Intangible Cultural Heritage Safeguarding Efforts in Pakistan

In collaboration with National Institute of Folk & Traditional Heritage (Lok Virsa)
In collaboration with the National Institute of Folk and Traditional Heritage, Pakistan
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 2011 ICHCAP worked in collaboration with institutions from seven countries which include: Cook Islands, Kyrgyzstan, Lao People's Democratic Republic, Marshall Islands, Pakistan, Sri Lanka, and Tonga 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.
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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.
I. Safeguarding system & policy

1. National Law

Government of Pakistan
Ministry of Law, Justice, Human Rights and Parliamentary
(Law, Justice and Human Rights Division)
Islamabad, the 1st September

2002

F.No. 2(1)/2002-Pub. The following Ordinance promulgated by the President is hereby published for general information:-

ORDINANCE No: LIV OF 2002

AN ORDINANCE

To provide for reconstitution of the National Institute of Folk and Traditional Heritage (Lok Virsa) to effectively preserve indigenous cultural heritage to project true identity of Pakistan;

AND WHEREAS it is expedient to provide for the reconstitution of the National Institute of Folk and Traditional Heritage (Lok Virsa), and for matter connected herewith or ancillary thereto;
AND WHEREAS the President is satisfied that circumstances exist which render it necessary to take immediate action.

Now, THEREFORE in pursuance of the Proclamation of Emergency of the fourteenth day of October, 1999, and the Provisional Constitution Order No. 1 of 1999, read with the Provisional Constitution (Amendment) Order NO.9 of 1999, and in exercise of all powers enabling him in that behalf, the President of the Islamic Republic of Pakistan is pleased to make and promulgate the following Ordinance:-

1. Short title, extent and commencement

   (a) This Ordinance may be called the National Institute of Folk and Traditional Heritage (Lok Virsa) Ordinance, 2002.
   (b) It extends to the whole of Pakistan.
   (c) It shall come into force at once.

2. Definitions:

   In this Ordinance, unless there is anything repugnant in the subject or context,-

   (a) Board" means the Board of Governors of the Institute;
   (b) "Chairman" means the Chairman of the Board;
   (c) "Executive Committee" means the Executive Committee of the Board;
   (d) "Executive Director" means the Executive Directors of the Institute;
   (e) "Fund" means fund of the Institute.
   f) "Institute" means the National Institute of Folk and Traditional Heritage (Lok Virsa) established by the Government of Pakistan vide its Resolution No. F.1011/82- Admn, dated the 19th June, 1983;
(g) "Prescribed" means prescribed by rules or regulations;
(h) "Regulations" means the regulations made under this Ordinance

3. Establishment of the Institute

(a) The National Institute of Folk and Traditional Heritage (Lok Virsa) as reconstituted in accordance with the Provisions of this Ordinance shall body corporate having perpetual succession and a common seal with powers, subject to the provisions of this Ordinance, to acquire, hold and dispose of property, both and moveable and immovable, and shall by the said name sue and be sued.

(b) He head office of Institute shall be at Islamabad.

(c) The institute may, with the approval of the Federal Government, from time to time establish regional offices, local offices and research establishments at such places as it may deem fit.


The function and powers of the Institute shall be-
(a) to engage in research, systematic collection, documentation, scientific preservation projection and dissemination of oral tradition, folklore and other aspects of indigenous cultural heritage;

(b) to aim at strengthening and nurturing the roots of Pakistan culture and to achieve fundamental objectives regarding its rediscovery and reinterpretation to project the true identity of Pakistan;
(c) to establish cultural complexes and museums for the purpose of
displaying living arts and crafts, cultural artifacts and rare objects from
all parts of Pakistan;

(d) Establish cultural industries, art and craft galleries, artisan villages and
to hold and organize festivals;

(e) to retrieve advance knowledge of the general public and promotion of
cultural heritage and cultural industries of Pakistan;

(f) to carry out studies, investigations, surveys, to collect data to prepare
feasibility report about schemes, projects and programmes to the extent
required for fulfilling the objects;

(g) to arrange and provide training and technical assistance to its staff as
well as participating NGOs and community based organizations,
educational institutes through training programmes, purchase of
existing services, workshops, seminars, publications and training
programmes and scholarships within Pakistan or in such other
countries as the Board may deem appropriate;

(h) to improve knowledge, understanding and practices of different aspects
of indigenous cultural heritage and to devise ways and means for a
broader dissemination through employment of modern media
technologies;

(i) to establish centers of excellent and to activate existing institutions and
build or innovate new institutions and forge mutually beneficial
private/public sector partnerships;

(j) to prepare and implement such other plans and programmes to promote
cultural heritage of Pakistan;
(k) to promote cultural heritage such that it plays its rightful role in developmental issue such as economic reforms, investment, industry, education, literature, poverty alleviation, human rights and human development;

(l) to cause to be prepared and implemented such schemes and programmes for the promotion of welfare of its employees; and

(m) to do all such other things as are necessary or incidental to the promotion or advancement of the objects of the Institute.
2. Current Situation & Future Nation Strategies regarding the Safeguarding of Intangible Cultural Heritage

At present there are a lot of governmental bodies both at national and regional levels which are busy in the documentation, preservation and development of the intangible cultural heritage. On which I have discussed in detail in the section of relevant organizations. Then there are few NGOs also who are working in this field.

However, there is greater need to extend our research and documentation work for the recording and documentation of a huge number of things at micro level which still remains untapped and undocumented. Furthermore, in the face of the onslaught of rapidly increasing technology and changing of means of earnings and of communication, of transportation and of course of environmental changes also, there is need of a quick and prompt response.

Of course, we are looking forward to the international society and ICHCAP to learn a lot of strategies, plans, mechanisms, and expertise to safeguard the ICH in our country. These things and projects could be from the stages of the preparation of the inventories to the proper safeguarding and development of the ICH at ground level.

For the maximum community involvement for the safeguarding activities we would have to consider the economic factor as the first and most important factor. Then we would have to maximize the governmental and non governmental patronage and involvement in the sector. Other factors like religious fanaticism also needs to be addressed and misconceptions in this regard needs to be dispelled.
II. Intangible Cultural Heritage Inventory

1. National inventory

Not Applicable. At present we do not have any national inventory on intangible cultural heritage in our country. However, Lok Virsa has asked for the recommendation and approval of a committee (comprising of experts from all over the country on intangible cultural heritage) for the preparation of the inventory, from our respective ministry i.e. of National Heritage and Integration. So far we have not received any response in this regard. Anyhow, we have forwarded to different agencies working on culture for the collection of information on elements to be included on both the representative and urgent safeguarding list.
Ⅲ. Relevant Organisations

In Pakistan as we have already shared in the previous country reports written by Ms. Zobia Sultana and Mr. Khalid Javaid that there are number of governmental, non governmental and commercial bodies working for the projection, protection and promotion of cultural heritage of the country. Different organizations have adopted different modes and mechanisms for the safeguarding of ICH of the country. Theaters and performing art bodies tend to project, promote and revive the ICH through plays, theaters and shows. Paintings exhibitions and cultural exchange programmes between the states is another medium for the safeguarding of ICH. Handicrafts is the major theme of the small industries and cottage industry of the state for its promotion and projection. Folk crafts, folk music and folk performances, folk costumes, folk cuisines, folk medicines, folk games, folk romances and folk theatre etc etc are the subjects of provincial and national cultural ministries. All these bodies are working in their capacities through various programmes and projects to safeguard the all said manifestations of intangible cultural heritage of the country.

Here I describe bit specifically the safeguarding mechanism at work in our institute i.e. National Institute of Folk and Traditional Heritage which will give an idea to the readers that how we are managing to safeguard our ICH within our given meagre resources. National Institute of Folk and Traditional Heritage (commonly called as Lok Virsa) is one of the major and main organizations in Pakistan that are striving for the safeguarding of ICH in its multiple forms through various means and mechanisms.
1. Governmental organisations

A. Lok Virsa (national level governmental organization)

- Ministry: Lok Virsa falls under the ministry of culture

- Location:
  Lok Virsa (National Institute of Folk and Traditional Heritage),
  Garden Avenue,
  Shakarparian Complex, Islamabad.

- Field of Concentration:
  Lok Virsa also known as the National Institute of Folk and Traditional Heritage was established in the year 1974 for research, collection, documentation, preservation and dissemination of Pakistan’s folklore, oral traditions and regional culture.

- Advisory Body:
  The overall control, direction and superintendence of the affairs of the Institute vest in the Board of Governors. The Board is assisted by an Executive Committee consisting of not less than three members. The tenure of our last Board of Governors has expired and the new one is just being re-constituted and we have sent nominations to our ministry for approval and suggestions.

- Project Details:
  Lok Virsa conducts village to village, town to town and district to district cultural survey of Pakistan. Mobile recording and filming units have been set up for active field research, documentation and collection of the material and of the ideological components of the indigenous traditions.
Lok Virsa works both on tangible and intangible heritage. Working through its Research Centre and Media Centre Lok Virsa has established a record of over ten thousand recorded tapes which are stored in the library and open for all.

Likewise the Heritage Library is a most original creation in Pakistan with a collection of over 10,000 books and journals. This is the only library in the world addressing Pakistan's traditional culture and continuities to serve national and international students, scholars and researchers. The numerous original manuscripts, original reports, field surveys and research monographs on Pakistani culture are accessible to anyone.

The Research Centre encourages and sponsors research in regional languages, folk literature, cultural history, arts, crafts and aspects of folk songs, folk romances, folktales, seasonal songs children games, legends, nursery rhymes, children tales, animal fables, legends attached to mountains, lakes, rivers, ruined castles, traditional festivals, superstitions and beliefs, customs and rituals, celebrations at birth, weddings and funerals, good and bad omens and folk wisdom in form of proverbs, idioms and stories.

