

First Report of Project Implementation under the project titled “ Community based Survey cum Documentation of Living Heritage belonging to the indigenous Galo Tribal Community in Arunachal Pradesh”

1) Introduction

Under the proposed project Proper identification and documentation of different forms of The “intangible cultural heritage” or “ Living Heritage” belonging to the Galo indigenous community will be made which include the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that the local indigenous community and individuals recognize as part of their cultural heritage.

The proposed survey will also focus on changes in various forms of intangible cultural heritage while being transmitted from generation to generation, as different forms of living heritage is constantly recreated by the indigenous community in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

In consistent with the Project purposes , emphasis will be given to document such indigenous arts and practices of intangible cultural heritage as is compatible with existing national and international human rights instruments, as well as with the requirements of mutual respect within the Galo community members and with other community and of sustainable development.

Emphasis will also be on identification and documenting of the indigenous traditional knowledge such as indigenous medicinal knowledge, environmental friendly organic cultivation techniques, Agro forestry practices and various other forms of indigenous arts and crafts since the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of indigenous traditional knowledge and skills as these have great social and economic value for the local indigenous people.

The proposed survey cum documentation programme is also mainly concerned with *the skills and knowledge involved in traditional craftsmanship rather than the craft products themselves* rather than focusing on identifying and documenting the craft objects, attempts would instead be concentrated on encouraging and enabling the local indigenous artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within the future generations of their own community.

2) Project Implementation Strategy/ Action Plan

The following sequence of activities is proposed for use during the survey and documentation process:-

i) Project Management Unit

A Project management unit(PMU) is duly constituted in order to assess progress made and provide new ideas. A reputed elder **Mr. Doi Ado** belonging to the Galo tribal community has been duly identified and selected in order to head the PMU as its Project Manager.

Local Community elders, Gaon Burahs and members of youth clubs are represented as members of the committee. The head of the PMU takes the responsibility of mentoring the participating local indigenous youth and ensure their active participation and full co-operation towards the task of documentation with technical assistance from experienced resource persons to be hired externally.

The PMU Head coordinates as well as oversee all activities including training on the use of equipment e.g. cameras, computers, software etc. He or she receives all gathered information for purpose of documentation and ensures that all the cultural data gets well documented and stored in a form that is easy to retrieve or share e.g. a database.

ii) Mobilisation, Identification and selection of the local indigenous youth volunteers

Under the proposed project the local youth are highly motivated , inspired and mobilised to take part in the survey and documentation aimed at safeguarding various forms of their own intangible cultural heritage.

The local youth belonging to the Galo indigenous community will be duly identified and selected to provide necessary support and guidance during the field survey and documentation programme based on the following key considerations :

- The survey cum documentation programme involves only the serious, committed and those youth who are in dire need of skill development and in search of employment and means of livelihood.
- The local people are sensitised and encouraged to join the documentation programme in the hope that there is tremendous employment opportunities through learning, adopting and practising their rich indigenous traditional knowledge, skills and practices in a professional manner.
- Selection process is purely 'demand driven'. The indigenous youth involved in data collection are assessed for their interest and passion towards their rich cultural heritage as well as for their conservative attitude and writing skills etc.
- Only those who seriously wish to acquire necessary skill in the identified indigenous traditional knowledge, arts and practices and to seek employment in that trade afterwards are considered for selection. The selection process, therefore, adequately appraises the aptitude profile of the indigenous Galo youth.

iii) Constitution of the Living Heritage survey and Documentation team

A Living Heritage survey and Documentation team has been duly constituted in order to carry out the survey and documentation activities under the proposed project. The team comprises of 2 team members namely a Field – Survey Assistant cum Stenographer, Photographer, a data entry operator cum Typist who are being hired on the basis of due qualification and rich prior experience in similar survey and documentation projects .

The team is operating under the overall supervision of the Project Management Committee and is being duly assigned for data collection and documentation on various themes of intangible cultural heritage of the local indigenous community.

The Survey team is being assisted by the local youth members who have been selected from amongst the local indigenous youth who takes part during the survey and documentation on a voluntary basis. It is being ensured that recording and documentation occur in a way that accords with their customary laws and practices and responds to their needs and expectations.

Hindi is the common lingua franca in the state of Arunachal Pradesh inhabited by different communities with distinct religion and speaking different languages and dialects. As all of the local youth volunteers possess spoken knowledge of Hindi there is no communication gap between the youth volunteers and the hired personnel.

iv) Workshop on materials and methods as duly adopted during the survey cum documentation

A workshop has been duly conducted for the project team members and the local indigenous youth volunteers. The workshop is aimed at exchanging views and making presentations by the members of the survey cum documentation team . The 1 – day long workshop also included a mock data collection exercise . During the training members of the survey cum documentation team presented and share their experiences on the best scientific ways of approaching the respondents and asking pertinent questions in order to collect useful data for due recording and documenting . Training has been conducted under the supervision of the project management unit (PMU).

3) Project Phasing

The Proposed Project is being implemented in the following three phases :

Phase I: Following activities are being duly carried out during the first phase :-

i) Formation of Project Management Unit - A Project Management Unit has been duly constituted wherein Local Community elders, Gaon Burahs and members of youth clubs would be represented as members .

ii) Mobilisation, Identification and selection of the local indigenous youth volunteers –

Under the proposed project the local youth are being highly motivated , inspired and mobilised to take part in the survey and documentation aimed at safeguarding various forms of their own intangible cultural heritage .

iii) Constitution of the Living Heritage survey and Documentation team through hiring of Resource Persons and experts

A Living Heritage survey and Documentation team is being duly constituted in order to carry out the survey and documentation activities under the proposed project. The team is comprised of a Photographer, a Stenographer and a Data recorder headed by a Team Leader.

iv)) Programme Publicity

Before the data collection starts, information about the survey cum documentation programme is being disseminated throughout the whole project area by various means of media including distribution of pamphlets and posters. Village elders, local Traditional artist, Gurus, traditional craftsmen are being particularly informed/ notified through PMU to become part of the Project as key Informants.

v) Identification of data sources :- Prominent sources of data are being identified including existing results of survey research, oral descriptions by the Practitioners and individuals belonging to the Galo indigenous community.

vi) Arrangement for data collection materials:- Necessary data collection materials such as Project Guideline/ Manual Form to be used during the field survey, Prior informed Consent Forms, structured & Semi-structured questionnaires are being prepared for the field surveys to collect relevant and up-to-date data.

Purchase of necessary equipments for the survey cum documentation activities such as Digital Camera for audio – visual recording, Computer set for data processing and other stationery items.

vii) Training workshop:-

A training workshop has been held at Aalo district Headquarters of West Siang district during which The Living Heritage Survey cum Documentation Team members including the local indigenous youth volunteers have been educated about the main objective of the project. They have also been advised to carry out the survey cum documentation activities according to project Guidelines. A mock data collection exercise has also been conducted during the workshop.

4) Monitoring and Evaluation process

Under the project Programme evaluation forms are being developed primarily based on the feedbacks of the participants. Such evaluations are to provide important information and necessary feedback about the event.

These forms will be handed out at the end of the event. Possible questions to include on an evaluation form to be handed out at the end of each include Useful aspects of the project; Necessary improvement required etc.

5) Conclusion

Arunachal Pradesh, the north-easternmost part of India is a region which is still an unexplored territory in India. Because of its remoteness and difficult terrain, it is more or less cut-off from mainland India even today. Not many researchers have ventured into this land of dense and thick forest because of its inhospitable nature.

Thus, very little is known about the different tribes that reside in this part of the country.

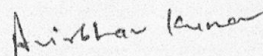
Due to the lack of awareness among the Galo ethnic population in West Siang district especially among the younger generation after the introduction of modern education, different forms of valuable intangible cultural heritage belonging to the local indigenous community is on the verge of extinction. Therefore, through the proposed survey cum documentation project a sincere attempt will be made to safeguard and promote the rich living heritage of Galo tribe.

The proposed project is also based on the cultural development approach that values mainly social outcomes of arts activity in communities, including health and wellbeing, social inclusion, and educational achievements. The proposed project will promote cultural value of the local community in its own right, in which the intrinsic value of arts and creative opportunities for the rural and remote community is fully recognised.

The project has also taken into full account of various factors that are considered pivotal in building long-term sustainability for arts and creativity in the local rural communities that include appreciation of local arts and culture, history and heritage, local people, assets and characteristics; enthusiastic local leadership, positive attitudes and other relevant initiatives.

For Centre For Sustainable Development of Himalayan Region
(CSDHR)

Sd-



Dr. Avirbhaw Kumar

Chairman

Chairman

Centre for Sustainable Development of Himalayan Region
(CSDHR), New Delhi.

