Documentation of Intangible Cultural Heritage of Ladakh

Documentation of Intangible Cultural Heritage of Western Uttar Pradesh
THE ICH PROJECT

Aim:
• to identify and discuss the concept, issues and domains of ICH in order to start the process of developing region based formats in the Indian context
• to explore the range and nature of varied and vast Intangible Cultural Heritage in India
### ICH Elements and Domain

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ICH ELEMENTS COVERED IN LADAKH

- Festivals and Rituals - Losar
- Stone Carving of Mani wall
- Yormi
- Weaving
- Traditional Architecture
- Traditional Agricultural Practices
- Nomadic Life Style
- Buddhist Chanting
- Navroz
PARTNERS IN THE DOCUMENTATION OF ICH

- Local authorities and administration, Ladakh Autonomous Hill Development Council (LAHDC)
- Central Institute of Buddhist Studies, Deemed University
- Local Hill Councillors
- Village Headman
- Village Women Alliance (Amma Chokspa)
- Village Monastery/Mosque
- Village school
- Villagers
Aspects being covered in Ladakh

- Training and Capacity Building
- International Seminar
- International Exhibition
- Documentation of Intangible Cultural Heritage
- Community oriented Workshops on elements of Intangible Cultural Heritage
- Training Workshops
- Documentary Films on various aspects of Intangible Cultural Heritage
- Publication
APPROACH TO THE ICH PROJECT

- Discussions and field data collection
- Community Workshops and documentation
- Museum goes to villages (village outreach)
- Training and Capacity Building
- Museum Corner
SUMMARY OF THE WORK DONE SO FAR
ICH PROJECT - LADAKH

- International Seminar – Museums and Changing Cultural Landscape 2012
- Photo Exhibition – First Frames-In the footsteps of Early Explorers 2012
- Commemorating 10 years of Signing of Convention of Intangible Cultural Heritage – Workshop at Gya 2013
- Workshop at Turtuk - 2014
- Workshop on Visitor Studies – Things Unbound, Things Encountered 2015
- Workshop on Musical Instruments at Gya – 2015
“Ethnographic museums and Intangible Cultural Heritage can be viewed as two perpendicular and inseparable threads. This ornate and complex fabric unraveled somewhere along the way and is now in the midst of being rewoven. Museum professionals and Anthropologists are now poised to learn how to weave a stronger and more representative cloth composed the same and some different original interlocking elements.”

Annette B. Fromm
SETTING UP OF MUSEUM CORNER

"...conditions of the modern world lead the museum towards assuming new commitments and adopting new forms". These new commitments should be based on the interpretation of “the cultural needs of the community completely independent of circumstantial factors, with an understanding of the problems of the contemporary individual and a respect for the liberty of information”, 6th General Conference of ICOM

GYA, SASOMA (LaDAXH)
SETTING UP OF MUSEUM CORNER

- Establishment of a Museum Corner has been envisioned which would exhibit the traditional culture, history and lifestyle of the Ladakhi village community.
- In Oya Sasoma, a traditional Ladakhi house has been selected that would function as a museum. The collection of the museum comprises of donated/gifted objects by the people of Oya and Sasoma.
- In Karpyam region the Community Centre has been identified. The collection of the museum comprises of donated/gifted objects by the people of Parma village in the Karpyam region.
- The objects include- traditional kitchen utensils (stone and metal), textiles, agricultural implements, shearing and weaving tools, traditional dresses, nomadic equipment and so on which are representative of the everyday life of the people.
DEACHAN ANGMO

- **Name:** Dechang Angmo
- **Age:** 33 years
- **Village:** Gu, Sazona
- **House name:** Raboo, Khambzo
- **Objects donated:** Talan (carpet), Zambo (vessel), Zabu (pot)
  - **Talan:** A carpet made of yak hair.
  - **Zambo:** A vessel used for preparing tea.
  - **Zabu:** A vessel in which milk products are prepared.

All these objects have been in donor’s family for 3-4 generations.
SETTING UP OF MUSEUM CORNER

- The donors have a deep and personal association with their respective objects as they belong to their families—either passed down or were used by their parents or grandparents at some point.
- The objects gifted by the donors for the museum corner are part of their everyday life. These objects carry the essence of the traditional lifestyle of the people of Gya and Esoma and Parma village in the Karravas region.
- These objects throw light on the cultural diversity of the village communities; the objects of everyday use are integral in understanding the traditions, customs, rituals, norms, beliefs and practices of the people.
- The museum corner is an attempt to document and preserve the tangible as well as the intangible elements of the culture of these village communities not only for the current generation but also for posterity.
“Museums are generally poor institutions for safeguarding intangible heritage... but there is probably no better institution to do so.”

Richard Kurin,
Director for Folklife and Cultural Heritage, Smithsonian Institution

“The museums of the future should certainly not be as I would have them, but as the (community), visitors and users would want them to be”....

O. Neurath