Lok Virsa's Sound Archives contain over 20,000 hours of professionally recorded tapes of authentic cultural materials. Likewise Lok Virsa's Video Archives holds over 5,000 hours of professionally recorded video on international telecast standards depicting cultural traditions, rituals, rites and festivals. Henceforth, Lok Virsa under the dictates of its mandate is fully committed to the revival, documentation, preservation and projection of both tangible and intangible cultural heritage.

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Lok Virsa was established in the year 1974 for research, collection, documentation, preservation and dissemination of Pakistan's folklore, oral traditions and regional culture.

Lok Virsa conducts village to village, town to town and district to district cultural survey of Pakistan. Mobile recording and filming units have been set up for active field research, documentation and collection of the material and of the ideological components of the indigenous traditions.

Lok Virsa works both on tangible and intangible heritage. Working through its Research Centre and Media Centre Lok Virsa has established a record of over 1500 video and 3500 audio recorded tapes which are stored in the library and open for all. All this recorded data has also been digitalised for its long life.

Likewise the Heritage Library is a most original creation in Pakistan with a collection of over 25,000 books and journals. This is the only library in the world addressing Pakistan's traditional culture and continuities to serve national and international students, scholars and researchers. The numerous original manuscripts, original reports, field surveys and research monographs on Pakistani culture are accessible to anyone.

The Research Centre encourages and sponsors research in regional languages, folk literature, cultural history, arts, crafts and aspects of folk songs, folk romances, folktales, seasonal songs, children games, legends, nursery rhymes, children tales, animal fables, legends attached to mountains, lakes, rivers, ruined castles, traditional festivals, superstitions and beliefs, customs and rituals, celebrations at birth, weddings and funerals, good and bad omens and folk wisdom in form of proverbs, idioms and stories.

Lok Virsa owns a publication house and has published around 250 books on various facets of Pakistani folklore and cultural heritage covering all regions of Pakistan.
Lok Virsa has National Museum of Ethnology/Heritage which presents both the history and living traditions of the people of Pakistan both from the mainstream and the remotest regions of the country. It has a covered area of 60,000 sq. ft. featuring exhibit halls, making it the largest museum in Pakistan.

In addition to all this for the safeguarding of ICH in terms of revival of ICH Lok Virsa holds an annual National Folk Festival since 1980s at the capital city of Pakistan with the theme of artisan at work and folk performances including folk dances, folk songs and folk theatre. Now the scope of the national Folk Festival has been broadened and the same festival is held in the capitals of all provinces. Of course this festival which is visited by people of all multitudes ensures the safeguarding of ICH in its best form.

Not only this that we hold festivals for the projection and promotion of folk craft and art. Folk artisans and folk artists are also honored with national pride of performances, certificates, awards, trophies and are ceremonially worn turbans and chaddars (turban and chaddar are the symbol of respect and prestige as per our traditional values and customs) to boost up their spirit and honour.

Then some of the the financial support programmes are also working for the economic viability of the needy folk artists to help maintain the continuity of the heritage in the same lineage.

We also keep on holding such training workshops in which the folk artisans are trained to improve their products from quality, design and color scheme point of view. They are also trained on market skills to how to get access to markets and attract various type of customers.

Lok Virsa has just established National Database of Cultural Assets in May, 2011 with the mandate to get done the cultural mapping of the whole country. This cultural mapping is also going to address the ICH part specifically. This cultural mapping will help lead in the in-depth and detailed safeguarding of ICH of every part with the involvement of community. At first stage its going to document and record the ICH of complete country.
with the full involvement of local communities which will give an eyebird view to its viewers.

Lok Virsa has also added a laboratory and complete data base to its ethnological museum. The data base will hold the complete database of artisans. The laboratory is meant for the preservation of tangible manifestations of intangible heritage.

Lok Virsa is also preparing a complete database of the practitioners of ICH and of tradition bearers. Actually Lok Virsa always works directly with the folk artisans and artists for all kind of activities for their promotion and publicity.

To meet our mega mandate we do not depend wholly solely on our government resources rather we keep on engaging different non governmental, academic, and commercial bodies also in different permissible ways and means. For Example it is on private partnership that National Institute of Cultural Studies has been established in Lok Virsa premises. Then we have Museum Education Programme with various national universities in which we finance students researches on culture. Time to time in collaboration with different NGOs we keep on holding various projects for the strengthening and promotion of the ICH.
B. Pakistan National Council of Arts, Islamabad (governmental body)

PNCA is sister organization of Lok Virsa and its major field of concentration is the preservation, documentation and promotion of the performing arts of Pakistan.

For Further detail please visit: www.pnca.org.pk

Then there are some other national council of Arts working in different regions with the same theme as is of PNCA. These are e.g.:

Al-Hamra Art Council, Lahore.
Rawalpindi Art Council, Rawalpindi.
Multan Art Council, Multan.

C. Culture Department of Sind

For detail please visit: www.sind.gov.pk

D. Culture Department of Baluchistan

For detail please visit: www.balochistan.gov.pk

Likewise we have Culture departments in Punjab and Khyber Pakhtoon – Khaw but they do not seem like to have websites like other two provinces.

E. Provincial Small Industries Corporations

These corporations are actively busy in the promotion, development and support of small, cottage and household industries in the respective provinces and regions and thereby are helping to preserve and flourish the tangible and intangible cultural heritage of the country.
F. Punjab Small Industry Corporation
   For detail please visit: www.psic.gov.pk

G. Sind Small Industry Corporation
   For detail please visit: www.ssic.gos.pk

Likewise all other three provinces and the state of Azad Jammu and Kashmir have their separate small industry corporations which are taking care of their respective regions in this regard.
2. Non-Governmental Organizations

A. Baltistan Culture & Development Foundation (BCDF a local NGO)

- Location:
  Baltistan Culture & Development Foundation
  Ali Chowk Aliabad Skardu (Pakistan)

- Field of concentration:
  Cultural and economic development of Baltistan region (comprising of Ghanche and Sakrdu districts)

- Advisory Body:
  BCDF was set up in 1998, represented by 30 General Body Members from all valleys and 10 Board of Directors elected through secret ballot for a term of three years headed by a Chairman. It has four functional committees, 1) Governance Committee, 2) Fund Raising Committee, 3) Enterprise Committee, and 4) Cultural Committee having a mandate for restoring and revitalization of cultural heritages and indigenous products, documented the existing situation by organizing workshops, conducting surveys, recording the tunes and arts.

- Project Details:
  BCDF was set up as an NGO in 1998. BCDF has a mission to preserve, restore and revive the rich cultural heritage of Baltistan and to promote indigenous products and services to provide sustainable socio-economic development to the people of the region. BSDF is also striving to restore and revitalize the old crafts of the area, enabling the craftsmen to income generation and make their living.
With regard to the documentation, preservation and promotion of intangible cultural heritage BCDF keep on undertaking activities like as follows:

Two workshops were organized for the people and stakeholders on Thematic & Performing Balti Music at Ghanche District Headquarters Khaplu in 2005, and Shigar valley of District Skardo in 2006. In these workshops a considerable number of performing artist from various parts of Baltistan participated and they discussed the issues relating to arts & artists. Similarly on the occasion of the music workshops a musical festival was also arranged at restored “Shigar Fort Residence” (SFR) in which all the Former Rajas of Baltistan as well as members of the elected bodies, notables & intellectual all over Baltistan were participated. On these occasions several Folk /Classical dances were performed by the dancers/artists.

BCDF arranged several functions to amuse the public as well as government and other high ranking officials of private sectors for the promotion of the art and music in which local performing artist participated and they were encouraged by rewarding cash prizes.

Performing artists belonging to Baltistan were also supported to attend the Functions and festivals held at National level in Islamabad & other big cities.

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B. National Craft Council of Pakistan

- Location:
  National Crafts Council of Pakistan
  P.O. Box: 2353, Flat 4, Block 13/E, F-7 Markaz,
  Jinnah Super Market, Islamabad.

- Field of Concentration:
  The National Crafts Council of Pakistan, a non profit, non governmental organization, was set up to preserve and promote the invaluable heritage and the welfare of the crafts people. It acts as a catalyst to mobilize government and public attention and action. It further seeks to help stop the decline of traditional crafts, improve skills and promote the use of modern technology in the mode of production of crafts.

- Aims and Objectives
  The aims and objectives of the Council shall be:
  To promote and revive (where necessary) traditional and folk crafts and ensure that the interests of the craftsmen/women are safeguarded'
  To create awareness and understanding amongst the people of Pakistan of their valuable cultural heritage through all appropriate means including the information media;
  To promote due recognition being given to the various regional cultural tradition in crafts;
  To initiate the process of consultation and collaboration for better coordination between the government and non-government agencies, private organisations, institutions and individual specialists and experts concerned in all aspects of the development of crafts as a dynamic sector of the nation’s economy;
  To promote the development of cooperatives amongst small craftsmen;
  To organize exhibitions, seminars, symposia of individual/multi crafts;
  To promote research in:
(a) Traditional techniques and process for establishing linkages with modern techniques
(b) Market research to enable craft people to meet the changing demands
(c) Integration of new designs with traditional motifs and patterns

To promote the survival and development of selected crafts through demonstration and training centres

- Advisory Body
The advisory body of the NCC is called as the executive committee. It comprise of four regional presidents to cover the geographical area at national level. Then there are four other members who represent the small industrial corporations of all four provinces of the country. Then there are two technical experts also on board. The term of these members is three years.

- Project Details
The NCC has promoted crafts festivals, artisans-at-work exhibitions, conventions and general assemblies of the craftspeople as forums for the craftspeople for exchange of experiences and free discussions of their problems. It has collaborated with Lok Virsa and the World Crafts Council.