-----X-----

A Detailed Project Report

On the project proposal

titled

**“ Community based Survey cum Documentation of Living Heritage
belonging to the indigenous Galo Tribal Community in Arunachal
Pradesh”**

**Under the scheme of “Safeguarding Intangible Cultural Heritage and
Diverse Cultural Traditions”**

By

Ministry of Culture, Govt. of India

Submitted by
Centre for Sustainable Development of Himalayan Region
(CSDHR), Delhi

1. Executive summary

ICH resides everywhere and yet, within any given region, is often both invisible and located nowhere in particular, at least in no physical location.

The intangible cultural heritage (ICH) of the indigenous Galo tribal minority community at West Siang district in Arunachal Pradesh requires to be accorded a status which is equal to that of the material culture and the cultural heritage belonging to other major tribal indigenous communities .

As a general rule, the more invisible that ICH, the more fragile it is and therefore the more urgently it requires safeguarding. The proposed survey and documentation of major forms ICH belonging to Galo indigenous community will constitute an important step towards safeguarding its future.

The nature of ICH belonging to the indigenous community , while unique thematically and specific geographically, nevertheless exhibits a range broadly consistent with the generic UNESCO typology, and may be categorised under the headings of oral traditions and expressions; performing arts; social practices, rituals and festive events; and traditional craftsmanship.

Under the proposed project Proper identification and documentation of different forms of The “intangible cultural heritage” or “ Living Heritage” belonging to the Galo indigenous community will be made which include the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that the local indigenous community and individuals recognize as part of their cultural heritage.

The proposed survey will also focus on changes in various forms of intangible cultural heritage while being transmitted from generation to generation, as different forms of living heritage is constantly recreated by the indigenous community in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

In consistent with the Project purposes , emphasis will be given to document such indigenous arts and practices of intangible cultural heritage as is compatible with existing national and international human rights instruments, as well as with the requirements of mutual respect within the Galo community members and with other community and of sustainable development.

Emphasis will also be on identification and documenting of the indigenous traditional knowledge such as indigenous medicinal knowledge, environmental friendly organic cultivation techniques, Agro forestry practices and various other forms of indigenous arts and crafts since the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of indigenous traditional knowledge and skills as these have great social and economic value for the local indigenous people.

The proposed survey cum documentation programme is also mainly concerned with *the skills and knowledge involved in traditional craftsmanship rather than the craft products themselves* rather than focusing on identifying and documenting the craft objects, attempts would instead be concentrated on encouraging and enabling the local indigenous artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within the future generations of their own community.

2 .Project Background

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments . Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such Oral traditions, Performing arts etc.

While fragile, different forms of intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. *In a culturally diverse state like Arunachal Pradesh which is inhabited by over twenty different major tribes and sub – tribes with rich and distinct cultural heritage of its own , an understanding of the intangible cultural heritage of different communities will greatly help towards intercultural dialogue, mutual understanding and respect for one another's ways of life resulting in harmonious living and peaceful co – existence .*

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. This transmission of knowledge has great socio - economic value for minority groups like Galo tribal community.

2.1 Gallong or Galo – A beautiful Culturally rich indigenous tribal community in Arunachal Pradesh

The Galos are a central Eastern Himalayan tribe, who speak a language of the tani group and are descendant of Abo Tani. The Galo primarily inhabit the West Siang district of modern-day Arunachal Pradesh state in North Eastern India. The Galo have been listed as a scheduled tribe under the name *Gallong* since 1950. Recently, the Galo have successfully lobbied to change this term to *Galo*, reflecting the actual Galo pronunciation of this name.

The Galo population is estimated at 80,597 (2001 census). Galo are normally monogamous, but polygamy is also practiced by affluent people as a sign of their prosperity and prestige. Traditionally, Galo practice shifting cultivation.

Wet rice cultivation accounts for the majority of production in the Galo area, however shifting cultivation is also still practiced, especially in remote villages away from urban townships. Galo are socio-economically dominant in their area. Around 90% of Galo children learn Galo as their first language, although almost all are also bilingual and borrow frequently from Assamese, Hindi and English.

A significant and increasing number of Galo children, however, do not learn Galo as a native language, instead speaking a semi-creolized form of Hindi as their mother tongue. This phenomenon is especially prominent in urban areas, and among wealthy families. Indigenous religious traditions persist in most Galo areas.

In some areas, an institutionalized form of 'Donyi-Poloism' has been developed, within which indigenous religious traditions are re-interpreted in terms of certain Hindu concepts and practices, and novel practices such as hymn-singing and incense-burning are practiced.

2.2 Characteristics of the Intangible Cultural Heritage or the living heritage of the Galo Indigenous tribal community

Following are the main characteristics of the Intangible cultural heritage belonging to the local indigenous Galo tribal community:-

- i) Traditional, contemporary and living :** -Intangible cultural heritage or the living heritage of the Galo community is Traditional, contemporary and living at the same time. It does not only represent inherited traditions from the past but also contemporary arts and practices.
- ii) Inclusive :** - Living heritage of the Galo community have been passed from one generation to another, have evolved in response to their local environment and they contribute towards giving individual members of the indigenous community a sense of identity and continuity, providing a link from their past, through the present, and into future. It also contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one great community and to feel part of society at large.
- iii) Representative:-** Living Traditions of the Galo community is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It also thrives on its basis in the whole community and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities.
- iv) Community-based:-** Intangible cultural heritage of the Galo community is still recognized as heritage by the older members of the community.

2.3 Different Forms of Intangible Cultural Heritage belonging to the Galo indigenous community alongwith threat factors

The present day Galo tribal community have inherited a distinct and rich traditional cultural arts and practices from their ancestors which have been passed onto them as their living heritage. It also includes traditions or living expressions collectively termed as Intangible Cultural Heritage (ICH) or Living Heritage such as :-

- i) Oral traditions :-** The oral traditions and expressions domain encompasses an enormous variety of spoken forms including proverbs, riddles, tales, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values and collective memory. The Galo community has a rich oral tradition such as the Zootherapeutic knowledge or animal based traditional medicine system and there are hundreds of indigenous traditional story tellers.

Like other forms of intangible cultural heritage, oral traditions are threatened by rapid urbanisation, large-scale migration, industrialisation and environmental change. Books, newspapers and magazines, radio, television and the Internet can have an especially damaging effect on oral traditions and expression.

For Centre For Sustainable Development of Himalayan Region

Anishwar Kumar

Director

ii) Performing arts (such as traditional music, dance and theatre) :-

The performing arts of the Galo community range from vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond. Music is perhaps the most universal of the performing arts and is found most often as an integral part of other performing art forms and other domains of intangible cultural heritage including dance, rituals, festive events or oral traditions. The occasions on which music is performed are just as varied: marriages, funerals, rituals and initiations, festivities, all kinds of entertainment as well as many other social functions.

Many forms of performing arts are under threat today. As cultural practices become standardized, many traditional practices are abandoned.

iii) Social practices, rituals and festive events :-

Social practices, rituals and festive events which are habitual activities that structure the lives of the local indigenous community are significant because they reaffirm the identity of the Galo indigenous community as a group or a society and, whether performed in public or private, are closely linked to important events.

These Social, ritual and festive practices help the local indigenous people to mark the passing of the seasons, events in the agricultural calendar or the stages of a person's life. They are closely linked to the indigenous community's worldview and perception of its own history and memory. They vary from small gatherings to large-scale social celebrations and commemorations.

Social practices, rituals and festive events involve a dazzling variety of forms: worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship ceremonies; settlement patterns; culinary traditions; seasonal ceremonies; hunting, fishing and gathering practices and many more.

They also include a wide variety of expressions and physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food.

Social practices, rituals and festive events are strongly affected by the changes communities undergo in modern societies because they depend so much on the broad participation of practitioners and others in the communities themselves. Processes such as migration, individualisation, the general introduction of formal education, the growing influence of major world religions and other effects of globalization have a particularly marked effect on these practices.

iv) Knowledge and Practices concerning nature and the universe :-

This category includes knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment. This domain includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, cosmologies, social organisations, festivals, languages and visual arts.

For Centre For Sustainable Development of Himalayan Region
Anil Kumar
Director

Traditional knowledge and practices lie at the heart of a community's culture and identity but are under serious threat from globalisation. Even though some aspects of traditional knowledge, such as medicinal uses of local plant species, may be of interest to scientists and corporations, many traditional practices are nevertheless disappearing.

