has been followed for hundreds of years. It shows symbolic gratification of the elderly thanking them for their deeds to shape up the family and the society.

- **Safeguarding measures**
  The elderly consider Jankhu to be a matter of pride for them, while the children and relatives take Jankhu as an important event to pay respect to their elders. However, due to the fact that Newars have now migrated to different places, the tradition of Jankhu is slowly disappearing.

- **Community Participation:**
  The community and the family is actively involved in Jankhu.

- **Inventory**
  Few studies have taken place but no inventories have been created as of yet.

**V. Guthi Tradition**

Guthi is an important aspect of the Newar culture and civilization. The Guthi tradition has been continuously in practice since a long time and still very prevalent.

There are three types of Guthi: Sana Guthi, Si Guthi and Dewali Guthi. Sana and Si Guthi are related to the final rites. The members of these Guthi perform all the final rites at the death of any individual. The Guthi provides aid to performing the rites and providing the materials necessary to conduct the rites. Though there are differences between Sana and Si Guthi, the basic functions of both the Guthis are similar.

The Dewali Guthi, on the other hand is responsible for conducting an event where all the descendants of a particular family gather and perform
rituals. Members of the same Guthi aren’t eligible for marriage. Newly married bride undergoes a special kind of ritual for inclusion in the new Guthi. Since large assembly of the descendants are not possible in present day, the brothers of a family assemble in a smaller gathering called Fuki, and the deities of the Fuki are placed in the home of the eldest brother.

The Guthi also performs to safeguards local temples and shrines and also organize and conduct local jatras, festivals, etc. and is passed from the older generation to the newer one. The source of income of each of the Guthi is predetermined and the Guthi is accountable for the income and expenses.

- **Definition of the Intangible Cultural Heritage**
  Newars have established their Guthis for execution of their social, religious, cultural and traditional events. The Guthi in itself is an intangible heritage and is considered as a contribution of the Newar community.

- **Contribution towards visibility of Intangible Cultural Heritage**
  The continuation of the Guthi tradition for the last 2000 years without alteration or modification is of the greatest significance.

- **Safeguarding measures**
  Due to lack of coordination between the Guthis and government, proper execution of the tasks has become difficult in recent times. Due to lack of proper responsibility of the government, the Guthis have not yet received the concessions as promised by the government. Most Guthis have been discontinued due to lack of funds.

- **Community Participation**
  Guthi is operated by involvement of all the members of the community.

- **Inventory**
  There are no inventories available for Guthi.

### W. Bagdwar Mela

A large fair takes place in Bagdwar, the source of the holy Bagmati River, which lies in the northeastern part of Kathmandu Valley in Shivapuri Water Conservation Area. The indigenous Newar community of Bagdwar has developed the tradition organizing a fair to pay their worship to the source of the river. This fair takes place on the first day of the Bikram Sambat calendar.
The source where the river Bagmati lies is in a perforation in the Shivapuri hill. This river flows all the way down through the Kathmandu Valley. The Hindus and Buddhists have their own belief regarding the origin of the river, but in the present day it attracts devotees of all religions in this one-day grand event. The devotees take a bath in the source of the river, which is decorated with a brass head of a tiger ("Bag" means tiger) and tiger hyde. The devotees stay in the source all night, singing chants and offering prayers to the holy river.

- **Definition of the Intangible Cultural Heritage**
  The practice of celebrating a fair on the source of the Bagmati river in Bagdwar is not just a tradition but also an intangible cultural heritage.

- **Contribution towards visibility of Intangible Cultural Heritage**
  It helps to understand the importance of water in terms of social and religious understanding. It also helps to understand the geography, history and tradition of the area.

- **Safeguarding measures**
  The area is safe because it resides within the Conservation Area and has become popular among Newars and people of other cultural background.

- **Community Participation**
  Hindus and Buddhists alike visit the Bagdwar Mela.

- **Inventory**
  There have been some studies regarding the Bagdwar Mela, but no inventories are available.

**X. Teej Festival**

Married Hindu women observe fasting once a year in order to pray for the long life, wealth, happiness and prosperity of their husbands. Unmarried women too observe fasting praying for a good husband. This festival is very popular among the Hindu women and is popularly known as Teej.

According to the legend, Parvati had great liking for Lord Shiva. Eventually, on Bhadra Shukla Tritiya, she established a sand idol of Lord Shiva, bathed in the river and paid her worship praying to obtain Lord Shiva as her husband. This story later evolved among Hindu women and came into practice as Teej.

Although women fast without taking a drop of water, they observe a fest the previous evening. On the day of Teej, women are dressed in red and
pilgrim to a nearby Shiva Temple to pay their worship. Later, not having eaten anything till the next day, they gather in groups to sing and dance to spend their time.

- **Definition of the Intangible Cultural Heritage**
  Observed by the Brahmin and Chhetri of the hilly areas, Teej is a popular and significant religious festival.

- **Contribution towards visibility of Intangible Cultural Heritage**
  Teej is an example of how the stories of pre-historic times are still in practice. Observed by the Hindus all over Nepal, this festival holds its own religious significance.

- **Safeguarding measures**
  Teej holds great significance among the devotees and it is well covered by press. However, the "Dar" feast, that takes place on the night before Teej, is getting heavily influenced by unnecessary extravagance and pomp.

- **Community Participation**
  This is a community event where women participate and celebrate the festival in groups.

- **Inventory**
  There are no inventories related to Teej apart from the excessive coverage of it in press and television.