The NCC seeks through research and experiment and innovative approaches to overcome the breaking down of previous structures and patterns of productions, while maintaining quality and emphasizing standardization.

The NCC and its provincial bodies in addition to co-hosting the annual Crafts Festival in Islamabad have held exhibitions in Multan and Lahore. A major exhibition of Artisans-at-Work was held on the occasion of the
international Conference of ADASIA ’89. The success of this exhibition has led to the NCC being invited to hold similar exhibitions for all the major forthcoming national and international events in '89/90.

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*There are few other NGOs which are also working on the preservation and development of the cultural heritage of Pakistan. Like “Folklore Society”, “Cholistan Cultural Development Foundation” and Agha Khan Cultural Support Programme and some other local NGOs.
3. Non-profit organisation

Name: BCDF & BEDAR

- **Introduction**
BCDF is a non-profit organization, and an indigenous initiative of the community of Baltistan. BCDF’s genesis lies in Baltistan Culture Foundation (BCF) which was established in 1998 with the aim of conserving and promoting local cultural heritage, by a group of like-minded people. The organization was registered under social welfare ordinance in 1998 and later re-registered under Section 42 of the Companies Ordinance, 1984 (XLVII of 1984).

A watershed development in the history of BCDF was the initiation of BEDAR (Baltistan Enterprise Development & Arts Revival) Project. AKCSP & BCDF joined hands to implement this SDC funded project which aimed to enhance employment and income generation opportunities in Baltistan through enterprise development and skill enhancement. After managing it for the first few years, AKCSP handed over BEDAR’s management to BCDF in December 2006. Presently BCDF is implementing BEDAR independently.

- **Vision**
A developed society in which cultural heritage is preserved and people are gainfully employed.

- **Mission**
Contribute to socio-economic well-being of people through revival and promotion of cultural heritage and indigenous resources.
Organizational Objectives:
To increase productivity, profitability and employment in arts and crafts related small and medium enterprises;
To restore, preserve and promote cultural heritage (including built heritage);
To develop BCDF as a good governed civil society institution with synergistic collaboration between the social and commercial arms of the organization.

BCDF Structure
• BCDF Staff Organization:

Genral Body

Board Of Directors (12)

Chairman BOD

Functional Committees -04
(Governance, Cultural, Enterprise, Fund Raising & Finance)

Manager BCDF

Mentoring & Evaluation officer

Business Officer WME

Cost Accountant 1

Production Supervisor-1

Workers

Office Boy 1

Chowkidar

Development Officer GDRC

Master Trainer /Production Supervisor (1)

Gems Processors (5)

Development Officer AOE

Production Supervisor (1)

Production Asst. (1)

Admin & Finance Officer

Accountant 1

Admin Asst. 1

Office Asst. 1

Office Boy 1

Chowkidar

Drivers (2)
• Governance
  General Body:
  30 bodies comprises of people belonging of all valleys of Baltistan region with divered filed of expertise and experinse like meembers, Northern Area Legislative Assembly, District Council, Professional, Businessmen, Journalist and community
  Board of Directors: 12 members

• Management:
  Executive staff 6, Professional Staff 4, Support Staff 9.

• Key Activities Carried out....Brief Overview
  • Revival and promotion of cultural products such as woodcrafts, wool fabrics and other arts and crafts of Baltistan through its Project "Baltistan Enterprise Development & Arts Revival Program (BEDAR)
  • Maintenance and upkeep of historical 2nd century old Buddha Rock at Manthal Skardu having being obtained on ninety-year lease from the Government.
  • Emergency stabilization of the collapsed roof of Khaplu Castle through AKCSP.
  • Implementation of 22-mnth Orientation Phase of BHDP in collaboration with AKCSP with financial assistance by SDC.
  • Implementation of 4-year BEDAR Phase-I to promote woodcraft, apricot oil, gems, wool, with a major focus o organizational capacity building of BCDF and its partner organization in close collaboration with AKCSP.
  • Survey/Documentation of Balti music, tunes & dances.
  • Establishment of Baltistan Polo Association for promotion of Polo.
• Supported Baltistan Gems and Minerals Association (BGMA) and Karakurum Gems & Minerals organization (KGMO) to own, manage and promote the gems and mineral sectors of the area through technical and financial means.


• Initiated revival and promotion of Balti/Tibetan dialect by publishing 1000 copies of Balti/Tibetan elementary book.

• Conducted training sessions in embroidery/handicrafts and wool weaving to females in Skardu and Shigar and trained 330 rural women.

• Assisted AKCSP as a local partner in the dialogue process for acquisition of Shigar Fort and Khaplu Palace.

• Organized woodworkers and formed Association of Woodwork Enterprises Skardu (AWES).
IV. Meetings on Intangible Cultural heritage

Annual events organized by the Ministry of National Heritage and Integration

Ministry itself is not an implementing agency rather it is through the professional institutions and departments working under the patronage of the ministry that different events are held. Mostly Pakistan National Council of Arts (PNCA) and Lok Virsa are the agencies which are working on the ICH as their special mandate.

In Feb; 2011 Lok Virsa held a two days national conference on the safeguarding of intangible cultural heritage.

And, PNCA held a five days workshop in collaboration with UNESCO on the 2003 Convention of Safeguarding of Intangible Cultural Heritage for the governmental organizations of Islamabad.

UNESCO events

Since last year UNESCO office of Islamabad, Pakistan has started a series of workshops for all of the regional cultural departments and agencies to help the relevant sections to better understand the 2003 Convention and its implications. They have already held two such workshops in Islamabad and Lahore (capital of Punjab) and third one is being organized in Peshwar, capital of Khyber Pakhtoon Khwa.

UNESCO also completed cultural mapping of six districts of Pakistan with the help of Norwegian Government
V. Representative List of the Intangible Cultural Heritage of Humanity

1. Item: Navruz, Nowrouz, Nooruz, Navruz, Nauroz, or Nevruz

Navruz was inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity

Multi-national nomination by Azerbaijan, India, Iran (Islamic Republic of), Kyrgyzstan, Pakistan, Turkey, Uzbekistan

Nowrouz is the name of Iranian New Year. It is a tradition which is more than 3000 years old and is believed to have been invented by Zoroaster himself. Since then it is being celebrated starting from the date of 21st March of every year in all types of communities all across the globe that have reverence for this day of the astronomical Vernal Equinox. The celebrations of this special tradition prolong for different number of days in different communities.

In Pakistan it is celebrated as a "socio-cultural" festival in the Southwest and Northern areas of the country i.e. in Gilgat Baltistan, Chitral and Baluchistan. It marks the New Year and the beginning of spring. Though, it is celebrated by many religious and ethnic communities but mostly by Shias, Hazaras, Ismailis, and Bahai's in Pakistan. It is celebrated by all members of the community (children, women, elderly people and youth) equally like a Jashan (festival). Likewise the communities who celebrate it do not have some unique characteristics as one comes across all types of socio-economic classes living different ranges of ways of living practicing Nowrouz. The total size of population who celebrates Nowrouz as a routine annual festivity is 50-60,000 according to a rough estimate. It has deep religious and socio-
cultural significance for all these communities and is associated with numerous traditional tales and legends.

The major events and features of the tradition in Pakistan today are socio-cultural and religious gatherings, folk games like egg striking (in this game eggs are dipped in vinegar all along the night and then are used for this game. In this game people strike eggs with each other and the one who succeeds in breaking the other's egg wins the game), Polo matches, folk dances, festivals and carnivals, special cuisines including the eggs painted in seven colors, and a number of rites underlining humanitarianism and ethics. Traditional and festive clothes are put on and friends, relatives and neighbors are visited and served with special cuisines. Special prayers are also organized for the peace and prosperity for all along the year. Presence of eggs in the celebrations of Nowrouz similarizes it with Easter and some of other festivities in which eggs has special significance. Though no direct socio-cultural or religious significance is reported of the eggs with respect to the celebrations of Nowrouz but it does signify the commonality with other cross cultural celebrations like Easter.

As said earlier that Nowrouz is a 3000 years old tradition but the history witnesses that it grew and evolved with every passing year. This tradition is transmitted to every coming generation unbrokenly in the communities where it is revered and celebrated. No major risk or threat to the viability and sustainability of this tradition has been reported or observed. However President of GECA (Gojal Educational and Cultural Association) has reported that in his childhood (in late 1970s in the area of Gilgit) he witnessed few of Islamist extremist elements speaking against the celebrations of Nowrouz with the logic that it has no Islamic significance. But these sermons could not affect the frequency of celebrations of Nowrouz. This tradition has gone deep down in the routines of the said communities that the question of the strength of mode of transmission looks odd. Rather after its coverage by print and electronic media its popularity has also increased with general masses.
Inscription of the element has contributed highly in spotlighting the visibility of this festive tradition at every level but specially at national and international level. Before this it was only celebrated in the specific geographic areas as mentioned above. However, from 2009 onwards special events are being organized at national and international level. For example at national level only in Lok Virsa two highly significant events were organized one on 25th, 26th March 2012 in collaboration with Islamic Republic of Iran and second on 27th, 28th March 2012 in collaboration with Gojal Educational and Cultural Association. Likewise it also has been reported that special festivals were also organized at National University of Modern Languages, Islamabad and Quaid-i-Azam University, Islamabad in 2012.

Likewise, at international level four Presidents gathered together (including the President of Pakistan Mr Asif Ali Zardari) specially and exclusively at Tajikistan for the celebrations of Nowrouz in 2012. In the same course an International Seminar of Nevruz Studies was arranged at Ankara, Turkey on 30 March, 2012.