Rapid urbanisation and the extension of agricultural lands can have a marked effect on a community's natural environment and their knowledge of it; clearing land may result in the disappearance of a sacred forest or the need to find an alternative source of wood for building. Climate change, continued deforestation and the ongoing spread of deserts inevitably threaten many endangered species and results in the decline of traditional craftsmanship and herbal medicine as raw materials and plant species disappear.

v) Knowledge and Skills to produce traditional crafts:-

Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. There are numerous expressions of traditional craftsmanship such tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils.

Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper votives to robust, rugged tasks like creating a sturdy basket or thick blanket.

3. Introduction

Considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the Recommendations by UNESCO on the Safeguarding of Traditional Culture and Folklore of 1989, in the Universal Declaration on Cultural Diversity of 2001, and in knowledge and skills to produce traditional crafts, The proposed survey cum documentation project has been conceived in order to safeguard and promote different forms of intangible cultural heritage belonging to the indigenous Galo minority tribal community in Arunachal Pradesh.

There is a deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage. Besides the processes of globalization and social transformation, alongside the conditions they create for inter cultural dialogue among communities and members of a community also give rise, the phenomenon of intolerance, grave threats of deterioration, disappearance and destruction of different forms of intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

The local indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity. Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding as well as the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among

them,

The purposes of this project are to:

(a) safeguard the major forms of intangible cultural/living heritage belonging to the Galo indigenous tribal community in Arunachal Pradesh;

(b) restore value in and ensure respect for different forms of intangible cultural heritage among the Galo community individuals concerned especially the younger generations;

(c) raise awareness at the local level the socio – economic importance of various traditional arts and practices that forms part of intangible cultural heritage, and of ensuring mutual appreciation thereof;

(e) provide referral materials for the social researchers, anthropologists, academic scholars as well as to serve as a guide to tourists in the local area both domestic and international.

(f) highlight or showcase the rich living heritage of the Galo indigenous community

The proposed project will document practices, knowledge and skills related to aspects of the intangible heritage of living at West Siang district in Arunachal Pradesh. This will be considered as intangible heritage in action -- through the rituals of daily life, through social practices, through the preparation of meals. Distinct and singular in every detail, these documents including photographs will be universal in significance. The project is intended to highlight the importance of safeguarding the local people's intangible cultural heritage which is in line with the objective of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage.

4. Project Approach

A pragmatic methodology will be employed . This methodology will be dependent upon empirical evidence, case studies, Books & Journals, surveys and questionnaires that will be administered appropriately. The methodology proposed is based on a combination of quantitative and qualitative analysis that take into account:

➤ **The micro level, i.e. a single form of Intangible Cultural Heritage for instance Oral traditions and Expressions.**

➤ **The macro level, i.e. the overall Living Heritage or Traditions, social and economic system of the local community.**

Under the project methods will be devised which can efficiently and cost effectively cover and capture examples whether near or far from the mainstream, and from the margins of each form of culture within the target community . This needs to cover the entire Galo dominated area at West Siang district in Arunachal Pradesh thematically and geographically.

During the survey and documentation process sources of data in themselves may be less important than finding secure access routes to practitioners and knowledges, that is, the focus of primary attention for accessing living ICH.

Approaches will therefore be categorised on the basis of 'sources' on the one hand, and 'routes' towards knowledge, or data held for a variety of policy support purposes on the other. 'Sources' considered will include using questionnaire surveys, standard search and reference tools such as Google, and some existing data collections.

'Routes' considered are ethnic support organisations and Local Authorities. Thus a distinction would be made between routes to and sources of ICH and the preferred method is to employ a snowballing technique with Local Authority staff coordinating and directing the efforts of teams of knowledgeable practitioners.

Finally, a fit for purpose inventory would combine flexibility from the user's perspective with ease of data entry from the compiler's perspective. It would also be database based so that a single change of detail effects change across the whole record. After due consideration, the preferred option is identified as a restricted access with content being uploaded by authorised individuals only. This would offer flexibility in terms of data categorisation, using a traffic light system for indicating fragility, combined with user friendliness both for those creating the inventory and for those wishing to access information.

Both in respect of the snowballing method for data gathering and for the technical aspects of data entry, basic group training sessions would be conducted to be offered to participating professional coordinators – possibly Local volunteers of the project

This training would be specifically designed to be capable of being cascaded to community based local youth volunteer staff, drawn from ICH practitioners on the ground, who would be helping the Living Heritage Survey cum Documentation teams in gathering data and sorting it in readiness for data entry.

A specific effort would also be undertaken under the proposed project approach in order to actively safeguard ICH for the future, and that such endeavours will be carried out with active participation of the local indigenous youth.

In this way the youth who mostly shy away from knowing, learning and practising different traditional arts and practices will get progressively involved with the customs and practices of their own cultures which is considered undoubtedly the most effective way of promoting and safeguarding ICH within the Galo community for the future.

Development of the Survey plan and documentation programme aimed at preservation, protection and promotion of different forms of intangible cultural heritage belonging to the local indigenous community as well as meeting the increasing demand for skilled artists in the field of traditional folk dance etc. have been based on the fast declining importance of the rare and elegant traditional folk dance of the local indigenous people due to varied factors such as Globalization, Migration etc.

With reference to the UNESCO Convention domains, survey and documentation under the proposed project will cover the following different forms of intangible cultural heritage belonging to the indigenous Galo tribal community It should be noted that examples are not exhaustive.

a) Oral traditions and Expressions :- Oral Traditions and Expressions often forms an important part of festive and cultural celebrations amongst the local indigenous community members and these events may need to be promoted and new contexts, such as storytelling festivals, encouraged to allow traditional creativity to find new means of expression.

In the spirit of the 2003 Convention, safeguarding measures under the proposed project would focus on transforming oral traditions and expressions as processes, where the local Galo indigenous community members are free to explore their rich cultural heritage, rather than treat them as products.

The oral tradition of the Galos contain narratives of the creation of the universe, human, migration, origin of agriculture, rituals, folklores etc.

But unfortunately due to the lack of awareness among the ethnic population especially among the younger generation after the introduction of modern education, this valuable intangible cultural heritage is on the verge of extinction.

Examples :-

i) Gallong or Galo language :- It is a Tibeto-Burman language of the Tani group, spoken by the Galo people . It is an endangered language according to the normal definitions, although prospects for its survival are better than most similarly-placed languages in the world.

ii) Major Galo dialects :- They are Pugo, spoken around the district capital Aalo; Lare, spoken to the south of Aaloo; and a dialect provisionally describable as "North-Western", spoken in the North-West near the Tagin area. There may be additional Galo dialects further to the north, which remains largely un-researched.

iii) Genealogy :- Another significant feature of Galo culture is their system of genealogy. The Galos have the practice of using the last syllable of the father's name as the first syllable of his children's name along with the name of the clan. Therefore, simply looking at a person's name, his/her place of origin can be identified. *Galos are the only tribe in Arunachal Pradesh who use this unique system of naming.*

b) 'Performing arts' :- Simple dances, vocal and instrumental music constitute the performing arts . These Folk and tribal dances are performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding and festivals etc.

Examples:

i) nyida - A traditional galo tribal wedding dance

ii) Popir dance – A traditional group dance mainly performed during the Mopin festival.

iii) Poonuu, :- It is the traditional dance of the Galos, the `Poonuu priest/leader narrates the folklore which are balladic in nature. The dance is conducted by a leader and there can be as many as participants. The `Poonuu leader is a person who is well-versed in the folklores.

The 'Poonuu leader narrates the stories and the myths in singing while the participant dancers repeat the refrain after each line of the song. The 'Poonuu leader holds a sword (roksi) upside down in his/her hand and along with the singing, shakes the sword and rattles the iron discs loosely fitted to its hilt for the music..

c) 'Social practices, rituals and festive events' :-Regarding 'Social practices, rituals and festive events', events as diverse as the Mopin festival and the agricultural rites and rituals fall within this category.

Examples:

i) Mopin Festival :- It is an important festival of Galo Adi tribe of Arunachal Pradesh which is celebrated in the month of lumi (April) every year. It is celebrated with much gaiety for wealth, good health and universal happiness.