Y. **Extraction of Chiuri Ghee by Chepangs**

Chepangs, the indigenous people who now inhabit districts like Chitwan, Makawanpur, Dhading and Gorkha as said to have originated from Dolkha. Mainly of agricultural orientation, of all the other ingredients used in their cuisine, Chiuri Ghee is a unique type of butter extracted only by the Chepangs from a local fruit called Chiuri.

Chepangs used a specific device for extracting butter. Erecting two bamboo sets up the device called "Kol" and two horizontal juwa are attached to which is weaved a conical shaped container. The Chepangs dry the Chiuri seeds in sun, then crush it into finer particles. The mixture thus obtained is then filled into woven container, and the juwas are tightened together with a rope. The tighter it gets, butter begins oozing out from the container and gets drained to a pot placed below from the tip of the conical container.

Chepangs use this type of butter for domestic consumption and also sell it for income generation. The residue in the container is used as pesticide in
Profiles of selected intangible cultural heritage of Nepal

rice field and as fish trap in the river. Owning Chiuri trees or lot of butter is considered very respectful in the Chepang community.

- **Definition of the Intangible Cultural Heritage**
  The method of extracting Chiuri Ghee is a unique practice among the Chepang community, which is carried out in a specifically crafted device. The Ghee is of staple use among the Chepangs, and also a good means of income generation. The by-product is used as pesticide in the fields.

- **Contribution towards visibility of Intangible Cultural Heritage**
  The method of preparing Chiuri Ghee provides an insight of the vegetation consumed by the Chepangs and the skill to extract butter from the vegetation.

- **Safeguarding measures**
  The modern processed butter and industrialized means of convenient production is slowly displacing the original method of extraction.

- **Community Participation**
  The extraction process involves one or two of the family members.

- **Inventory**
  There are no recorded inventories regarding the method of Chiuri Ghee extraction.

### Z. Wooden containers of Raute

Rautes are the nomadic tribal community based in the Western Nepal. The length of stay of a community in a place lasts from 15 to 20 days, and their migration patterns are determined by availability of food, proximity from a nearby village and climatic conditions. The Rautes still follow primitive lifestyle and are isolated from modernization and industrialization. They speak their own language called "Khamchi" and the men of Raute community possess the skill of constructing beautiful wooden containers.

Rautes use only two types of tools "bancharo" and "bachula" for crafting and they make items like boxes, pots, flasks, vessels, utensils, tools, etc. that is made entirely out of wood. These containers are beautiful in shape, lightweight, strong and durable. The type of wood they use makes it resistant against termites and weathering. The major types of items crafted by Rautes and sanduk (vault), hwang (large jar), kosi (bowl) and dadu-panyau (spatula). The containers are mostly used in kitchen, for serving and eating, however not limited to decorative items, vaults and storage vessels.
• Definition of the Intangible Cultural Heritage
Craftsmanship of wooden containers has remained a tradition among the Rautes from a long time. They craft beautiful wooden containers using up natural resources available locally, and continue to make good use of it.

• Contribution towards visibility of Intangible Cultural Heritage
The study of the wooden containers can provide an insight to Rautes' ability to use up local resources without any mechanical means, and how skills can be applied to crafting items with very limited tools or resources.

• Safeguarding measures
In today's world where metallic and ceramic are getting popular due to the ease of making and abundance, the wooden examples of Raute stand out to be unique and interesting. Also, deforestation could be a major reason why crafting wooden items is slowly getting discouraged.

• Community Participation
Possessing the skill of wood crafting is considered to be matter of pride for Raute men. Women are not involved in craftsmanship. The containers are well used by everyone in the community.

• Inventory
There have been brief studies and writing regarding the wooden containers of Rautes but no academic research has taken place as of yet.

a. Rato Machhendranath Jatra

Rato Machhendranath Jatra is probably the longest occurring festival in the world. Lasting for almost an entire month, the specialty of this Jatra is the once-in-twelve-years chariot display that begins in Khokana and travels around various places in Lalitpur for almost an entire year.

The tradition of this Jatra begun in the ninth century during the era of Naths, the disciples of Lord Shiva, who possessed supernatural powers. At the same time, a hermit named Gorakhnath chose Kathmandu valley as his meditation place. He made a meditation throne by collating all the snakes of Kathmandu, which consequently caused the rainfall to cease. King Narendradev then ordered to invite Machhendranath from Kamrup (present day Assam, India) who would respectfully convince Gorakhnath to release the snakes so that rainfall would resume. Machhendranath successfully accomplished his job, and the king offered him stay in
Kathmandu and started the Machhendranath Jatra as a respect and tribute to him.

Both Hindus and Buddhists commonly absorb the Machhendranath Jatra. The Buddhists compare Machhendranath with the Buddhist Lord Lokeshwor Karunamaya. Also, due to the fact that religious tolerance among the two at that time was very strong, it is believed that the Jatra began to take place with combined effort.

Another aspect added to this Jatra is the Bhoto displaying ceremony. The living goddess Kumari's worship too is considered mandatory. Displaying the Bhoto to the public in Jawlakhel, Lalitpur among the presence of Head of the State concludes the Jatra.

- **Definition of the Intangible Cultural Heritage**
  This longest running festival observed by the people from time immemorial, with active participation of people following different religions in it self is an intangible cultural heritage.

- **Contribution towards visibility of Intangible Cultural Heritage**
  This Jatra not only hold cultural values, but historic evidence of the significance of this Jatra helps understand the history, the cultural setting as well as many other faces of the Machhendranath tradition.

- **Safeguarding measures**
  This Jatra is looked at with prime importance in national level, and the mandatory presence of the Head of the State makes it even more important.