The celebrations and appreciation of the said tradition at multiple levels is also helping in highlighting the commonalities between various ethnic and religious communities this process could thereby help initiate the process of inter-cultural harmony among civilizations and promote the respect for cultural diversity. For example it has been learnt and noticed that Jewish festival of Purim is probably adopted from Persian New Year. Then it also has been noticed that egg has special role in Nouwrouz celebrations and has got very central role in the Christian celebrations of Ester too.

This tradition has been included in the annual calendar of activities of several cultural and academic institutions and is being observed as a routine activity.

Gojal Educational and Cultural Association is a non governmental organization based in Gilgit Baltistan (for details about GECA please visit www.geca.org.pk) playing the special and central role for the safeguarding of the said element. This organization is composed of the very members of the
community who celebrate the tradition since centuries. In this associational form they are helping to promote and project it at national and international level with full vigour and enthusiasm.

However, as far as the participation of communities is concerned at their local level for the safeguarding of the said element it is beyond any doubt and is self evident. It is part and parcel of their very cultures.
VI. Provisional Inscribed Item

**IBEX DANCE**

1. Heritage Information

- **Official Name:** Ibex Dance
- **Local Name:** Skinchen Berghen (Ibex songs)

The tradition is still in practice in the Hushe valley (Villages of Khaney, Kandey and Hushe) of Ghanche Khaplu of Baltistan region.

Presently, the element has got restricted to Hushey Valley only. Hushey is situated to the extreme north of Ghanche District at about 10000 ft. It is stretched over an area of 350 sq kilometres inhabiting a population of 2550 person residing in 372 households. The famous peaks are Mashabrum (K-1 - 7821 meters), Mashabrum Western (7200 meters), K-6 (7185 meters) and K-7 (6992 meters). The dominant glacier ranges are Charghosa, Ghondoghor, Mashabrum Gangri and Aling Gangri.

The people of the Hushey Valley are the main steward of this heritage and still alive in the valley but it is vulnerable to extinction. Therefore, the project will be carried out in the valley.

2. Detailed Information

- **Year of Inscription:**
  This element is going to be considered for inscription on the Urgent Safeguarding List during its seventh session to be held in autumn 2012.
• Community Involvement:
The communities, groups and individuals are committed to safeguard the element. They are already working at their own level in various modes for the viability of the element and they have worked with and remained in constant contact with BCDF (Baltistan Culture and Development Foundation) in the past and have given their statements in writing regarding the nomination of the element.

The concerned communities, individuals and local governmental and non governmental organizations were involved in the efforts for nomination process not only to produce documented evidences about their interest in the ownership and safeguarding of such cultural elements but also to get an idea about their willingness and potential role they can play in the planning and implementation of the proposed project submitted to UNESCO headquarters.

• Preservation Association Members and Activities
Lok Virsa (National Institute of Folk and Traditional Heritage) and BCDF (Baltistan Culture and Development Foundation) have proposed a project for the preservation and documentation of the project. Otherwise some local organizations and also BCDF which is a local NGO is working at its own for the preservation and development of the local intangible heritage.

3. Practitioners

With the passage of time the community members who were familiar with such traditions either have given up the practice of folk song/dance or have passed away. A very few performing artists are alive. Because of lack of any direct importance attached to it or because of lack of patronage, such intangible cultural heritages are near to be wiped out from the face of the earth.
In past this tradition was in practice throughout the Baltistan region, but due to the least attention or wide gap/chasm in patronage, other areas have given up this beautiful cultural element. Only few senior citizens know the name and purpose of this very important cultural tradition. The account of some of the performers directly involved in the practice like of dancers, singers and musicians is with the local community organizations. Few of them also participated in the nomination process and expressed their willingness for the safeguarding of the element. They are mentioned in the written documents (written documents are direct community members which have been translated into English).

4. Relevant Events

As such there is no any other event which is directly related to the element. It only emphasises the bigger message of the conservation of the wildlife as discussed below.

5. Abstract

The element, Skinchan Berghen (Ibex songs) is a folk song about Ibex. (The element is demonstrated in a way; some young men in the shape of Ibex (horns on their heads wearing Ibex skin) descend from the mountain to the village in search of drinking water. Two young men (disguised in snow leopard pelt) chase the animal without know the Ibex and about to hunt the Ibex. The villagers come to know the danger ahead of the Ibex, and beat drums, trumpets and ultimately the Snow Leopard leave the Ibex. Secondly, the Ibex also face life threats from the hunters, meanwhile the villagers come over the place and save the Ibex and it get rid from the encountered danger. In this way they sing the song, showing their joy and happiness. Basically, the element is sung or recited and dancers or performers perform on the specific tune of the element. The idea of reciting and performing is to persuade the new generation to love the wildlife, conserving Ibexes, other wild species,
natural flora and fauna that maintain the nature and eco-system of the mountain region. The element is not only interesting because of its simplicity but it gives a philosophical and impressive message to human being.

6. Information Resources

Our main information source in this regard was BCDF which is already working closely with all other governmental and non-governmental bodies working in the region. As such no interviews were conducted. They were already aware of the urgency of the matter and situation. Rather as to show the consent of the local communities for the safeguarding and promotion of the intangible cultural heritage their consent in terms of appeals which they have made has been gathered together and forwarded. All this information I am attaching herewith (Annex –IV Consent forms which is the English translation of original version).

7. Safeguarding Projects

"Revival Project of the Ibex Dance" is the only one proposed project for the safeguarding of this element which was submitted to UNESCO both for the inscription and also for the financial help for its revival and safeguarding.

8. Survey Projects

As such no survey project has ever been undertaken on this element exclusively rather patchy information was collected from different relevant organizations and individual with the help of BCDF.

9. Awards Received

This element has received an award by ACCU.
10. Safeguarding Measures

For instance following relevant activities were performed by BCDF in the region for the preservation of intangible cultural heritage in the region:

Two workshops were organized for the people and stakeholders on Thematic & Performing Balti Music at Ghanche District Headquarters Khaplu in 2005, and Shigar valley of District Skardo in 2006. In these workshops a considerable number of performing artist from various parts of Baltistan participated and they discussed the issues relating to arts & artists. Similarly on the occasion of the music workshops a musical festival was also arranged at restored “Shigar Fort Residence” (SFR) in which all the Former Rajas of Baltistan as well as members of the elected bodies, notables & intellectual all over Baltistan participated. On these occasions several Folk /Classical dances were performed by the dancers/artists.

BCDF arranged several functions to amuse the public as well as government and other high ranking officials of private sectors for the promotion of the art and music in which local performing artist participated and they were encouraged by rewarding cash prizes.

Performing artists belonging to Baltistan were also supported to attend the Functions and festivals held at National level in Islamabad & other big cities.
Ⅶ. Pending issues & urgent needs regarding the safeguarding of ICH

1. Is any of the intangible cultural heritages in your country in danger of disappearance or transformation?

Though, modernization is an imminent danger to most of the ICH elements generally but it has proven a death blow to most of the traditional architectural craft specifically. For example; Fresco Work, Tile Mosaic, Stucco Tracery, Pietra Dura, Semi Precious Stones Inlay in Marble, Brick Carving and many others especially from the Mughal and Sikh dynasties. There are hardly few artisans who know or practice this art.

Then there are number of traditional crafts which are also facing the danger of total disappearance e.g. Hand Woven Sussi (stripped cloth used for ladies trousers), Taggar (hand woven floor rug from Tank, Dera Ismail Khan, Khyber Pakhtoon Kha), Wax Painting (Peshawar, KPK) and many others.

Another major threat is to the craft techniques e.g. lacquer art, block printing in natural dye, and of blue pottery etc. etc.

Other than crafts many of other ICH manifestations are also facing the danger of extinction. For example, street folk theatre, Sammi (a folk dance), Saarangi playing (a folk musical instrument), Sarood (String musical instrument) Bait Bazi (a sort of two or four versed folk song competition between two groups), Nut Bazigar (Folk Street Acrobats), Traditional puppet theatre, story telling in Punjab, and Haal Ahwal (practiced in south Punjab and Baluchistan in which when two individuals or groups see each other they give a comprehensive
briefing to each other about their families and clans and about general well being of them and of their area etc).

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

The major reasons of endangered heritage are the modernization, cash economy, urbanization, industrialization, mass media, and limited scope (both in terms of human and financial resources) of the agencies working for the safeguarding of ICH.

For the safeguarding of the heritage mega folk festivals with the theme of artisans at work, folk dances, folk songs, folk games, folk theatre, and folk cuisines are held every year at different central and focal places.

Photographic exhibitions, cultural troupes, workshops in designing and marketing, seminars, conferences and symposia are also organized for the revival and documentation purposes of ICH.

Research studies, recording and documentation (both audio and video) are also the part of scheme.

Music classes to the new generation by the musical genealogical families’ gurus are also underway.

Cultural benefit shows, awards, trophies, pride of performances are also bestowed upon the distinguished folk artisans and folk artists.
3. **What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?**

High level official commitment and patronage is the immediate requirement to safeguard the speedily diminishing and transforming heritage at war footing.

There is need of systematic recording, documentation and inventory making to better help in highlighting the endangered and worthwhile heritage.

There is high need of extensive field surveys at grass root level to highlight the hidden heritage elements which never came to fore and are facing the danger of extinction without getting the due appreciation.

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

The challenge of safeguarding of ICH is very vast and demanding especially when the communities you are dealing with are living below the poverty line.

The major hurdle and constraint which we come across is of finances. Due to dearth of finances we could not start new projects and even could not expand the scope of running projects.

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

Lok Virsa is planning to complete the cultural mapping of the country in next 10 to 15 years which will definitely help lead in the safeguarding activities of ICH.