The primary objective that lies behind this spectacular festival called Mopin is to drive away evil spirits who bring bad luck with them and pose a lot of obstacle. The local folks pray during the festival known as Mopin in Arunachal Pradesh so that even the cursed shadow of any devastating natural calamity does not hit them and they can lead their lives peacefully and prosperously.

ii) Smearing Rice Powder and Animal Sacrifices during Mopin Festival :- During the Mopin festival, smearing rice powder in each other faces marks the beginning of the festival and animal sacrifices are the ritual of the Mopin festival. Mithun is a very auspicious animal and used in animal sacrifice ritual.

iii) Social Feast and Merry making :- A dance known as Popir is performed in a very elegant way during the Mopin festival. The dancers put on their best traditional costumes and adorn themselves with multi-colored beaded ornaments. During this festival rice wine (apong) is served, prepared by the women of Galo community. Variety of meals are served, made of rice which is known as Aamin, meat and bambooshoot.

iv) Taboo Observation :- In every ritual, the Galo people observe taboo; the duration varies from few days to several months. During observation, they abstain from cutting and killing of animals and plants. In general, during ritual rites (Ali potor tornam), the whole village is sealed from outside entry, even own relatives are not allowed till the observation is over and village people do not go out for several days and routine activities are suspended for fixed period.

v) Agricultural Rites and Rituals :- Jhum or shifting which has been in practice by the indigenous Adi – Galo tribal community since times immemorial is not only the more popular form of cultivation but is also a way of life for the tribes. Jhumming is very closely associated with their culture and tradition.

There are various rites and rituals starting from sowing to the storage of grains which are associated with the jhum cultivation. These rituals are customarily done for the control of rodents and pests from destroying the paddy and to appease the benevolent spirits associated with agriculture. Arrangement for social gathering or feasting is invariably done throughout clearing, sowing, weeding, harvesting and storage of the grain etc.

For Centre For Sustainable Development of Himalayan Region
Anil Kumar

Director

Dwbin is a ritual performed by the whole village to protect the standing crop from the attack of insects. In this ritual, bamboo altars of various natural divinities responsible for the protection of the crops are raised on the grounds. For this ritual, piglets, chicks and eggs are sacrificed and the blood is smeared on these bamboo alters.

Dwr-tacww is another ritual performed at the time of weeding by the whole village for the protection of the crops against the insects.

Aampu is another type of agricultural ritual which is performed at the time of harvesting for the protection of the crops.

d) Knowledge and practices concerning nature and the universe :- The state of Arunachal Pradesh is not only biologically diverse, but is furthermore home to a rich diversity of traditional communities with 26 major tribes and 110 subtribes. These various communities with their local biological resources have a considerable understanding of Nature and thus possess deep ethno-biological knowledge. The tribes including the Galo tribal community are totally dependent for their livelihood on the forests and their resources and collecting certain plants and animals for food and folk medicinal purposes has been an age-old practice for them.

Examples :-

i) Traditional Ethno Zoological Knowledge :- The Galo tribal people are totally dependent on the forest and its resources for their livelihood³. They developed their own skills to harvest the natural resources through traditional knowledge system since long back. The community has rich knowledge on ethnozoology, in which use of insects as food supplement is one example.

The edible insects are immensely important for the villagers to serve as source of additional nutrients, particularly fats and proteins. Edible insects can play a unique role in nutritional needs of the traditional people and help them to meet the nutritional deficiency in certain cases. The ethno zoological knowledge of the communities ranges from edible, medicine and therapeutic use. However, in recent past the time-tested traditional knowledge are eroding past, which need urgent attention.

ii) Traditional Biodiversity Management System: - The tribal people had their traditional methods for managing biodiversity (Alcorn, 1996). They reserved forests, streams and rivers on the basis of community and clan. The responsibility of guarding the village forest, streams and river is under the control of a village committee that is reviewed time to time. Generally young males and Gaun Buras (elderly people) are made volunteer to look after the management.

Outsiders are not allowed to collect any material from the area without prior permission. There are certain rules and regulations made by the village community itself under which certain penalty is imposed to tackle the encroachers. A fine of Rs. 500 - 5000 is fixed according to the types of offence and materials collected.

iii) Indigenous belief in Superpower :- The Galos believe in supernatural power as in other tribes also. Natural groves, big trees, dense forest with specific trees, rugged and gorgy mountains and hills are regarded as dwelling place of supernatural power or spirits. They do not destroy such vegetation or structures and thus natural habitat of animals and plants are conserved.

Certain animals like Tiger, Leopard, Jackal, Python, etc. are not killed as they believe that some supernatural power is associated with these animals (Riba, 1998). Plants like Banyan trees and wild Banana of particular species are not used by them as they are believed to be used by evil spirit like Yapom.

iv) Magico-religious belief: They believe that collection of fire wood from Banyan tree may cause certain ailments inflicted by evil spirit that dwell in Banyan trees. It is also believed that the rugged and gorgy mountains are always associated with dreaded spirit-the Yapom Uyi (spirit of forest and cloud). Unnecessary venturing into this area and collection of materials from these difficult areas are always avoided.

e) 'Traditional craftsmanship' In terms of 'traditional craftsmanship' :- The Galo indigenous community has a rich tradition of Bamboo and Cane Handicrafts as well as ornament and Bead making. The products reflect the rich and varied culture of the indigenous community inhabiting t and the products featured are representative of the wide range of traditional knowledge and skills of Handicrafts.

Handloom also forms an integral part of the culture and tradition of the Galo community. Some of these are unique Handloom products in artists weaving and design. Most of the Women folk of have been engaged in Handloom sector treated as primary occupation. A wide variety of crafts such as weaving, painting, pottery, smithy work, basketry, woodcarving etc. are found among the Galo indigenous people.

Examples:

i) WoodCarving:- The unique, and artistic indigenous wood carving have been in practice by local indigenous GALO traditional artisans / craftsman . The main raw-materials used are locally available wood.

ii) Traditional Male and Female Wooden figure are depicted as main subject, warriors / Wood Carving, different types of Wooden Musk and goddess figure are also depicted as main subject considering the cultural & religious value, which are popular in the West Siang district.

iii) **Traditional Ornament Products**
 Beads ornaments of various types are found in all over Arunachal Pradesh . weaving or decorating small beads ornament have been practised by the Galo community for ages. The indigenous people have been producing unique beads ornaments and grass necklece product which signify higher cultural and Traditional value.. All type of ornaments viz. Necklace Wrist band, Waist band , Head gear, carring are made with beautiful geometrical pattern used both by male and female.

iv) **Cane & Bamboo**
 Galo indigenous community has also been practising traditional Cane and Bamboocraft which represents high premium on design, quality, local technology and focus cultural identity. Product include thee famous cane cap & head gear , carrying Basket, Marketing Basket, varieties of design & utility product viz. Cane chair, Cane Table, Cane Racks, Cane Cradle, Cane Murrah etc.

5. Project Aims and Objectives

Throughout the past decade, statistics, indicators and data on the cultural sector, as well as operational activities have underscored that the intangible cultural heritage can be a powerful driver for development, with community-wide social, economic and environmental impacts. Of particular relevance is the contribution of traditional knowledge and skills to the local indigenous tribal economy and poverty alleviation.

Cultural heritage, cultural and creative industries, sustainable cultural tourism, and cultural infrastructure can serve as strategic tools for revenue generation, particularly in developing countries and areas like India and the north east region given their often-rich diverse cultural heritage and substantial labour force.

The proposed project aims at identifying, documenting and highlighting the importance various forms of “intangible cultural heritage” or “Living Heritage” belonging to the Galo indigenous community which include practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that the local indigenous community and individuals recognize as part of their cultural heritage.

The programme is also intended to document the contemporary arts and practices by the Galo community members which are Traditional, Contemporary and living at the same time.

The programme is also aimed highlighting the contribution of different forms of intangible cultural heritage of the Galo community towards the development of freedom and human rights in the local society. It seeks to raise awareness of the importance of application and integration of different forms of knowledge and skills belonging to the Galo Intangible cultural heritage into strategies for sustainable human development in the local areas.

The programme is primarily intended to motivate, sensitise and educate the local people youth about Social and economic value of various traditional crafts and practices.

Following are some of the major aims and objectives to be pursued relentlessly under the programme:-

- To ensure the preservation and promotion of the rich forms of intangible cultural heritage of the Galo indigenous people in Arunachal Pradesh through proper documentation and development of the existing traditional craft practices of the local people.
- To ensure the maintenance, use and development of different forms of Traditional Knowledge (TK), Traditional Skills (TS) and Traditional cultural Expressions (TCEs) by present and future generations of people and community members in a traditional context.
- To extend the documentation activity further towards disseminating, promoting, revitalizing and repatriating TK and TCEs in connection different forms of Intangible Cultural Heritage belonging to the Galo community and, thereby, saving them from extinction.
- To identify and document Confidential or secret records or registers of TK and TCEs in order to safeguard particularly sensitive cultural materials, access to which and use of which are exclusively reserved for the relevant traditional holders in accordance with their customary laws and practices.