- **Community Participation**
  This Jatra takes place with community participation.

- **Inventory**
  There has been lot of studies regarding this Jatra and books have been written about it.

b. **Sakewa Festival**

Kirant Rais are the indigenous community living in the eastern hills of Nepal. Agriculture is the main source of livelihood among Kirant Rais and with the belief of water being an essential element in agriculture; they worship Sakewa ("Sake" means major, "Wa" means water) in the beginning of monsoon. They pray for continued rainfall, good crops and no natural calamities. The pray and dance with playing music in groups.
The Kirant Rais celebrate "Ubhauli" in the beginning of monsoon and "Udhauli" at the end of it when crops are harvested. The priest (Nakchong) offers prayers to all the taps and spouts across the village. After completion, offerings are provided to the villagers who celebrate with the relatives and friends. The hearth in the kitchen is also worshipped during Sakewa. The priests then arrive at the Sakewa Mang (a particular spot) with the villagers who sacrifice animals and pray to crop saplings. Then they dance around the Mang, which dance is called Shili. The villagers then return to their homes and continue Shili. Then there is meal served at night where all the relatives gather and enjoy the food together.

Therefore, the celebrations Kirant Rais observe from plantation from a sapling to harvesting the crop, and worshipping the ancestors is called Sakewa. The Sakewa tradition has been in practice since the ancient times. The community celebrates the festival together, which makes it even better social gathering and Kirant Rais, today living in world’s various parts have continued to celebrate the Sakewa festival.

- Definition of the Intangible Cultural Heritage
  The Sakewa festival among Kirant Rais has been in practice from thousands of years. Water sources, taps and spouts along with souls of deceased ancestors are worshipped in this religious festival. The community gathering and dancing makes the festival of social importance.

- Contribution towards visibility of Intangible Cultural Heritage
  The study of Sakewa festival provides an insight to the agricultural practices, vegetation and livestock and measures of sustainability through agriculture which prevalent among the Kirant Rais.

- Safeguarding measures
  The Sakewa festival has been in continuous practice, but urbanization has caused the community to disperse, so large gathering are slowly fading away. However, the festival is still celebrated with great interest and enthusiasm.

- Community Participation
  Kirant Rais living away return to their homes for the festival, and the villagers participate together while performing the dance. Also, the community worships the taps and spouts collectively.

- Inventory
  There has not been any elaborate study on Sakewa, while brief audio-visual materials have been prepared.
c. **Archery in Thakali Community**

The Thakali community celebrates the game of archery (bow and arrow; called Tlehn Thaspu in Thakali language) amidst a special traditional event. The Thakalis, originally from Thak Khola play the game during their festival Toranla.

Toranla is celebrated in Fagun Purnima where they clean their houses and prepare special dishes. The men go deer hunting three days before the event, and return at the day of Toranla. The Thakali community then assembles together and feasts on the deer together. There is singing and dancing, with lots of other food available in Toranla.

A day before Toranla, they worship a tree with specific rituals performed and cut a tree. The pray the Forest God to forgive their deeds, and ask a virgin man to make the first cut on the tree. The wood from the tree is then made into planks, which among a procession is taken to the playground. The others welcome the plank carriers with color and garlands and tika made of ghee (called Herr). Then after other worshipping, the plank is erected on the ground.

The next day, i.e., the day of Toranla, Thakali men arrive at the ground after lunch and divide into groups to contest for the game of archery. Each group has a leader. They perform prayers while shooting arrows, and the spectators cheer the players by singing songs. This festival lasts for three days. The three-day archery is celebrated according to rituals, but men continue to play the game even after the festival is over. There is betting in the latter.

- **Definition of the Intangible Cultural Heritage**
  Archery contest in Toranla festival celebrated by the Thakali community represents their ancient hunting tradition. Thakalis are skillful in archery because of their ancestral tradition.

- **Contribution towards visibility of Intangible Cultural Heritage**
  The study of this tradition helps to understand the traditional Thakali lifestyle as well as their skills and abilities.

- **Safeguarding measures**
  There has been no effort put to improve the game of archery in terms of modern and scientific methods. However, few Thakali men because of their archery skills have contested and won few national-level competitions. Thakali men have represented Nepal in the game of archery in Olympics.

- **Community Participation**
Since the game is directly related to the festival of Toranla, there is a big participation of both players and spectators of this game.

- **Inventory**
  There has been no significant amount of inventories made regarding the game of archery.

d. **Kami’s Hearth**

The Kami people, well known for their skill of making metallic tools, use the hearth, known as "Aaran" to mold the metals into shape. Iron, copper, brass and aluminum among the few are metals molded in the Aaran into tools like sickles, axes, chisels, ploughs, trowels, etc. The Kamis, along with these tools also mold vessels and pots in the Aaran.

The tradition of using the hearth is an ancient skills passed on in the Kami's generation. The Kami people barter these tools with crops and grains with the buyers annually. However, in recent times, they've started selling their tools too. Though the Kami people make very little income out of their skill, it is still considered an invaluable skill they possess in terms of traditional and cultural rights.

The Aaran is established in a specific spot in a Kami’s house. Burnt wood is used for making the hearth where air is blown using a Khalanti, which is lever that is made up of wood and leather. The Kami sits on the left of the hearth and operates the Khalanti blowing air to enhance the flame. The Kami then pulls the red hot metal to a metallic slab and hits it with a tool called Hotro. He then uses a Sanaso to put it back to the flame and repeats the process until the desired shaped of the metal isn't obtained. Finally, he immerses the hot metal to a pool of water, which gives the metal desired shaped and brittleness. Then a wooden handle is attached to the metal, and sharpness or teething is added as required.