Second major planning is to establish same kind of offices and museums as of Lok Virs presenting and safeguarding the living culture in them in all provinces of Pakistan.
Third major plan is to evolve a comprehensive inventorisation of the intangible cultural heritage of Pakistan.

Fourth plan is to expand the scope of running projects to maximise the understanding, appreciation and safeguarding activities of ICH of the country for which all available options of involving profitable and non-profitable organizations of national and international level.

6. **What type of contributions and cooperation from the international society is needed for the safeguarding of ICH in your country?**

   International community need to implement the cultural pacts profusely which are already there. This will help in mutual understanding and mutual learning to make more progress in the common cause of safeguarding of ICH.

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

   ICHCAP can help in arranging workshop wherein countries like Pakistan who are lagging far behind in safeguarding efforts of ICH can learn from states that have made worthwhile progress in the said field.

   South Korea herself can train our persons on how to better safeguard and speed up the safeguarding efforts. For example we need an up-dated training for our Media Centre personal on how to make better digital recordings and store them to ensure their long life. We are expecting digital recording (audio and video) system to be received from Japan by the end of this year. We have already thousands of hours audio, video recordings in our archives and all of them have almost been digitised.
We have also succeeded in establishing laboratory in our premises but we need to well equip it with tools and systems to help support the preservation of ICH of the country.

8. Please include any requests and/or suggestions you have on this matter. Advocacy is the key action in the safeguarding of the ICH.

Our request on this is that an international campaigne should be started by all the concerneds for the inclusion of the theme in the educational syllubai, electronic media programmes, and constitutions of the nation states in a very comprehensive and elaborate way.

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

To ensure the active involvement of the community in the safeguarding of ICH there is high need of making such an environment in which their sustenance is ensured. Only economically viable individuals and communities can appreciate the beauty and niceties of ICH and also can bear the burden of carrying over their precious and worthwhile ICH.

Economic viability of masses at larger level who are actually ICH practioners and bearers only could be ensured through the concerted efforts, deep understanding and high sense of responsibilities of all higher ups at every level taking from local level to international level (this implies all international players, super powers, states, MNCs, INGOs, NGOs etc.) 

Then a very responsible educational system, very conscious and knowledable electronic and print media and corporate sector also will help underline the worth and beauty of local, regional and national cultural heritage.
Otherwise communities do appreciate their ICH and want to safeguard it which is their pride, identity, and a rich and economical source of vibrancy and recreation. However to make this happen we need to work for economic viability, peace and justice as basic norm through collective efforts otherwise we can just dream and wish for the active involvement of communities.
## List of co-researchers

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<thead>
<tr>
<th>Name</th>
<th>Responsibility</th>
<th>Affiliation</th>
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<tr>
<td><strong>Ms Zobia Sultana</strong></td>
<td>Key researcher Deputy Director (Research)</td>
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<td>Executive Director</td>
<td>National Institute of Folk &amp; Traditional Heritage, Pakistan</td>
</tr>
<tr>
<td><strong>Mr. Asif Shahjahan</strong></td>
<td>Photographs Director (Museum)</td>
<td>National Institute of Folk &amp; Traditional Heritage, Pakistan</td>
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Annex 1| *Lok Virsa Legal Status Ordinance*
Lok Virsa Legal Status Ordinance

There is no such general reference to the safeguarding of ICH or CH in the main body of the constitution (1973) of Islamic Republic of Pakistan. However an act (PNCA Act 1973) was passed specifically for the establishment of Pakistan National Council of Arts (PNCA) for the patronage, promotion and development of the Arts. And later on a PNCA ordinance 1979 and Lok Virsa ordinance 2002 was also issued. The texts of the act and of the two ordinances promulgated later on as mentioned above are as given below:

PNCA Act 1973

(AS PASSED BY THE NATIONAL ASSEMBLY)

A BILL

to provide for the establishment of Pakistan National Council of the Arts.
WHEREAS it is expedient to provide for the establishment of a Pakistan National Council of the Arts for the patronage, promotion and development of the Arts, and for matters connected therewith or incidental thereto:

It is hereby enacted as follows:-

1. Short title, extent and commencement:
   1. This Act may be called the Pakistan National Council of the Arts Act. 1973.
   2. It extends to the whole of Pakistan.
   3. It shall come into force at once.

2. Definitions: -In this Act, unless there is anything repugnant in the subject or contexta)

   a) "artistic activity" means any activity so declared by the Federal Government by notification in the official Gazette:
   b) "Board" means the Board of Governors of the Council constituted under section 4;
   c) "Chairman" means the Chairman of the Council;
   d) "Council" means the Pakistan National Council of the Arts established under section 3: and
   e) "Director-General" means the Director-General of the Council.

3. Establishment of the Council:-

   1) As soon as may be after the commencement of this Act, the Federal Government may, by notification in the official Gazette, establish a Council to be called the Pakistan National Council of the Arts.
   2) The Council shall be a corporate body having perpetual succession and a common seal, with power to acquire, hold and
dispose of properly, both movable and immovable, and shall by the said name sue and be sued.

4. Board of Governors :-

1. The management, overall control and supervision of the affairs of the Council shall vest in a Board of Governors consisting of the following members, namely:
   a) the Minister for Education and Provincial Coordination, Government of Pakistan, who shall also be the Chairman of the Council;
   b) the Director-General; the Secretary, Ministry of Education and Provincial Co-ordination, Government of Pakistan;
   c) a representative of the Ministry of Foreign Affairs. Government of Pakistan;
   d) the Financial Advisor. Ministry of Education and Provincial Coordination, Government of Pakistan;
   e) the Official Incharge Culture Wing. Ministry of Education and Provincial Coordination (Education Division). Government of Pakistan;
   f) the Director of Archaeology, (Government of Pakistan;
   g) the Managing Director, Pakistan Broadcasting Corporation;
   h) the Director-General, Pakistan Broadcasting Corporal ion;
   i) the Director, PIA Arts Academy;
   j) five members of the National Assembly, including one woman member, to be elected by the Assembly;
   k) two members of the Senate to be elected by the Senate;
   l) twenty persons. including five women, eminent in the field of art and culture, to be nominated by the Chairman: and,
   m) a member-secretary to be appointed by the Chairman.
2. The Board of Governors shall have power to co-opt members from amongst persons who are specialists in their respective fields, for advice on particular projects and matters under consideration.

3. The member of the Hoard excepting the ex-officio members shall hold office for a term of three years and shall be eligible for re-election or re-nomination, as the Case may be.

4. A member of the Board, other than an ex-office member. May, by writing under his hand addressed to the Chairman, resign his office.

5. Any casual vacancy in the office of a member other than an ex-office member shall be filled by a person nominated by the Federal Government and the person so nominated shall hold office for the unexpired period of the term of his predecessor.

5. Director-General:

1) The Director-General shall be appointed by the Chairman on such remuneration and other terms and conditions as the Chairman may determine.

2) The Director-General shall be the chief executive of the Council and shall be responsible to the Board for carrying out the objectives of the Council.

3) The Director-General may, by writing under his hand addressed to the Chairman, resign his office.

6. Headquarters: - The headquarters of the Council shall be at Islamabad.

7. Functions:

1. The Council shall:
   a) advise the Federal Government on matters of policy on artistic activity and their implementation;
   b) improve knowledge, understanding and practice of the arts and advise the Federal Government in order to increase regional activity through systematic planning and co-ordination at all levels;
c) co-ordinate, evaluate and supervise activities of cultural organization and individuals engaged in cultural activities:
d) advise and assist the Provincial Government in setting up of Provincial Arts Councils to serve as liaison between the local cultural bodies and the Council with regard to their activities and financial assistance:
e) plan, establish and run art academies, folk museums, exhibition halls, auditoria, art galleries and similar other institutions:
f) organize exhibitions of arts and crafts within Pakistan and in other countries.
g) organize national and regional ensembles for performance within the country and in other countries:
h) organize and promote cultural fairs and festivals:
i) help, establish and organize national unions of artists on the basis of their chosen field of activity;
j) help in the implementation of cultural pacts and programmes on directions of the Federal Government:
k) have contacts with similar organizations in other countries, through the Federal Government:
l) set up panels of experts in specific fields of the arts where necessary; and
m) perform any other function in the field of arts which the Federal Government may direct which the Council may consider necessary or desirable.

2. Where it appears to the Council that an organization engaged in artistic activity which is in receipt of any grant from Federal Government or the Council, is conducting its activities in a manner contrary to the policy laid down by the Council or is in any other way mismanaging its affairs, the Council may, and where the Federal Government so directs, shall hold an enquiry into the affairs of such organization and submit a report to the Federal Government along with recommendations.
8. Funds:- The fund of the Council shall be derived from the following sources, namely:

1. grants of the Federal Government and the Provincial Governments; and

2. contributions and donations from individuals, local bodies, corporations, institutions, organizations and agencies.

9. Audit of Accounts:- The accounts of the Council shall be audited by an auditor who is a Chartered Accountant within the meaning of the Chartered Accountants Ordinance 1961 (X of 1961), appointed by the Federal Government in consultation with the Auditor General of Pakistan on such remuneration, to be paid by the Council, as the Federal Government may fix.

10. Power to make Rules:- The Federal Government may by notification in the official Gazette, make rules to carry out the purposes of this Act.

11. Power to make regulations:- The Council may make such regulations as it may consider necessary for carrying the provisions of this Act into effect.
WHEREAS it is expedient to amend the Pakistan National Council of Arts Act, 1973 (LIX OF 1973), for the purpose hereinafter appearing.