- To provide planners and decision makers in the state culture department and the directorate of research with updated, better and reliable information about the current status of the different forms of Intangible Cultural Heritage and their impact on the local cultural environment.
- To develop a pragmatic methodology through enabling a systematic study, survey and documentary assessment of various forms of Intangible Cultural Heritage .
- To ensure a proper analysis of the socio-economic value of the traditional crafts skills of the aimed at sustainable cultural development of the local population.
- To assess the scope and scale of impacts in such a way as to enhance assessments of programme performance and suggest positive recommendations for the future.
To highlight the baseline community situation as assessed.
- To ensure that the knowledge and skills associated with traditional artisanry are passed on to future generations so that crafts can continue to be produced within their communities, providing livelihoods to their makers and reflecting creativity.
- To educate the local indigenous people that their rich culture can be a powerful driver for development, with community-wide social, economic and environmental impacts.

6. Project Duration

The proposed survey cum documentation programme will be completed in three phases . The whole duration of the project will be four months. Proper Care would be taken to ensure that the whole programme schedule is fixed in such a manner so as to avoid local religious/festive occasions , demands of seasons and not to affect the daily work/ study schedules of the local indigenous people.

7. Project Goal

- i) To educate the local people that different forms of intangible cultural heritage of the indigenous community such as dance , music, traditional crafts etc. can be promoted as it requires limited capital investment, involves low entry barriers and can have a direct impact on vulnerable populations, including women and children
- ii) To inform the local people about prospects of Cultural tourism in the region that relies on both tangible and intangible cultural assets and which accounts for 40 % of world tourism revenues.
- iii) To motivate and encourage the local people to use local traditional cultural heritage as well as cultural events and institutions in - order to improve the image, stimulate urban development, and attract visitors as well as investments.
- iv) To enable the local people to enjoy a range of non – monetized benefits , such as greater social inclusiveness and rootedness, resilience, innovation, creativity and entrepreneurship for individuals and communities, and the use of local resources, skills, and knowledge.
- v) To facilitate towards strengthening the social capital of the local community and fosters trust in public institutions through respecting and supporting traditional arts and practices.

vi) To provide a positive influence on lifestyles, individual behaviour, consumption patterns, values related to environmental stewardship, and interaction of the local indigenous people with the natural environment.

vii) To protect and promote the local and indigenous traditional knowledge systems and environmental management practices which provide valuable insight and tools for tackling ecological challenges, preventing biodiversity loss, reducing land degradation, and mitigating the effects of climate change.

viii) To enable the local people realise the power of their own intangible cultural heritage to respond to gender issues, to health and environment concerns, to challenges in the areas of education and livelihoods

ix) To enable the local people to adopt culture-sensitive approaches in order to address both the economic and human rights dimensions of poverty at the same time, while providing solutions to complex development issues in an innovative and multisectoral manner.

x) To help initiate development interventions that are responsive to the local cultural context and the particularities and uniqueness of a place and community, and advance a human-centred approach to development as these are most effective, and most likely to yield sustainable, inclusive and equitable outcomes for the local people.

xi) To help the local people acknowledge and promote respect for cultural diversity within a human right based approach in order to facilitate intercultural dialogue, prevent communal conflicts and protect the individual rights of members belonging to one of the most backward and marginalized indigenous groups within the region thus creating optimal conditions for achieving various development goals.

xii) To enable the local people recognize the specific contribution that culture as a sector, encompassing tangible and intangible heritage, cultural and creative industries and cultural infrastructures, can make towards achieving sustainable development, in terms of poverty alleviation, social inclusion and environmental sustainability.

8. Overview of West Siang district– The project Location

The proposed survey cum documentation project will cover all areas predominated by the Galo indigenous tribal community at West Siang district in Arunachal Pradesh . The district and the whole state itself has been identified and categorised as one of the most backward , remote and inaccessible portions when compared to other parts of the country. The state is home to diverse indigenous communities with a number of tribes and sub tribes each of which has a distinct cultural heritage of their own.

The project area is a rich tapestry of culture and nature. Breathtaking flora and fauna, heritage drawn from the ages make this place a treasure grove. The area is a ‘cultural and biodiversity hotspot’, whose immense potential is beginning to be recognised. There is need for greater awareness and sensitisation here, especially among the young.

The whole area is faced with one of the lowest human development index due to lack of manpower, employment opportunities poor educational and developmental infrastructures, absence of the technical know-how for exploiting and maintaining its meagre natural resources . The local people face all sorts of barriers towards sustainable development.

9. Project Justification

The Proposed project can be duly justified on the basis of imminent threats to living heritage of the local Indigenous communities including the Galo tribal community at West Siang district in Arunachal Pradesh.

The major threat to the local indigenous cultural heritage are listed below:-

i) *Urbanisation, , industrialisation (Commercialisation) ,environmental (Climate) change and large-scale migration* especially of the local young people, may draw them away from practising of different forms of traditional arts and practices and endanger some cultural practices.

ii) Negative effects of the increasing participation in the local indigenous festive events by outsiders such as Tourists.

iii) Low socio-economic condition of the local indigenous people as the viability of social practices, rituals and especially festive events depends quite heavily on general socio – economic conditions of the local people.

iv) High cost of preparation and production of traditional costumes and masks as well as providing for the participants during large socio – religious commemoration and festive events and may not be sustainable in times of economic downturn.

v) Negative effects of *individualisation or individual liberty, formal education, the growing influence of major world religions and globalization on the rich culture heritage of the local people.*

vi) *Damaging effect of increasing number of Books, newspapers and magazines, radio, television and the Internet on the oral traditions and expression.*

vii) Serious threat of globalization to traditional knowledge and practices with many disappearing at a fast rate.

viii) Loss of Sacred grove and other negative impact on the community's natural environment and associated knowledge due to urbanisation and extension of agricultural land.

ix) Decline of traditional craftsmanship and herbal medicine as raw materials and plant species disappear due to climate change and deforestation.

x) Loss of knowledge to many traditional crafts that involve trade secrets for fear of traditional violation.

xi) Consideration of many traditional forms of craft too demanding by the younger generations and instead seek work in factories or service industry where the work is less exacting and the pay often better.

xii) fewer opportunities for the local indigenous artisans to express themselves as elaborate craft production is not required with change in social conditions and cultural tastes resulting in festivals and celebrations becoming more austere.

xiii) Traditional handicraft production cannot match the mass machine based production both in terms of currency and time.

xiv) Environmental and climatic pressures impact on traditional craftsmanship too, with deforestation and land clearing reducing the availability of key natural resources.

Besides Globalization has emerged as a tempestuous deluge, engendering the diverse cultures of our backwards areas, decimating stable localities, displacing people under the pressure of market force , and developing a market-driven, brand-conscious cultural propensity among the people of the society. A globally endorsed monoculture is silently creeping into the mind of the common people thus effacing the interface between locality-defined cultures which had constituted our identities.

Following are some of the main negative impacts of globalisation on the native traditional arts and culture :

- i) Through globalization the entire world is shrinking into a single place marked by the dominant presence of a single culture and single identity
- ii) Inherent distinctions between different cultures and societies are getting wiped off through a homogenous global culture
- iii) The local youth are emanating proclivity towards the same cultural form.
- iv) Local Folk-art forms are getting removed from their religious ritualistic nature. Religion is a binding factor in the local area.
- v) Intensity of local culture is waning away as there emerged a chasm between religion and culture,
- vi) The entire indigenous culture system is crumbling and there will no longer be any socio-cultural solidarity.
- vii) Under the severe pressure of commercialization and market economy, its has been found that even in the religious rituals popular cultural forms are being used as a tool for mass entertainment
- viii) With the advent of globalization materialistic culture has outpaced mystic culture. Many community-based religious rituals, where the devotion towards the deity was offered through folk arts such as dance and music , are on the decline.
- ix) Under tremendous economic pressure the traditional artistes including the dancers and musicians are being compelled to make an occupational shift.
- x) Various ethnic communities have started to feel insecure due to the decline in their folk arts and culture as they owe their safety and security to their arts and cultural forms.
- xi) Traditional community cultures are under acute moral, social and economic pressure and in most cases facing decline at an alarming rate.

For Centre For Sustainable Development of Himalayan Region
Anil Kumar
Director

10. Target Group

Target Group under the project includes local people belonging to the Galo indigenous community at a West Siang district in Arunachal Pradesh especially the younger generation. The target group consists of the local youth volunteers , Key informants, Community / Village elders, Project facilitators etc.

The main target during the survey would be indigenous people belonging to various cultural and social organizations, public agencies, students, artists , community elders etc. who possess vast indigenous traditional knowledge , skills and experience regarding different forms intangible cultural heritage such as traditional folk arts, dance , music etc.