- **Definition of the Intangible Cultural Heritage**
  Aaran is a traditional skill of the Kami people. Khalanti, beating of the iron and other tools used to mold a metallic substance into a definite shape is a unique technique developed by the Kami people, and it has been passed on from a generation to the next.

- **Contribution towards visibility of Intangible Cultural Heritage**
  The study of the technique of molding metal helps to understand the contribution of the Kamis to enhance and simplify the agricultural works by developing tools.

- **Safeguarding measures**
In recent times, lots of the tools used in agriculture are made in industries and this is slowing displacing tools made by Kamis. There have been no measures taken to aid the Kamis to continue their tradition from any level.

- **Community Participation**
  The Kami family is involved in this task and no other individuals are involved. The buyers of the tools are farmers of other communities too.

- **Inventory**
  There have been no studies or research regarding this skill from any side.

e. Madal

Madal is a rhythm-based musical instrument. Madal is made of a hollow wooden tube, sealed by leather on both sides and woven with leather strings. It is played along with song and very popular in cities and villages throughout the country. Madal is played in cultural, traditional and religious events and its use has not been limited to Nepal but abroad as well.

The origins of Madal are still debatable but it is believed that it was developed before the agricultural era. The rhythmic pattern formed by a hollow tube might have inspired its inventors to design an instrument as such. The leather covering on both the sides are beaten in a specific rhythm and it can vary according to the song. Madal is very easy to play and it’s held with a string worn in the neck. Mainly the people who construct a Madal are from the Magar community, and it has been made popular by the same.

The procedure of constructing a Madal begins after a hollow tube is cut into its shape. Leather from goat’s skin is cut into circular shape, which is attached to both the ends of the Madal. The leather is then sewed to the Madal with the help of leather string. Once attached, a soft powdered charcoal mixed with goat’s milk is cooked to form a smooth paste, which is applied to the leather and dried up. Once dried, the Madal is tuned up using a smooth stone rubbed against the leather surface coated in paste. Once tuned up from both sides, a Madal is ready to use.

- **Definition of the Intangible Cultural Heritage**
  Madal, which emerged from the pre-historic times of Nepalese community is a popular instrument used at home and aboard. The technique of construction a Madal in itself is a unique practice performed by the Magar community.
• **Contribution towards visibility of Intangible Cultural Heritage**
  Madal is an easy instrument to play and carries its own unique history. It holds great potential to be brought into good use all over the world.

• **Safeguarding measures**
  There is a huge use and demand for Madal in Nepal. However, the supply of wood, which is main element necessary to make a Madal, is degrading due to deforestation and lack of proper forest consumers' community.

• **Community Participation**
  Since many communities are the users of Madal, it has a wide range of participation of the community.

• **Inventory**
  Writers like Kaji Singh, Suni Shah and Kharka Budha Magar have written about the significance of Madal, but no written documentation about the method of making Madal has ever been recorded.
VII. Pending issues & urgent needs regarding the safeguarding of ICH

Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation?

As per the findings of the field study, there are many intangible cultural heritages that are in danger of disappearance. As per the information obtained from field survey, Dandi Biyo (a traditional game), some of the folklores, folk musical instruments, Kusunda language, some songs (melody) for example Jyomare (Magar song) and Sairela (Bhaili), other many dances are in danger of disappearance.

In fact there is need for research for listing the disappeared and disappearing ICH in Nepal.

Q2. What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.

As per the findings from the field survey there are very few researches on ICH. The researches are mainly for the purpose of fulfilling of the partial requirement of academic qualification eg Bachelor thesis and Master Degree thesis. So, it is very difficult to list down the reasons behind however some of them, as obtained from the field survey, could be listed as following:

- No specific state policies on ICH,
- Low level of awareness with ICH perspectives,
- No specific programs from government on ICH and nominal fund allocation in annual program of government on ICH,

There are no any specific safeguarding measures except providing funds from national treasury for observing various festive events. The municipalities have been lunching awareness raising programs through media on different culture and cultural events. The Nepal Academy, cultural corporations are organizing different events which are found very supportive for safeguarding of ICH in Nepal. Above all, the communities are playing outstanding role in safeguarding of ICH through observing various festive events, rituals, performance and so on in the name of traditions.
Q3. What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?

Though we have been practicing various festive events, rituals, performances, traditional, using different traditional knowledge and skills in our everyday life and considered them as our cultural heritage, they are found lacking of from established ICH perspective.

Nepal has just become the party of Convention on the Safeguarding of Intangible Cultural Heritage 2003 in 2010 so following things could be considered as some of the things that need immediate address:

- Developing of ICH National Policy,
- Promoting of in depth research on ICH,
- Defining and categorizing ICH,
- Development of a national inventory,
- Mobilizing of local authority for developing of Local ICH Inventory,
- Enhancing capacity at all levels,
- Mobilizing of media and communities,

Q4. What kind of problems and difficulties were encountered during the safeguarding projects?

- Low level of awareness on ICH perspectives,
- Policy gap,
- Capacity gap,
- Limited research,
- In significant space for ICH in government annual program and budget,
- High dependency on the communities as continued traditions,

Q5. What future plans are there for the safeguarding of ICH (programme information)?

As per the lesson learned from this field survey Nepal NtaCom will explore development partners for conducting researches on ICH. Nepal NatCom will establish and strengthen networking with in-country institutions working with ICH and indirectly supporting for safeguarding of ICH. In addition, Nepal Natcom will explore for capacity building opportunities as trainings, exposure visits, cultural exchange programs etc for policy personnel, community people, performers etc.