AND WHEREAS the President is satisfied that circumstances exist which render it necessary to take immediate action; NOW. THEREFORE, in pursuance of the proclamation of the fifth day of July, 1977, read with the LAWS (Continuance in Force) Order, 1977 (C.M.L.A. Order No. I of 1977), and in exercise of all powers enabling him in that behalf, the president is pleased to make and promulgate the following Ordinance:

1. Short title and commencement:
   1) this Ordinance may be called the Pakistan National Council of Arts (Amendment)Ordinance, 1979.
   2) it shall come into force at once.

2. Amendment of section 4, Act LIX of 1973:- In the Pakistan National Council of Arts Act. 1973 (LIX of 1973) in section 4, for sub-session (I ) the following shall be substituted, namely:
   1) the management, overall control and supervision of the affairs of Council shall vest in a Board of Governors consisting of the following members, namely:
      a) The Federal Minister-in-Charge of Culture. who shall also be the Chairman;
      b) the Minister of State for Culture, who shall also be the Vice-Chairman; provided that, if there is no such Minister of State, the Federal Government may nominate any member of Board to be the Vice-Chairman.
      c) the Secretary to the Government of Pakistan in the Division dealing with Culture;
      d) a representative of the Ministry of Foreign Affairs;
      e) the Financial Advisor of the Division dealing with Culture;
f) the Joint-Secretary to the Government of Pakistan in the Division dealing with Culture;
g) the Director-General;
h) the Director of Archaeology;
i) the Managing Director, Pakistan Television Corporation;
j) the Director-General, Pakistan Broadcasting Corporation;
k) twenty persons, including live women, eminent in the fields of art and culture, to be nominated by the Chairman: and,
l) a member-secretary to be appointed by the Chairman".
ORDINANCE No. L1V OF 2002 AN ORDINANCE

To provide for reconstitution of the National Institute of Folk and Traditional Heritage (Lok Virsa) to effectively preserve indigenous cultural heritage to project true identity of Pakistan;

AND WHEREAS it is expedient to provide for the reconstitution of the National Institute of Folk and Traditional Heritage (Lok Virsa), and for matter connected herewith or ancillary thereto;

AND WHEREAS the President is satisfied that circumstances exist which render it necessary to take immediate action.

Now, THEREFORE in pursuance of the Proclamation of Emergency of the fourteenth day of October, 1999, and the Provisional Constitution Order No. 1 of 1999, read with the Provisional Constitution (Amendment) Order NO.9 of 1999, and in exercise of all powers enabling him in that behalf, the President of the Islamic Republic of Pakistan is pleased to make and promulagate the following Ordinance:-
1. Short title, extent and commencement

(a) This Ordinance may be called the National Institute of Folk and Traditional Heritage (Lok Virsa) Ordinance, 2002.

(b) It extends to the whole of Pakistan.

2. Definitions:

In this Ordinance, unless there is anything repugnant in the subject or context,-

(a) Board" means the Board of Governors of the Institute;

(b) "Chairman" means the Chairman of the Board;

(c) "Executive Committee" means the Executive Committee of the Board;

(d) "Executive Director" means the Executive Directors of the Institute;

(e) "Fund" means fund of the Institute.

(f) "Institute" means the National Institute of Folk and Traditional Heritage (Lok Virsa) established by the Government of Pakistan vide its Resolution No. F.10-11/82-Admn, dated the 19th June, 1983;

(g) "Prescribed" means prescribed by rules or regulations;

(h) "Regulations" means the regulations made under this Ordinance: and

3. Establishment of the Institute

(a) The National Institute of Folk and Traditional Heritage (Lok Virsa) as reconstituted in accordance with the Provisions of this Ordinance shall body corporate having perpetual succession and a common seal with powers ,subject to the provisions of this Ordinance, to acquire, hold and dispose of property, both and moveable and immovable, and shall by the said name sue and be sued.

(b) He head office of Institute shall be at Islamabad.

(c) The institute may, with the approval of the Federal Government, from time to time establish regional offices, local offices and research establishments at such places as it may deem fit.
4. Functions and Powers of the Institute

The function and powers of the Institute shall be-

(a) to engage in research, systematic collection, documentation, scientific preservation projection and dissemination of oral tradition, folklore and other aspects of indigenous cultural heritage;

(b) to aim at strengthening and nurturing the roots of Pakistan culture and to achieve fundamental objectives regarding its rediscovery and reinterpretation to project the true identity of Pakistan;

(c) to establish cultural complexes and museums for the purpose of displaying living arts and crafts, cultural artifacts and rare objects from all parts of Pakistan;

(d) establish cultural industries, art and craft galleries, artisan villages and to hold and organize festivals;

(e) to retrieve advance knowledge of the general public and promotion of cultural heritage and cultural industries of Pakistan;

(f) to carry out studies, investigations, surveys, to collect data to prepare feasibility report about schemes, projects and programmes to the extent required for fulfilling the objects;

(g) to arrange and provide training and technical assistance to its staff as well as participating NGOs and community based organizations, educational institutes through training programmes, purchase of existing services, workshops, seminars, publications and training programmes and scholarships within Pakistan or in such other countries as the Board may deem appropriate;

(h) to improve knowledge, understanding and practices of different aspects of indigenous cultural heritage and to devise ways and means for a broader dissemination through employment of modern media technologies;

(i) to establish centers of excellence and to activate existing institutions and build or innovate new institutions and forge mutually beneficial private/public sector partnerships;

(j) to prepare and implement such other plans and programmes to promote cultural heritage of Pakistan;

(k) to promote cultural heritage such that it plays its rightful role in developmental issue such as economic reforms, investment, industry,
education, literature, poverty alleviation, human rights and human development;

(l) to cause to be prepared and implemented such schemes and programmes for the promotion of welfare of its employees; and

(m) to do all such other things as are necessary or incidental to the promotion or advancement of the objects of the Institute.

5. **Power of the Federal Government to issue directives.**

The Federal Government may, as and when it considers necessary, issue directives to the Institute on matters of policy and such directives shall be binding on the Institute, and if a question arises whether any matter is a policy matter or not, the decision of the Federal Government shall be final.

6. **Board of Governors**

(1) The overall control, direction and superintendence affairs of the vest in a Board of Governors the following namely:-

   (a) Minister for Culture: Chairman
   (b) Secretary (Culture): Vice Chairman
   (c) Financial Adviser: Member
   (d) Executive Director: Member
   (e) Three eminent persons in the field of culture heritage Member
   (f) Three persons from non-government financial and corporate sector member

(2) The members, other than ex-officio members, shall be appointed by the Federal Government and shall hold office during the pleasure of the Federal Government.

(3) The Executive Director shall act as Secretary of the Board.
7. Terms of Office of the Members of the Board

(1) Subject to sub-section (2) of the section 6 the members of the Board, other than ex-officio members, shall hold office for a term of three years and shall be eligible for reappointment, but no person shall hold that office for more than two consecutive terms: Provided that a person shall be eligible for reappointment after break of one term of the office.

(2) Any casual vacancy in the office of a member, other than ex-officio member, shall be filled by a person nominated by the Federal Government and the person so nominated shall hold office for remainder of the term of office.

(3) A member of the Board, other than ex-officio member may resign from office by submitting his resignation in writing to the Chairman:

Provided that the resignation shall take effect from the date it is accepted by the Federal Government.

8. Meetings

(1) The meeting of the Board shall be held at least twice a year and shall be presided over by the Chairman.

(2) Subject to the provisions of sub-section (1), the meeting of the Board and of the Executive Committee shall be held at such time and at such place and in such manner as may be prescribed by regulations:

Provided that until regulations are made in this behalf, such meeting shall be convened by the Chairman.

(3) Unless otherwise prescribed one-third of the total members in case of the Board and one-half of the total members in case of the Executive Committee shall form a quorum at the meeting of the Board or, as the case may be, the Executive Committee.

(4) The vice Chairman shall act as Chairman in the absence of the Chairman.

9. Executive Committee

The Board shall be assisted by an Executive Committee, consisting of not less than three members, to be constituted from amongst members of the
Board and performs such functions, as may be prescribed by the regulations.

10. Executive Director

(1) The Executive Director shall be the overall incharge of technical and administrative work of the Institute and shall be appointed by the Federal Government on such terms and conditions as it may determine.

(2) The Executive Director shall exercise such powers and perform such functions as may be prescribed.

11. Delegation of Powers

The Board may, from time to time delegate to the Chairman, the Executive Committee and Executive Director such of its powers and functions and subject to such conditions as it may consider necessary.

12. Validity of proceedings

No act, proceedings, decision or order of the Institute, Board or Executive Committee shall be invalid by reason only of the existence of a vacancy in, or any defects in the constitution of, the Institute, Board or Executive Committee.

13. Appointment of Officers etc

The Institute may, from time to time, appoint such officers, servants, experts and consultants as it may considered necessary for the efficient performance of its functions on such terms and conditions as may be prescribed by rules.

14. Members, officers etc; to be public servants

Every member of the Board and every officer, servant, expert, consultant and employee of the Institute shall, when acting or purporting, to act in pursuance of any of the provisions of this ordinance or the rules, or regulations made thereunder shall be deemed to be public servant within the meaning of section 21 of the Pakistan Penal Code (Act XLV of 1861).
15. Funds

There shall be established a fund to be called the National Institute of Folk an Traditional Heritage (Lok Virsa) Fund which shall consist of

(a) Grant-in-aid from the Federal Government, the Provincial Governments, local bodies and statutory or non-statutory corporations;

(b) Collections, subscriptions, and donations from any person, body, association or organization;

(c) Receipts from other sources as may be approved by the Federal Government including sale proceeds from the Institute’s products, publications, and holding of exhibitions, programmes, festivals and projects as a self-generated fund, which the Institute may, with the approval of the Board, retain and spend therefrom and the balance, if any, shall be deposited in the self-generated fund account maintained by the Institute separately for this purpose in the scheduled banks;

(d) Generation of funds through multi-media productions, cultural telecasts, broadcasts, etc; and

(e) Such funds as it may generate through private-public partnerships.