The target group would be those who are dedicated towards continuous practice and development of the indigenous traditional knowledge, skills and practice of various forms of intangible cultural heritage thereby enabling the local indigenous people to protect, preserve and promote their cultural heritage as well as to adopt different forms of traditional arts and practices towards sustainable development culturally, socially, economically, and environmentally.

11. Project Beneficiary

The project beneficiaries will be the youth members of the local Galo indigenous tribal community at West Sinag district in Arunachal Pradesh.

A brief highlight of the programme beneficiaries:-

i) Low Family Income

A vast majority of the local beneficiaries would hail from poor economic background. over 60 per cent of the beneficiaries would be from families having meagre monthly income . This poor monthly earnings and consequent poor quality of life will be one of the motivating factors for the local indigenous people to resort to traditional arts and practices as professional means of livelihood.

ii) Low Educational Background of the local people

Majority of the people would be illiterate or have very low educational background with least chance of getting employment in higher organised sectors Of those having non-technical qualification, 81 per cent of the beneficiaries would have an educational achievement below plus ten.

The almost negligible or low level of educational background of the local women is quite understandable considering the fact that the main traditional occupation and economic support of the local people is framing (Jhum cultivation) and various allied agricultural activities and other livelihood activities . Most of the inaccessible interior areas suffer from lack of schools and other necessary educational infrastructures in the local areas.

For Centre For Sustainable Development of Himalayan Region
Anirban Kumar

Director

iii) Poor understanding of local youth in general about their rich cultural heritage

Some beneficiaries would belong to the local younger generations who have very poor knowledge and understanding of their rich cultural heritage which is largely due to Globalisation, illiteracy / poor education, lack of awareness and ignorance. Most of them have denounced their cultural traits and started to adopt western culture.

12. Project Principles

The proposed project is intended to identify record and document various forms of living tradition belonging to the target Galo indigenous community at West Siang district in Arunachal Pradesh. *Besides emphasis will also be given to highlight the positive impact and influences of various traditional practices upon the sustainable development of the indigenous community such as:*

- Traditional economy, rural systems and values of the local indigenous community;
- Ways of livelihood, industry, worship, recreation, gathering together, etc;
- The ways in which members of the local community are organized, and held together by their social and cultural institutions and beliefs;
- Ways of life that the local indigenous community value as expressions of their identity;
- Art, music, dance, language, crafts, drama festivals and other expressive cultural aspects;
- Local Community' s values and beliefs about appropriate ways to live, family and extra-family relationships, status relationships, means of expression and other expressions of the community and
- The aesthetic and cultural character of the local community or neighbourhood-its ambience.

13. Project Strategy / Action Plan

The following sequence of activities is proposed for use during the survey and documentation process:-

i) Project Management Unit

A Project management unit(PMU) would be constituted which would meet quite often and assess progress made and provide new ideas. A reputed elder belonging to the Galo tribal community will be duly identified and selected in order to head the PMU as its Project Manager. He/She would be person who is known for his integrity and dedicated services towards sustainable development of the community members at large. He must be one who enjoys great popularity amongst the members of the indigenous Galo community.

Local Community elders, Gaon Burahs and members of youth clubs would be represented as members of the committee. The head of the PMU will take the responsibility of mentoring the participating local indigenous youth and ensure their active participation and full co - operation towards the task of documentation with technical assistance from experienced resource persons to be hired externally.

The PMU Head will coordinate as well as oversee all activities including training on the use of equipment e.g. cameras, computers, software etc. He or she will receive all gathered information for purpose of documentation and ensures that all the cultural data gets well documented and stored in a form that is easy to retrieve or share e.g. a database.

He or she will also coordinate all activities as organizing meetings with the local administrators and identifying vital alternative information sources that are likely to elude the local indigenous youth or the PMU.

ii) Mobilisation, Identification and selection of the local indigenous youth volunteers

Under the proposed project the local youth will be highly motivated , inspired and mobilised to take part in the survey and documentation aimed at safeguarding various forms of their own intangible cultural heritage.

The local youth belonging to the Galo indigenous community will be duly identified and selected to provide necessary support and guidance during the field survey and documentation programme based on the following key considerations :

- The survey cum documentation programme will involve only the serious, committed and those youth who are in dire need of skill development and in search of employment and means of livelihood.
- The local people will be sensitised and encouraged to join the documentation programme in the hope that there is tremendous employment opportunities through learning,adopting and practising their rich indigenous traditional knowledge, skills and practices in a professional manner.

- Selection process would be purely 'demand driven'. The indigenous youth to be Involved in data collection would be assessed for their interest and passion towards their rich cultural heritage as well as for their conservative attitude and writing skills etc.
- Only those who seriously wish to acquire necessary skill in the identified indigenous traditional knowledge, arts and practices and to seek employment in that trade afterwards would be considered for selection. The selection process would, therefore, adequately appraise the aptitude profile of the indigenous Galo youth.

iii) Constitution of the Living Heritage survey and Documentation team

A Living Heritage survey and Documentation team will be duly constituted in order to carry out the survey and documentation activities under the proposed project. The team will comprise of three team members namely a Research /Survey Officer , a Field – Survey Assistant cum Stenographer, Photographer, ,a data recorder , data entry operator cum Typist who will be hired on the basis of due qualification and rich prior experience in similar survey and documentation projects .

The team will operate under the overall supervision of the Project Management Committee and will be duly assigned for data collection and documentation on various themes of intangible cultural heritage of the local indigenous community.

The Survey team will be assisted by the local youth members who will be selected from amongst the local indigenous youth who will take part during the survey and documentation on a voluntary basis. They can ensure that recording and documentation occur in a way that accords with their customary laws and practices and responds to their needs and expectations.

Hindi is the common lingua franca in the state of Arunachal Pradesh inhabited by different communities with distinct religion and speaking different languages and dialects. As all of the local youth volunteers possess spoken knowledge of Hindi there will be no communication gap between the youth volunteers and the hired personnel.

iv) Programme Publicity

Before the data collection starts, information about the survey cum documentation programme will be disseminated throuout the whole project area by various means of media including distribution of pamphlets and posters. Village elders, Local Traditional artist, Gurus , Traditional craftsmen will be particularly informed/ notified through PMU to become part of the Project as key Informants . Information will include reasons for undertaking the documentation programme and expected outcomes. All stakeholders must feel part of the exercise.

v) Prior Informed Consent

This is consent sought from people providing information in which they commit to provide the information freely and in which the purpose to which the information will be put is clearly specified. A special form should therefore be developed where those providing information would sign.

In many cases however, this information will be provided within a cultural context where a story is told as they record and hence signing may be inappropriate. In such situations it is upon those local youth collecting such information to ensure that the resource people are duly acknowledged in all outputs.

For Centre For Sustainable Development of Himalayan Region

Arishba Kuma

Director

vi) Formulating questions and pre-testing them

Guiding questions would be developed for each key topic – e.g. Traditional Knowledge about rites and rituals. There would be a consensus among the local village elders concerned and the project team members on the type of questions needed. The persons developing the questions would then pretest them, improve them, and then test them again with the local youth in the Project team for survey and documentation.

vii) Workshop on materials and methods to be adopted during the survey cum documentation

A workshop will be conducted for the project team members and the local indigenous youth volunteers. The workshop is aimed at exchanging views and making presentations by the members of the survey cum documentation team. The 2 – day long workshop will also include a mock data collection exercise. During the training members of the survey cum documentation team will present and share their experiences on the best scientific ways of approaching the respondents and asking pertinent questions in order to collect useful data for due recording and documenting. Training will be conducted under the supervision of the project management unit (PMU).

The main goals of the workshop are to:

- Familiarize the team members and the local youth volunteers with the Project Field Manual and relevant questionnaires.
- Make a presentation on similar project surveys in order to encourage the local youth volunteers to play their part effectively while locating, documenting and assessing heritage in the target investigation areas.
- Present the data processing techniques to be employed such as coding, Editing, Verification, Sorting and Computer Analysis.
- Explain methods and procedures to be adopted for data collection, storage and retrieval.

viii) Data Collection Materials and Methods

The following are some of the approaches to be used during the survey :-

- Structured questions where only the answers will be filled based on the query replies by target informants.
- Semi-structured questionnaire where only a list of guiding points to ask about is provided with.
- Use of digital still photographs.
- Audio and video recorders to record the proceedings of Thematic interview, songs and dance.
- Illustration of stories through artwork.
- Taking notes using paper and pen.