Q6. What type of contributions and cooperation from the international society is needed for the safeguarding of ICH in your country?
• Technical support for developing of ICH inventory,
• Opportunities for sharing of best practices,
• Trainings, exposure visits,
• Fund support for research and documentation, etc

**Q7. What role do you expect ICHCAP to play in the safeguarding of intangible cultural heritage in the region in terms of programmes, projects, etc.?**

• Joint programs for capacity building,
• Technical supports for developing ICH inventory and documenting of ICHs,
• Cultural exchange programs,
• Intercultural dialogues,
• Organizing of cultural events,
• Sharing of best practices,
• Fund supporting for research initiatives, etc.

**Q8. Please include any requests and/or suggestions you have on this matter.**

• ICHCAP should organize a round table meeting for ICH experts from Asia and the Pacific region for developing of ICH Plan of Action for Asia and the Pacific,
• ICHCAP should develop a roster on ICH experts,
• Networking between National Commissions for UNESCO could be very important for the promotion of inter and intra governmental collaboration for ICH,
• ICHCAP should ask National Commissions of Asia Pacific region for designating an ECH focal point in their respective national commissions for monitoring and reporting to ICHCAP on progress and problems. In addition, the focal point could be made accountable for sharing of best practices on ICH,
• ICHCAP should host a web updating with best practices in Asia and the Pacific Region, etc.

**Q9. What should be considered to encourage or to ensure active involvement from the community in safeguarding intangible cultural heritage?**

• Regional events on ICH as exhibitions, fairs etc in collaboration with member state’s national commission and ministry of culture could be organized in rotation in different member states,
• Cultural exchange programs should be organized regularly,
• ICHCAP could publish and distribute an annual report comprising of best practices in Asia and the Pacific region, etc.
### List of co-researchers

<table>
<thead>
<tr>
<th>NAME</th>
<th>CONTRIBUTION TO THE SURVEY</th>
<th>FIELD OF RESEARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Raju Babu Pudasaini</td>
<td>Development of work plan and time frame</td>
<td>Intangible Cultural Heritage</td>
</tr>
<tr>
<td></td>
<td>Development of sub questionnaires (Tools) and testing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Development of status/Inception reports</td>
<td></td>
</tr>
<tr>
<td>Mr. Dhruba Raj Regmi</td>
<td>Development of work plan and time frame</td>
<td>Intangible Cultural Heritage</td>
</tr>
<tr>
<td></td>
<td>Development of sub questionnaires (Tools) and testing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Development of status/Inception reports</td>
<td></td>
</tr>
<tr>
<td>Mr. Bhim Nepal</td>
<td>Review Literature</td>
<td>Intangible Cultural Heritage</td>
</tr>
<tr>
<td></td>
<td>Development of status/Inception reports</td>
<td></td>
</tr>
<tr>
<td>Mr. Haribangsha Kirat</td>
<td>Development of sub questionnaires (Tools) and testing</td>
<td>Intangible Cultural Heritage</td>
</tr>
<tr>
<td></td>
<td>Development of Audio Visual files</td>
<td></td>
</tr>
<tr>
<td>Mr. Genesh Man Gurung</td>
<td>Development of status/Inception reports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Conduct field survey</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Development of Audio Visual files</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reprot development</td>
<td></td>
</tr>
</tbody>
</table>
Nepal is a country of diversity. One can easily see diversities in terms of geography, social settings and structures, cultural belongingness and practices, and in many other aspects. Geographically it is divided into three distinct landscapes namely Mountain, Hill and Terai (the flat land). It is the land of Mount Everest, the top of the world and has a land called Kechanakalan which is below see level. It is a land of more than 100 languages and ethnic groups. Each ethnic group has got their own language, culture, rituals, festive events, customs and traditions that are passing from generation to generation. Even the people from same ethnic groups residing in different parts and places have different cultural practices, beliefs and traditions. In addition, same cultural events, performances, artifacts etc are observed, celebrated or performed in different ways and with different auspicious values in the same place by different groups according to their inherent cultural tradition.

Though people are following various culture and traditions, most of them even do not know the originated time and place but have deep attachment to their culture which has in fact continuing the cultures. If we go deep critically, we easily can realize the domination of religious values in Nepalese culture. The deep rooted religious beliefs have been found associated with the auspicious values of the culture. It could be considered as one of the typical characteristics of Nepalese society. The historical legacy is another factor behind many of rituals, performances, festive events, arts and artifacts etc.

As Nepal is a land of diversity, one can see deferent types of festivals all round the years. In addition, different communities, group of people and places have deferent oral traditions, performances, performing customs, musical instruments etc for the same events and festivals.

Majority of Nepali people follow Hindu religion. As Hindu philosophy believes in many gods’, temples and monuments can easily be seen in every parts of Nepal. In fact, Nepal can be regarded as a country of temple and monuments. The temples are not only standing for the religious beliefs but are also very rich in their arts, artifacts and architects. They are found symbolizing the cultural beliefs, practices and craftsmanship and so on of the then contemporary Nepalese society.

Nepali society is hooked with strong structural beliefs. To some extent, it can be called a hard society as in some places the cultural value have heavily dominating the livelihoods. But if one examines them through anthropological and sociological point of view they are flexible enough for easing the livelihoods by the provisioned alternates. This has made the society colorful and diversified.