16. Budget

The institute shall, in respect of each financial year, by such date as may be determined by the Federal Government, submit to it for approval a statement, to be called the annual budget statement, in the prescribed manners, showing the estimated receipts and expenditure and the sums likely to be required during the next financial year along with detail programme of works for that year.

17. Maintenance of accounts and audit

The Institute shall maintain complete and accurate accounts and other relevant records in such manner and form as may prescribed by the Federal Government in consultation with Auditor-General of Pakistan which shall be audited by the Auditor-General of Pakistan.
18. Annual Report

The Institute shall, as soon as possible, after the end of each financial year, but not later than the last day of December, submit to the Federal Government a detailed report, called the Annual Report, on the conduct of its affairs and its achievements during the preceding financial year along with financial statement where necessary.

19. Indemnity

No suit, prosecution or order legal proceedings shall lie against the Board or any of its members, officers, servants, experts or consultants of the Institute in respect of anything in good faith done or intended to be done under this Ordinance, the rules or the regulations, made there under.

20. Transfer of civil servants etc, to the Institute

(1) Not withstanding anything contained in any law, contract or agreement or in the condition of service, every civil servant employed in the National Institute of Folk and Traditional Heritage, existing immediately before the commencement of this Ordinance, including persons on deputation to other organizations shall, save as hereinafter provided, cease to be civil servants and stand transferred, to and become an employee of the Institute as established in this Ordinance on the same terms and conditions, including remuneration, tenure of service, rules and privileges as to pension and gratuity and other matters as were applicable to him immediately before the commencement of this Ordinance, until his re-employment in the Institute is terminated in accordance with the conditions of service or his terms and conditions are altered by regulation which shall not be less favourable than those by which he was governed immediately before his transfer to the Institute.

(2) Any person referred to in sub-section (1) who is on deputation with the Institute shall continue in his employment of the Institute on deputation in accordance with the terms of his deputation.

(3) Any person referred to in sub-section (1) may, within three months from the commencement of this Ordinance, opt not to be transferred to the service of the Institute and option so exercised shall be final.
21. Winding up

No provision of law relating to the winding up or the bodies corporate shall apply to the Institute and the Institute shall not be wound up except by the order of the Federal Government in such manner as the Federal Government may direct.

22. Removal of difficulties

If any difficulty arises in giving effect to any provisions of this Ordinance, the Federal Government may make such order, not inconsistent with the express provisions of this Ordinance, as may appear to it to be necessary or expedient for the purpose of removing the difficulty.

23. Repeal and savings

(1) The Government of Pakistan’s Resolution No.F.10-11/82-Admn; dated the 19th June, 1983, is hereby repealed.

(2) Upon the commencement of this Ordinance-

(a) All funds, properties, rights and interests of whatsoever kind issued, used enjoyed and possessed by the National Institute of Folk and Traditional Heritage (Lok Virsa) in existence immediately before the commencement of this Ordinance and all liabilities legally subsisting against the said Institute shall pass to the Institute as established under this Ordinance;
Annex 2 | Country Reports
Written by Mr Khalid Javaid
Pakistan with its rich and varied heritage has a tradition of more than 9,000 years dating back to the Mehergarh civilization in Balochistan province, which reveals the earliest evidence for pottery production. The Indus valley civilization in the Sindh province in 5,000 B.C. indicates impressions of woven cloth production from cotton and wool. The dominant historical influence still to be seen in the form, design and colour of Pakistani handicrafts is essentially Islamic, a fusion of Turkish, Arab, Persian and the indigenous Mughal traditions.

Pakistan stands out for its dynamic and diverse cultures of the world in terms of tangible and intangible cultural heritage, artistic expressions and creativity, ethnic/religious groups and languages. With its rich cultural history and commitment to promotion and preservation of cultural treasures, Pakistan signed up for the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

With the UNESCO Convention for Safeguarding the Intangible Cultural Heritage of 2003, an important step was taken towards recognition that the intangible culture of communities, groups and individuals are important assets. Pakistan became a signatory to the Convention in 2006, thus accepting its responsibilities as a State Party. This means that Pakistan has committed to take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory.

**Current Situation and Future National Strategies Regarding the Safeguarding ICH**

Lok Virsa (National Institute of Folk and Traditional Heritage), Government of Pakistan, is a pioneering expert national organization having the requisite
expertise and experience of over four decades in collecting, documenting and preserving tangible and intangible cultural heritage of the country. It has over twenty thousands hours of professionally recorded authentic cultural materials in its sound archives collected through village-to-village, town-to-town and district-to-district field surveys and documented scientifically as a storehouse of the nation's heritage for posterity. It is the largest single archive of Pakistan's intangible heritage anywhere in the world.

Government initiatives for safeguarding intangible cultural heritage in Pakistan

- Perpetuation of Traditional Skills
Lok Virsa Pakistan for the last twenty five years has been holding an Artisans-at-Work Festival, popularly known as Lok Mela, with a view to document and revive endangered traditional arts. Hundreds of folk artists, craftspeople and rural musicians actively participate in the event from all over the country, demonstrate their skills and win recognition of their talent at the national level. All these skills are properly documented in the form of video, which later becomes a part of audio visual archives of Lok Virsa. Besides annual folk festival, Lok Virsa Pakistan also holds from time to time training workshops and courses in various specialized craft fields to inventor and document traditional arts.

- Sufi Traditions
Pakistan is a land of mystics. The unity of Pakistan's diverse folklore is the contribution of the great mystics and Sufis of Pakistan having tremendous impact on the rural life of Pakistan. There are hundreds and thousands of shrines as also living mystics who continue the tradition of their masters.

To document the valuable contribution made by the Sufis and mystics, Lok Virsa Pakistan has launched a series some years ago to publish teachings of the great Sufis in the book form. Thirty books have already
been published. It is an on-going effort.

A number of festivals, called as *Urs*, marking the celebrations of various mystics and Sufis are held annually at their shrines featuring display of local traditions, folk games, folk music, musical theatre and folk cuisine. All these major festivals are properly documented for archival purposes.

Over 150 books on various aspects of Pakistani folklore and cultural heritage with special focus on Sufism have been published by Lok Virsa under the series: Sufi Traditions and Poetry, Cultural Survey, Folk Songs, Folk Stories & Epics, Cultural Information, Folk Games, Folk Music and Traditional Architecture.

- **Promotion of Folklore**

The folklore of Pakistan is the product of centuries of communal living and wisdom. Like folklore all over the world, it is a communal expression and not an individual expression. Folklore as such is not the invention of one man. It is neither hand-made nor created by a group of individuals. It is rather evolved, commonly shared and practiced over centuries by an entire community.

A new and vibrant project - Children Folklore Society - in various parts of the country including remotest regions has been initiated in order to inculcate consciousness among school children about importance, preservation and documentation of their indigenous culture and folk heritage. This project is getting a great popularity among the masses, in particular youth community.

- **Preservation of Regional Culture**

Lok Virsa Pakistan involves all talented citizens in the implementation of its
programmes and policies. Regional coordinators are nominated in all the provinces and regions to train them in effective inventory making of the living and dying traditions relating to their respective areas/regions. An extensive network of community-based organizations, NGOs, cultural bodies, cultural experts and individuals all over Pakistan has also been instituted that contribute regularly to culture-related activities/programmes.

- Safeguarding Intangible Cultural Heritage

In on-going efforts to safeguard intangible cultural heritage, the following has been done:

A **National Conference on Safeguarding Intangible Culture** was held at Islamabad with the objectives to safeguard those areas and aspects of Pakistan's folk and traditional heritage that are most endangered and facing fear of getting wiped out because of different challenges (e.g. globalization, urbanization and revolutionized mass communication, etc.). It would eventually provide a strong base for the establishment of the National Intangible Heritage Archives at Lok Virsa, Islamabad.

In order to accord priority to the subject on intangible culture and to introduce a proper mechanism in this respect, a proposal is under consideration to constitute a **National Commission for Inscription of Intangible Cultural Heritage**.

A **National Database of Cultural Assets** has recently been established at Lok Virsa, Islamabad in collaboration with UNESCO. The idea was to undertake a pilot project and then hand it over to a national governmental body for its expansion, replication and networking with other national and regional cultural bodies for pooling up the database of cultural assets from all over Pakistan. In this regard, UNESCO used specific software called as GIS for the projection of data of cultural assets collected from selected areas within Pakistan.
A three-year project to safeguard various important **elements of the intangible cultural heritage in Pakistan** has been initiated for inscription on the representative and urgent safeguarding lists of UNESCO.

During the month of November 2011, the following two important activities aiming to project intangible culture have been carried out by Lok Virsa:

a. **National Conference on Sufism**: as mainspring of love, peace & harmony with speakers/scholars from across the country who shed light on the subject with special focus on the contributions of the great Sufis in the Subcontinent.

b. Publishing book on “**Forgotten Faces** (Daring women of Pakistan's folk theatre)”. The launching ceremony took place on 24 November 2011 at Islamabad followed by performances by the theatre artists.

- **Musical Heritage**
  Pakistan’s traditional music can be divided into four categories, i.e. Classical Music, Light Classical Music, Folk Music and Qawwali.

- **Classical Music**: It is a very elaborate, highly developed and ancient form. It has been developed over the centuries by individuals given to a solitary way of life. Music for them was an act of contemplation and devotion of God. They expressed their moods and messages in the form of different musical compositions.

- **Light Classical Music**: It mainly consists of *thumri* and *Ghazal*. In *thumri*, the emphasis is on poetry and mood. Ghazal is the product of Urdu poetry and is a musical rendering of the verses of outstanding Urdu and Persian poets.