For Centre For Sustainable Development of Himalayan Region
Anil Kumar
Director

ix) Data Sources

As a matter of good practice, The following sources of data will be consulted :

- i) **Primary data** sources would normally include survey research, oral descriptions by the Practitioners and individuals belonging to the Galo indigenous community who have been identified as the primary source of information on continuing ICH practices and knowledge, interview of key informants, etc.
- ii) **Secondary Data** including vital statistics, agency reports and routine data collected by other government and non-governmental agencies.
- iii) **Published literature on different form of intangible cultural heritage** belonging to the indigenous community of the state including books, reports, Local Newspapers, and journal articles from different sources including the Directorate of Research under the Department of Arts and Culture, Government of Arunachal Pradesh.

The field study will be based on:

- A structured questionnaire survey for the local indigenous intangible cultural heritage based skilled artists , Indigenous Traditional Knowledge based community elders & practitioners , Traditional Craftsmen, Local Priests & with knowledge about indigenous beliefs in Super natural powers, other relevant authorities and beneficiaries including the general lay community along with Focussed group discussions and workshops aimed at validating data;
- Selected interviews with key community leaders, village chiefs , traditional Performing arts Practitioners , folk artists, as well as Literary persons within the indigenous community including scholars in Galo tribal concentrated areas in the district.
- These interviews are meant to investigate upon various forms of intangible cultural heritage belonging to the Galo community, their Preservation and promotion needs as well as potential role of various traditional knowledge and skills towards sustainable development of the local indigenous Galo community culturally, socially , economically and environmentally.

x) Information Processing, handling and dissemination

All the collected data will be duly edited and verified before production of the final reports. The data will also be sorted accordingly and gaps will be filled appropriately.

All data collected would be handled carefully to avoid damage. Once the Living Heritage Survey Documentation Team have documented the information, the Team leader responsible under the strict supervision of the Project Management Unit headed by the Project Manager and consisting of community elders will collect all the material and analyses them to assess gaps, areas of improvement as well as the immediate value towards its safeguarding and for sustainable development of the local indigenous youth e.g. Traditional Folk dance.

All the collected information would be finally assembled in a orderly fashion and kept at a safe place such as a local museum or archive. All electronic information (e.g. digital photos) will also be stored in computer and a backup copy maintained by the PMU.e.g. in computer, CD, flash disc etc.

Once the data has been consolidated , they will be grouped and assessed. Various formats for display of the information will be agreed upon by all stakeholders (*local youth volunteers, Team leader of the Heritage Documentation Team , and PMU consisting of the Community elders*) depending on what it is intended to achieve.

Socio – religious Ceremonies and Festivals, Exhibitions, school events, drama, poems, songs and dance constitute some of the platforms through which the collected information can be shared or disseminated.

xi) Summary report

The Team leader of the Heritage Documentation Team will be responsible for writing summary reports about the data collections, experiences, challenges and propose formats for final forms in which the collected data can be synthesized into information and finally into knowledge.

This will be done in consultation with Project management unit .

xii) Use of the information in community development

The information collected can be incorporated or applied into local indigenous community development agenda. Some of the areas for consideration include teaching materials for local primary schools, information fact sheets for local cultural centres such as local museums, establishment of demonstration plots in schools or community plots and so on.

It is important that the information is put in a form that can be shared with all members within the community as well as with individuals belong different other communities This could be in various forms of a video, booklet, a picture book, slide show and so on.

xiii) Up-scaling and dissemination strategies

The PMU which has been working closely with the indigenous Cultural based organisations for support can share lessons learned with local youth volunteers as well as can provide new input into project manual. Similar project can be replicated for survey documentation of different forms of Living Heritage belonging to other communities in a different project location.

xiv) Presentation of results, sharing information

The PMU with the help of the local indigenous youth volunteers, Team leaders of the Heritage Documentation Team and the local indigenous people at large will organize an exhibition to present their information to all members of the community especially the younger sections. Pupils can share the information in school during pre-arranged functions but also they could share with their fellow pupils through modern social media facilities. Other opportunities include field days, school debates, farmer field schools, scientific workshops and seminars.

For Centre For Sustainable Development of Himalayan Region

Airbha Kuma

Director

14. Project Phasing

The Proposed Project will be implemented in the following three phases :

Phase I: Following activities will be carried out during The first phase or the first month of the Project period :-

i) Formation of Project Management Unit - A Project Management Unit will be duly constituted wherein Local Community elders, Gaon Burahs and members of youth clubs would be represented as members .

ii) Mobilisation, Identification and selection of the local indigenous youth volunteers –

Under the proposed project the local youth will be highly motivated , inspired and mobilised to take part in the survey and documentation aimed at safeguarding various forms of their own intangible cultural heritage .

iii) Constitution of the Living Heritage survey and Documentation team through hiring of Resource Persons and experts

A Living Heritage survey and Documentation team will be duly constituted in order to carry out the survey and documentation activities under the proposed project . The team will comprised of Photographer, Stenographer, Data recorder headed by a Team Leader.

iv)) Programme Publicity

Before the data collection starts, information about the survey cum documentation programme will be disseminated throuout the whole project area by various means of media including distribution of pamphlets and posters. Village elders, local Traditional artist, Gurus , traditional craftsmen will be particularly informed/ notified through PMU to become part of the Project as key Informants.

v) Identification of data sources :- Prominent sources of data will be identified including existing results of survey research, oral descriptions by the Practitioners and individuals belonging to the Galo indigenous community.

vi) Arrangement for data collection materials:- Necessary data collection materials such as Project Guideline/ Manual Form to be used during the field survey, Prior informed Consent Forms , structured & Semi - structured questionnaires will be prepared for the field surveys to collect relevant and up-to-date data.

Purchase of necessary equipments for the survey cum documentation activities such as Digital Camera for audio – visual recording, Computer set for data processing and other stationery items.

vii) Training workshop:-

A 4 – day long training workshop will be held at Aalo district Headquarters of West Siang district during which The Living Heritage Survey cum Documentation Team members including the local indigenous youth volunteers will be educated about the main objective of the project. They will also be advised to carry out the survey cum documentation activities according to project Guidelines. A mock data collection exercise will also be conducted during the workshop.

viii) **Arrangement for Accommodation and Field Surveys** :- Proper accommodation facility will be provided to just the Project Team members for the whole project duration. All necessary facilities such as conveyance will also be properly arranged accordingly to be used by the team members during field survey visits for data collection.

In this way the first phase will primarily consists of Project planning and preparation.

Phase II: *The second phase will last for two months as it will include all types of activities in order to collect data on various forms of Cultural heritage belonging to the local indigenous community such as field survey visits and trips etc.* It will also include one on one interviews with various Key informants. Data will also be collected from various other sources such as published literature on different form of intangible cultural heritage belonging to the indigenous community of the state including books, reports, Local Newspapers & Journals, Goggle references etc.

Phase III: *The third and the final phase to be implemented during the last month of the project involves data processing, preparation of the study/ survey report, comprising detailed analysis of collected data and development of conclusions and recommendations.* Discussions and further development of the study through interaction with local area community leaders, social activists, local indigenous youth beneficiaries and other possible interested parties with a presentation of preliminary findings and final submission of the completed reports to the concerned authority.

15. Voluntary contribution from the community

CSDHR has its associated partner CBOs spread in the project area as sustainable development of the entire region is its main objective. *It is evident from its Annual Activity Report that most of the development activities by CSDHR are carried out in full support and with the active participation of the indigenous communities as well as in close co – operation and collaboration with the local clubs and CBOs (Annual Activity Reports enclosed as Annexure).*

During programme implementation CSDHR will be provided support by its local partner Organisations and voluntary societies at the grass root level. Specific role will be played by the partner Organisations during effective mobilisation of the local youth beneficiaries that is identification and selection of the indigenous youth including women in order to take part in the survey cum documentation programme.

They will also help in mobilizing and involving local leaders and community elders to provide needed interventions on behalf of and with unemployed potential youth beneficiary and their families. They will also contribute towards sustaining of the programme through helping the youth beneficiaries after the programme to becoming self – employed either individually or through formation of SHGs.

The local community can also contribute towards providing sustenance by motivating and encouraging the local youth who have participated in the survey cum documentation programme to take up various initiatives on their own aimed at protection and promotion of their rich cultural heritage particularly different forms of Intangible Cultural Heritage .

There shall be regular visits at the Project village/locality to assist the local youth volunteers who have participated in the survey cum documentation programme at least once a month after completion of the project period. This is considered critical to the success and sustainability of the programme in order to ensure that they are guided and assisted in developing the right attitude towards their cultural heritage and in developing various traditional arts and practices as well as to approach the authorities concerned for necessary sponsorship and support action in this regard.