All the cultures are the precious heritage of Nepal and Nepalese society. Hence, cultural experts and scholars can easily see, feel and predict various forms of culture in Nepal.
Nepal and Nepalese societies have been regularly practicing the cultures and cultural activities regardless of dividing and defining into categories. It is wonderful in nature that there are specific process to be followed and in chronological order, specific customs for specific cultural occasions, specific places, times and so on but not classified into widely established categorizes. It may be due to insufficient knowledge or ignorance. However, with the expansion of modern education, Nepal has also started to define and categorize the cultural objects, events, activities in different domain in accordance with the significance, nature, historical significance, associated belief and so on.

With the pace of time as awareness has been increasing Government of Nepal has started in giving due attention for the preservation and promotion of cultural heritages. Government has established Ministry of Culture for the promotion and preservation of culture in Nepal. Similarly, culture relating education has been promoting by schools and universities. Similarly, legal provisions have developed and are in place to facilitate the efforts for the promotion and preservation of cultural heritages. Government has established Department of Archeology, National Archive, Monument conservation Offices etc for institutionalizing the safeguarding efforts. As a result, 10 different heritages, two natural sites and eight cultural sites, of Nepal are enlisted in the World Heritage List. But still Nepal is far behind in claming its intangible cultural properties as master piece, human treasure and so on. This also reflects that we are continuing our culture as tradition not with cultural heritage perspective.

With the expansion of information and communication facilities, Nepal has also initiated to define and categories its cultural properties into different domains. The cultural heritages are now broadly defined in two domains Tangible and Intangible. Intangible Culture is comparatively new concept to mass of the people in Nepal. Though some of academicians and scholars have been using this word a bit earlier, government policies are found indifferent to this. This has resulted into a comparatively low attention toward the Intangible Cultural Heritage. However general public, even not being familiar with the auspicious values and motifs, are continuing intangible cultures in the name of traditions and spirituality. Realizing this fact the Government of Nepal has become the party of UNESCO Convention for Safeguarding of the Intangible Cultural Heritage 2003 in 2010.

At present the awareness regarding the associated auspicious values of intangible cultures have been raising day by day with the raised political rights in Nepal. But still many of the cultures have not yet claimed as cultural property or heritage. This may be due to insufficient expertise, ignorance or so forth. Thus, it seems, we are in a need for integrated and holistic approach in safeguarding of the Intangible Cultural Heritages.

Reflecting on all these situations, in this field survey we have tried to explore on the existing policy provisioning and institutional arrangements as well as the key stakeholders that are indirectly contributing the safeguarding efforts.
Annex 2  |  Project Introduction
Field survey of safeguarding effort for ICH

1. Field Survey of Safeguarding Efforts for Intangible Cultural Heritage in Asia and the Pacific

Culture has been considered as the most prominent factor associated with the identity of societal groups, communities and even a person. Culture is considered as the product of different incidents, traditions, beliefs, practices passing through generation to generation. It is the reflection of historical legacy, religious faith, typical and specific tradition. In fact, culture is one of the embodied components of human life and civilization. It is the treasure of belonging society, group and people. So, cultures have been recognized as one of the heritage of mankind.

With the evolution and Development of modern education the culture has been divided into two broad categories of Tangible and Intangible. Tangible Cultures are considered as the cultural objects having historical, religious, place specific and to some extent certain groups specific values, significances, and representation which can not be moved from one place to another like temples, monuments, historical places etc. In contrary to this, the Convention for the Safeguarding of Intangible Cultural Heritage 2003 defines intangible cultural heritage as "the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural Spaces associated there with – that communities, groups, and in some cases, individuals recognize as part of their cultural heritage" (CSICH 2003- art.1). So, the intangible cultural heritage transmits from generation to generation.

Though intangible cultural heritages are being practiced from long ago as mere traditions many more communities have been found less aware with the ICH perspectives. The safeguarding efforts of ICH have not institutionalized systematically and scientifically in many parts of the globe. The tremendous development and expansion of science and technology mainly the electronic media has increased the threat of cultural contamination and even disappearance. This can easily be seen in the young generation adopting of new culture in the name of development. So, in this era of globalization safeguarding of ICH for the sake of identity and originality has become more crucial. It is also an issue of human rights. So, ICH is certainly of complex in nature and extensive in scope. The collaborative efforts among the countries, communities and even groups could be very useful in taking the issue on board for safeguarding of ICH.

Realizing the richness in diverse intangible cultural heritage in Asia and the Pacific region, the Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP), Republic of Korea has designed a project under the title "Field Survey of Safeguarding Efforts in Asia and the Pacific Region" to be implemented in 24 UNESCO member states in Asia and the Pacific Region.
2. Objective of the survey

This survey has aimed as following:
- To collect data on current safeguarding efforts of ICH in the Asia-Pacific region,
- To build a network of concerned experts in the field of ICH among the region's Member States, and
- To promote groundwork for the establishment of an informational and research system for ICH data.

3. Envisioned methodology

Field survey including interview and document review is the envisioned methodology. In addition, documenting of ICH through photograph and interpretation are also included as methodology.

4. Envisioned activities

The project has envisioned following project activities
- Collection and analysis of existing material/data related to ICH
- Select a contact point for each state
- Carry out a field survey in the Asia-Pacific region
- Submit final report

5. Targeted countries for field survey

The field survey has targeted to be implemented in seven UNESCO member states in 2010, who have already become party of the Convention for Safeguarding of Intangible Cultural Heritage 2003, from among the 24 states of Asia and the Pacific Region.