- **Folk Music**: Pakistan is extremely rich in folk music. It includes folk
songs, folk dances, folk tales, epics, folk romances, children's songs, lullabies and children's game songs. The children's songs vary from region to region and from community to community within the same region and encompass many game songs. One finds here a remarkable continuity of traditions, some of which date back thousands of years to the ancient civilizations of Mehergarh, Moenjodaro, Harappa and Gandhara.

The folk songs express the people’s inner and most powerful feelings and ideas, which the ear reveals to mind thus having an elevating influence on human minds. It is not only the expression of art but also portrays the harmony of happy living and moral of entire village or area. It is like a shower bath of the souls that washes all that is impure. Folk song has been prevalent since time immemorial. It has been passed on orally through generations by way of the traditional peasant singers, mystic and wandering gypsies. In Pakistan, people belonging to different classes, tribes, trades and occupations have their distinctive treasures of songs.

The folk music constitutes an integral part of cultural life of the people of Pakistan. It includes folk songs and folk dances. Folk songs speak for the popular emotions and sentiments which emanate direct from the core of the heart of the people. These songs differ in tone, tenor and accent of language from region to region but their central themes invariably resemble with each other. This is due to unbreakable cultural ties of the people as a whole. The folk dances of Pakistan are generally associated with festive occasions or the seasons of harvesting and the coming of Spring but there are some which are danced any time of the year. Some of them are danced purely by men and others only by women. There are few mixed dances in Pakistan.
- *Qawwali* – the devotional music of the Sufis – is a vibrant musical tradition that stretches back more than 700 years. Originally performed mainly at Sufi shrines throughout the subcontinent, it has also gained mainstream popularity.

*Qawwali* music received international exposure renowned Pakistani artists and Qawwals including late Nusrat Fateh Ali Khan. The roots of *Qawwali* can be traced back to 8th century Persia, however Qawwali in the form we know it today was essentially created by the great Muslim scholar Amir Khusrau in the late 13th century.

Lok Virsa Pakistan has taken concrete steps to document various musical forms by way of the following initiatives:

a) Arranging benefit shows for the folk artists, folk musicians and craftspeople with a view to encourage them to continue practicing the traditions that they inherited from their elders.

b) Music publishing in the form of CDs, DVDs and books in order to disseminate it in an effective manner.

c) Organizing musical concerts at school level in collaboration with Norwegian donors to inculcate awareness among younger generation about the rich musical traditions of Pakistan and Norway thus contributing to disseminate music to the youth.

- **Folk romances of Pakistan**

Folk or traditional literature is the collection of tales passed from generation to generation and from the old to the young by word of mouth (also called the oral tradition). Folk literature is believed to be people’s efforts to organize their experiences into meaningful patterns. Folk literature includes fairy tales, myths, legends, fables, tall tales and other oral traditions of preliterate societies. Folk romances are the product of generations. The story in a folk romance revolves around its primary character that is a hero or heroine, while all other characters
constitute the secondary position. Because of the geographical situation of Pakistan, as it is a junction of eastern and western cultural heritage, different kinds of culture can be found here. Besides entertainment, folk literature is also a source of religious and moralistic teachings in this region. This tradition of folk literature was introduced by our great Sufis. The famous folk tales of Pakistan include Sohni Mahival, Sassi Punnu, Haani Mureed, Adam Durkhana, Heer Ranjha, Omar Marvi, etc.

- **Research, Documentation and Dissemination of the Intangible Culture**
  Since its inception in the year 1974, Lok Virsa Pakistan has made extensive research, documentation and dissemination of intangible culture through various activities. As a result of this massive field research conducted by mobile units through village-to-village, town-to-town and district-to-district surveys, a large number of data in the form of audio visual documentation was obtained and later documented in a professional creative at the first museum of ethnology in Pakistan, called Heritage Museum, at Islamabad which is regularly visited by state guests, dignitaries, besides students, scholars and general public. Hence it serves to be a continuous source of dissemination of Pakistan's traditional culture not only at national but also at international level.

- **Cultural Storehouse**
  Lok Virsa Pakistan is a storehouse of cultural materials preserved for posterity and for free use by researchers, scholars, colleges, universities and above all for professional media such as the radio, the television and the national press.

- **Cultural Revival**
  Lok Virsa does not view its role in the same way as archaeological remains that one must hold in storage, but as living heritage which has a role to play in real life within the context of present day Pakistan. Lok Virsa therefore initiates measures to identify and categorize individuals, groups or classes of
notable masters and practitioners of all traditional arts and skills to ensure ways and means of their continuance by providing suitable incentives.

- **Festivals**

In order to revive the endangered arts and to promote traditional practitioners engaged in these skills, Lok Virsa holds annually a folk festival, popularly called as ‘Lok Mela’ with large scale participation of master artisans, folk artists and musicians for ten consecutive days at the capital city, Islamabad. With a view to give equal opportunity to all federating units in documenting and preserving their indigenous cultural heritage, now this festival is also held in other parts of the country. So far, four festivals under this regional series have been organized successfully in Azad Kashmir (Muzaffarabad), Multan, Narowal and Sialkot.

More recently, another important step towards strengthening Pakistan’s traditional culture by realizing its importance has been taken by the Government of Pakistan by creating a full-fledged authority at the central government namely Ministry of National Heritage & Integration and all cultural departments at federal level have been assigned to this Ministry.

We, in Pakistan, are quite sure that this new highest authority will play its due role not only in facilitating all national and international bodies working for the cause of culture but will also ensure a coordinated and result-oriented effort in this respect.

Pakistan's folk culture is essentially an unwritten culture. It is transmitted from one generation to another orally and is therefore often referred to as verbal art. The oral character of Pakistan’s indigenous culture is one of the major reasons of its failure to project itself to the outer world. Despite sincere efforts on the part of the Government of Pakistan and its concerned institutions, in particular Lok Virsa, we need to concentrate more significantly to document and preserve all forms of our traditional culture, specially the intangible cultural heritage, for which we seek cooperation and
financial assistance from the international donors. The Republic of Korea can also be instrumental in providing any sort of technical and financial support for this cause.

Definition of Intangible Cultural Heritage

The concept of intangible cultural heritage encompasses a wide array of cultural forms and practices. I describe them as follows:

**Intangible heritage** covers all aspects of transient or passing human phenomena that do not physically exist.

**Intangible cultural heritage** covers cultural heritage contained in the human mind and enacted primarily through the human body, often collectively. Particularly it includes:

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

b. Performing arts (such as traditional music, dance and theatre);

c. Social practices, folklore, rituals and festive events;

d. Knowledge, traditional skills and practices concerning nature and the universe.

**Folklore** covers community beliefs, practices, ideas, values and indigenous knowledge, systems, which include but are not limited to verbal expressions (in folk narrative, poetry, sayings, proverbs, epics, legends, ballads, devotional and secular expressions), non-verbal expressions in gesture, rituals and dance, musical expressions (in voice and instrument), folk medicine and healing and community mobilization.

**Traditional and Indigenous Skills.** It covers traditional skills, folk arts, research, collection, documentation, training in skill development, skills training programme, arts & crafts emporium, etc.
Master Artisans covering all aspects of knowledge of art, craft skills and techniques of the physical and material domain.

Living Customs and Traditions. Covers all gatherings in festivals, rituals of birth, death, marriage and other rites of passage.

Oral Literature. Covers performance of classical and folk music, dance and drama including puppetry and all forms of public performance.

Musical Heritage. Covers research, collection, documentation, music publishing, dissemination, musical festivals, music teaching in academies and schools.

Visual Arts. Covers all forms of visual arts including plastic art, sculpture, calligraphy, miniature, graphic, painting, photography, digital art and other modern innovations.

Cinematic Arts & Videography. Covers all cinematic and video skills, printing, publishing, dissemination and techniques such as editing, lighting, film and video studios, camera production, sound recording, scripting, film acting, etc.

Research, Documentation and Dissemination through Industries. Covers recording, analysis, research, documentation, production and national and international dissemination of all components of tangible cultural heritage through articles, books, audio and video CDs, CD-ROMS, public festivals and concerts.

Intangible Heritage Inventory
At present we do not have any national inventory on intangible cultural heritage in our country. However, Lok Virsa has suggested for the constitution of a National Committee (comprising of experts in the
relevant field) for the preparation of the inventory. The proposal is under consideration by the government. Since a new ministry to deal with safeguarding the cultural heritage in Pakistan has been recently established, I do hope that we will be able to work with a more cohesive and effective approach on the subject in future. Anyhow, we have forwarded to different agencies working on culture for the collection of information on elements to be included on both the representative and urgent safeguarding list.
Annex 3 | *Photographs*

*Photo by Lok Virsa Archives*
Caly Pottery Making
Baluchi Embroidery

Photographs
Baluch Floor Rug Weaving
Basket Making, Kalash, Chitral

[Images of people making baskets in colorful traditional attire]
Basket Making, Kalash, Chitral
Block Printing
Block Printing
Block Printing
Camel bone work
Carpet making
Chitrali Sittar, musical instrument making
Cross stich embroidery, Hunza valley
Intangible Cultural Heritage Safeguarding Efforts in Pakistan

Embroidery on felt rug, Kashmir

Embroidery of D.I. Khan, Punjab
Farasi (woolen floor rug weaving), Tharparkar, Sind
Khussa making, Foot wear, Punjab
Jandi (lacquer art) on wood from Bhitt Shah, Sind

Lacquer Art, Sillanwali, Punjab Waist band making

Lacquer art of D.I. Khan, KPK
Waist band making
Tie and Dye, South Punjab

Wax Painting, Peshawar
Wood carving, Swat, KPK
Wood inlay and outlay
Wool spinning & Thread making