6. Expected results of the project

ICHCAP has set the expected results of the project as following:
- Raise awareness of the significance of intangible cultural heritage and stimulate further study in the field of ICH for each country in the Asia-Pacific region
- Construct expert networks among relevant organisations by providing an opportunity to exchange information & experiences related to ICH
- Share accumulated information collected during the field survey for public use among Member States in Asia and the Pacific region

7. Introduction of the Intangible Cultural Heritage Centre for Asia and the Pacific

Intangible Cultural Heritage Centre for Asia and the Pacific is an organization established in the Republic of Korea under the auspices of United Nations Educational, Scientific and Cultural Organization. The 35 General Conference of UNESCO has approved the proposal of Republic of Korea to establish this centre under UNESCO’s auspices. The main objectives of this centre are to promote the safeguarding efforts of ICH in Asia and the Pacific through strengthened networking and enhanced cooperation in between related authorities in Asia-Pacific Region.
1. Introduction

Nepal is a beautiful South Asian mountainous country. It is located from 26° 20' and 30° 10' north latitude and 80° 15' and 88° east longitude covering an area of 147,181 Square Kilometer. It is a landlocked country bordered by India in east, west and south and China in north. It is land of diversity. We can see diversity in landscape as northern part is mountainous region, mid part is hilly region and the southern part is flat land called Terai. The altitude varies from Kechanakalan, land below sea level, and 8848 miter high Mount Everest; the top of the world also lies in Nepal. Topographically it is so diverse that the mountains are filled with snow round the year and very cold, the mid hilly region is humid and filled with sloppy hills and the Terai is flat land with hot climate. In between three landscapes there are many small valleys. The southern Terai and the valleys are very fertile and hub of agricultural production.

The recorded history of Nepal begins from the time of Lord Buddha (623-548 BC) that is 6th century BC based on the Asokan Pillar inscription from Lumbini, birth place of Lord Buddha situated 250 Km south-west of Kathmandu valley in western Terai of Nepal.

According to the chronology Gopals, Mahishpal and Kirats were the ancient rulers of the Kathmandu valley respectively before the Christen era. Though these chronologies are doubtful in terms of their accuracy, time frame and even the name of the rulers, the inscriptive proven history of the Kathmandu valley starts from the 2nd century AD (Lichchhavi period). Many palaces, temples, monasteries, water conduits and so many other monuments were built in and around the Kathmandu valley belongs to this period. The Lichchhavi laid the foundation of cultural, social, art and architectural development.
and administrative reforms and this period is also known as a "Golden Age" in Nepalese history.

During the early medieval period 11th - 14th century, Nepal became divided into several independent principalities.

Before the campaign of national integration launched by the then King Prithivi Narayan Shah (the king of Gorkha) in the middle of 18th century, the Kathmandu valley was ruled by the Malla kings (also known as a Medieval period 1200 t0 1768), whose contributions to art and culture are indeed great and unique.

In medieval Nepal, following the Lichchhavi period, several impressive royal residence and architecture were built at different time in kantipur, Bhaktapur, Lalitpur and around the Kathmandu valley. The Malla Dynasty (1200-1768 AD) was considered as the "Golden period" for the arts and architectural point of view. All most all of the festive events and other forms of ICH which are in practice even today in the Kathmandu valley are the creation of that period. Most of the present extant, monuments of the Kathmandu valley are their creation.

In 1768 AD King Prithivi Narayan Shah the great annexed the many principalities of Nepal including Kathmandu valley and created unified country. Thus the Shah Dynasty of Gorkha came into the throne of the unified Kingdom and Kathmandu became the capital of the unified Nepal.

During the mid of 19th century Jung Bahadur Rana became the Prime Minister after the kot massacre in 1846 AD to wield absolute power. He set upon oligarchy and the Shah Kings remained mere figure head of the state. The Ranas (1846-1950) were overthrown in a democratic movement of the early 1950.

With the pace of history, Nepal has been encountering rise and fall of different political system. It is a bitter fact that after some years of the unification of Nepal by Prithivi Narayan Shah, it had entered into Rana Regime, a family ruling period. In 1950, Nepal entered into democratic era by ending 104 years long Rana Regime by peoples' movement. In fact, since then Nepal has been witnessing instable political system as autocracy of kings, party less Panchayat system, direct ruling of King. Peoples' Movement 1990, ending the Panchayat system, has restored Multiparty Democracy and the kingship was confined into constitutional monarchy. After exercising multiparty democracy for about 5 years, Nepal entered into turmoil of domestic conflict for more than 10 years. The constitutional king tried to be active again and by the second people's movement 2006, Nepal has become Federal Democratic Republic state. At present, Nepal is in a process of peace building and drafting of a new constitution through elected Constitutional Assembly.

Administratively the country is divided into 5 development regions, 14 zones, and 75 districts. Within the administrative division 59 Municipalities and 3913 Village Development Committees are working as local government.

Nepal has joined United Nation in 1955 and has been playing active role in UN peace keeping missions in different parts of the globe namely: Lebanon, Hittite, etc. It has joined UNESCO in 1953. Similarly, it has become member of and playing active role in various UN specialize agencies. It is one of the founder members of Non-aligned
movement. It has adopted principals of Non-aligned diplomacy as the basis of its foreign policy.

2. Demographic overview

According to the population census report 2002 the total population was estimated to 22,736,934. This population comprises of different religions, cast and ethnic groups. The census report has stated that 103 different cast groups and has recorded 59 ethnic groups living in different parts of Nepal. Majority of people belongs to Indo-Aryan, and Mongoloid race.

The high mountainous areas having very cold climate, remoteness and less developmental infrastructure is found comparatively less dense in terms of population in comparison to the hilly and Terai. Mainly mongoloid people are residing in mountainous region and the human settlements are wide scattered.

Mid hilly region having mild and pleasant climate is also having scattered distribution of settlements depending up on the slope of landscape, availability of development infrastructures and fertility of the land. It is considered as the pocket area of various indigenous groups' mainly belonging to mongoloid and Indo-Aryans.

The mid-valleys are very fertile and densely populated. The settlements are of mixed type as people belonging to different race and cast groups are residing in these areas. The southern Terai is a flat and fertile land having comparatively hot climate. The urban areas in Terai are densely populated, where as the semi-urban areas are moderately populated. The rural areas are less dense and the settlements are wide scattered. The social compositions are rather heterogeneous.

3. Ethnography and Social structure

Nepalese society is based on cast system. The then king Prithivi Narayan Shah, had regarded Nepal as "a garden of 4 race and 36 casts". The legacy of ancient cast system and practice can still be seen in Nepal as still there is practice of Brahman, Chhetri, Indigenous Society, Dalit (untouchable) society etc and they can be distinguished through their socio-cultural beliefs and practices including language.

Most of the Nepalese societies are patrimonial but some mongoloid and indigenous societies are matrimonial too. However, most of the societies are male dominated.

Domination of joint family culture is common in the country. But mainly in the urban, and semi urban areas and among the new generation, youths, the practice of nucleus family is taking momentum.

4. Culture

Nepal is very rich in its cultural diversity as each cast group has its own religion, beliefs, traditions, taboos, rituals, ceremonies, customs, festive events, folk songs, traditional dances, performances etc with specific identity. It is the speciality of Nepalese people and community that they enjoy in celebrating a verity of cultural customs, rituals and festive
events etc all around the year. It could be considered as one of the uniqueness of this small country that people from different geographic regions, castes and tribes respect each other’s customs and enjoy them by celebrating or taking part. In addition, Nepal is rich in woodcarvings, metal work, temples, monuments, traditional arts and artifacts, craftsmanship and so forth.

Similarly, it is very rich in linguistic diversity too. The languages spoken in Nepal belong to four language families: Indo Aryan (79.1%), Tibeto-Burman (18.4%), Austro-Asiatic (Munda) and Dravidian (0.30%). The people who did not provide information about their language are the 2.2% of the total population in Nepal (Yadav 2003)

"In Nepal, the language of people is recorded in terms of their reported mother tongue. According to the census definition, a mother tongue is the one that is spoken by a person in childhood. The 2002 census provided detailed on 92 language groups. According to the 2002 census, the Nepali language speakers are recorded as 48.611 of the total population, followed by Maithili (12.30%), Bhojpuri (7.53%), Tharu (5.86 %), Tamang (5.19%), Newari (3.63%), Magar (3.39%), Awadhi (2.47%), Bantawa (1.63%), Gurung (1.49%), Limbu (1.47%), Bajika (1.05%). The remaining 80 languages are spoken by less than 1% of the total population of Nepal and represent the small socio cultural groups. Some of these languages are in danger and some are in potential danger of disappearing. (Dilli R. Dahal “Cultural and Religious Diversity: Dialogue and Development” P.17). This gives a clear picture of linguistic diversity that has further enriched the culture of Nepal.

Both the tangible and intangible cultural heritages are spreading all over the country. Historical monuments and places, temples, objects of arts, artifacts etc are belonging to tangible cultural heritages. Pashupati Nath temple, Budhanilkantha temple, various goddess’ temples scattered in different parts of the country, old palaces, birth place of Lord Buddha etc are some example of tangible cultural heritages.

Intangible cultural heritages associated with different groups of people and beliefs vary from place to place and group to groups. Many festive events, rituals, performances, arts, artifacts passing from generation to generation and having auspicious or historical significance, etc can be considered as intangible cultural heritages. The chariot of Living Goddess Kumari, chariot of Machhendra Nath, customs of different groups and for different events, different performances, dances, folklores, musical instruments and traditional skills are the intangible cultural heritage of Nepal and Nepalese people.

5. Religion

Constitutionally Nepal is secular country. Though the majority of people follow Hindu religion all the religious communities respect all other religions. In fact, Nepal is the land of cultural diversity, harmony and solidarity. According to the Population Census Report 2002 published by CBS Nepal, 80.6, 10.5, 4.1, 3.5, 0.4, 0.01, 0.02 and 0.03 percent people in the total population are following Hindus, Buddhists, Islam, Kirata, Christian, Jain, Sikh and other religions respectively. Though it is a land of religious diversity, the harmonious relation can easily be seen during the occasion of the festive events, rituals that all other groups of people from different religions equally participate and celebrate them.
Photographs

Aaran

Chhat
Medal

Patrons celebrating Ramavami
Tij

Devotees paying homage to god
Devotees paying homage to god

Temple of Rama
Publisher

Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP)

Director of the Publication
Seong-Yong Park

Editor-in-chief
Weonmo Park

Editorial Staff
Boyoung Cha

Design and Layout
Yong-jin Kim

Tel. +82-42-820-3508
Fax. +82-42-820-3500
Email. ichcap@ichcap.org
Add. 82 Munji-ro Yuseong-gu Daejeon 305-380
National Research Institute of Cultural Heritage Bldg. (4F)

© 2009. Intangible Cultural Heritage Centre for Asia and the Pacific
This publication is copyright. No part may be reproduced by any process with out written permission.
The contents herewith are entirely the product of the researchers and do not represent the views of ICHCAP.