16. Impacts and Outcomes

The proposed community based survey cum documentation project would offer the local indigenous young people a wide range of physical, psychological, social and emotional benefits such as:

i) Successful and Sustained implementation of the proposed survey cum documentation processes or activities will naturally bring about the accumulation of records, techniques, and transmission know-how related to various indigenous forms of arts and practices.

ii) Consolidating such information for the indigenous community and performing art and then making that information available to a broad audience will facilitate a deeper awareness and appreciation of the Galo traditional arts & practice on the part of other indigenous communities; in addition, it will help create networks among different indigenous communities.

iii) Proper documentation of various forms of living traditions of the indigenous Galo community will help safeguard the full range and richness of the age old traditions, including textual variations, audio – video recordings.

iv) A comprehensive baseline survey report will be prepared detailing the factual findings and their analysis in the areas of the terms of reference. The survey documentation report shall be produced with a clear historical summary of the traditional arts and practices in the project sites and existing imminent threats to their further existence. This would be complemented with empirical determinations on what ways the traditional arts and practices can be preserved and promoted as well as to point out the numerous ways they have benefitting the local community and can benefit the local people going further in the most effective and sustainable manner.

v) The evaluation will also be able to find certain living traditions where strategies related to their development have been implemented and that have produced measurable outputs.

vi) Sources of data and other information shall also be given. Where assumptions have been applied, these will be made explicit. In an annex to the report a complete list shall be given of all documents consulted, all meetings held and contacts made during survey visits indicating dates, venues, persons involved and subjects discussed.

vii) Audio - visual documentation of the live dance sessions and other arts and practices will have a positive effect on mood of the local artists and the other young participants. The creative dimension of dance and the particular structure of these sessions will encourage the local youth to think and express themselves.

viii) The dynamic among the local participants will be good with plenty of communication and laughter. The themes to be used in the discussions and dance sessions during the seminar will provide a topic of conversation and encourage use of memory and imagination. All Participants will also find an opportunity of close sharing of knowledge and experience amongst themselves.

ix) Through the survey cum documentation the local indigenous youth will develop an affinity towards various indigenous traditional culture and art forms such as dance and music. They will be provided with an opportunity to learn the eloquence and other special characteristics of various traditional art forms each which has a unique position and a distinct identity of its own.

xi) Artistic and aesthetic understanding

- Understanding of a core artistic discipline; access to a unique means of translating ideas, expressing meaning and communicating with others
- Kinaesthetic, physical, spatial and visual awareness and literacy
- Integrated understanding of knowledge and skills of different forms living traditions belonging to the local community.
- Making informed and critical judgements
- Developing creative thought and action

xii) Cultural awareness

- Appreciation of diversity in cultures, cultural values and traditions
- Appreciation of context
- Understanding the signifiers of the distinct identity of the local community.
- Understanding the processes and various ways of cultural heritage transmission, mobility, fusion and change.
- Physical empathy and understanding of difference

17. Monitoring and Evaluation process

Under the project Programme evaluation forms will be developed primarily based on the feedbacks of the participants . Such evaluations will provide important information and necessary feedback about the event.

These forms will be handed out at the end of the event. Possible questions to include on an evaluation form to be handed out at the end of each include:

- i) Useful aspects of the project.
- ii) Necessary improvement required.
- iii) Issues and question that need further elaboration and explanation.
- iv) Most and Least effective presentation and reasons for being so
- v) Comment about the project venue such as facilities, accessibility, rooms etc.
- vi) Any other additional comments

The monitoring and evaluation process will take into account:

- Objectives set for the survey cum documentation programme & positive impact of the Project
- Resources available and their judicious utilization.

- Future focus.
- Nurturing and hand holding services through facilitators of the organization in order to guide and assist the local youth in developing the right attitude towards their cultural heritage and in developing various traditional arts and practices as well as to approach the authorities concerned for necessary sponsorship and support action in this regard.
- Submission of Survey Reports, Audio visual recordings of live events such as photographs, video clippings and other necessary reports of all important activities undertaken during the survey cum documentation programme to the esteemed Ministry and other concerned departments as required.
- Preparation of a Final report summarizing Actual status, Constraints and Threats as well as appropriate recommendations for preservation of living traditions of the indigenous community .

18. Project Sustainability

Positive achievements of the Survey cum Documentation of the Living Heritage of the Galo community will be sustained by providing the local indigenous people especially the youth the much needed hand – holding and nurturing services for once a month through facilitators of the organization in order to guide and assist them in developing the right attitude towards various forms their own rich cultural heritage and in developing various traditional arts and practices as well as to approach the authorities concerned for necessary sponsorship and support action in this regard.

The following necessary arrangements will be made for hand – holding and nurturing of the indigenous youth:-

- i) Identification and Selection of Volunteers who are well – informed and have adequate knowledge about the local ethnic communities and their rich cultural heritage, functions, administrative procedures of various government departments, agencies etc. either at village, block or district level. They would serve as the facilitators during the entire nurturing period that may last upto a year.
- ii) Conduct of regular monthly visits to project site after the completion of the survey cum documentation programme.
- iii) Opening up of a temporary help desk to cater to a wide range of queries and mistaken doubts by the local indigenous youth who have mostly been affected by the onslaught of western cultural trends in the wake of Globalization.
- iv) Convention of regular meetings, seminars or workshops exclusively meant for the local indigenous youth during which they can put forward their problems and grievances countered while trying to preserve and promote various forms of indigenous traditional arts and practices followed by due identification of the concerned areas of improvement and necessary measures pursuance, proceedings , follow – ups etc .

For Centre For Sustainable Development of Himalayan Region
 Anil Kumar
 Director

19. Conclusion

Arunachal Pradesh, the north-easternmost part of India is a region which is still an unexplored territory in India. Because of its remoteness and difficult terrain, it is more or less cut-off from mainland India even today. Not many researchers have ventured into this land of dense and thick forest because of its inhospitable nature.

Thus, very little is known about the different tribes that reside in this part of the country.

Due to the lack of awareness among the Galo ethnic population in West Siang district especially among the younger generation after the introduction of modern education, different forms of valuable intangible cultural heritage belonging to the local indigenous community is on the verge of extinction. Therefore, through the proposed survey cum documentation project a sincere attempt will be made to safeguard and promote the rich living heritage of Galo tribe.

The proposed project is also based on the cultural development approach that values mainly social outcomes of arts activity in communities, including health and wellbeing, social inclusion, and educational achievements. The proposed project will promote cultural value of the local community in its own right, in which the intrinsic value of arts and creative opportunities for the rural and remote community is fully recognised.

The project has also taken into full account of various factors that are considered pivotal in building long-term sustainability for arts and creativity in the local rural communities that include appreciation of local arts and culture, history and heritage, local people, assets and characteristics; enthusiastic local leadership, positive attitudes and other relevant initiatives.

x

For Centre For Sustainable Development of Himalayan Region

Aishwarya Kumar

Director



GALO WOMEN OFFERING WATER FOR HAND WASH BEFORE EATABLE THINGS OFFERED ID. No. ~~28~~ 29



GALO WOMAN MAKING GINZER POWDER FOR FASTING ON MATHUN HORN DURING FESTIVE OCCASION ID. No. ~~29~~ 30



GALO WOMAN PASTING ITTI (RICE POWDER) ON MATHUN HORNS DURING FESTIVE OCCASION ID No. ~~30~~ 31



GALO MAN SOWING MAIZE SEEDS AT JHUMING LAND WITH TRADITIONAL DRESS ID. No. 32



GALO WOMEN RETURNED FROM PADDY FIELD AFTER PADDY SEEDS SOWING CARRYING WITH FIRE WOOD ID. No. 33



FIRE WOOD UNLOADED AT HOME

ID. No. 34



GALO WOMAN PREPARED POKA (LOCAL WINE) AFTER COMING BACK FROM PADDY FIELD ID. No. ~~35~~ 35



GALO WOMEN TAKING REST AT FIRE PLACE AFTER COMPLISION OF WORK ID NO. ~~36~~ 36



OFFERING AMIN (MADE FROM SMALL RICE) WITH CHICKEN TO ALL THE PARTICIPANTS IN THE FIELD WORK ID. No. ~~37~~ 37



GALO MEN WITH HIKPALIBU WAITING FOR MARRAIGE PARTY

10. No. ~~37~~ 38



GALO WOMEN SOWING PADDY SEEDS AT JHUMING LAND WITH MEN
REMOVED HOLES BY BOPEK 10. No ~~38~~ 39



GALO MEN WITH TRADITIONAL DRESS DURING V.I.P VISIT
I.D. No. 40



GALO WOMEN WITH TRADITIONAL FORMAL DRESS
DURING V.I.P VISIT I.D. No. ~~40~~ 41



GALO MEN WITH TRADITIONAL BALI DRESS DURING MARRAIGE
CEREMONIAL FUNCTION I.D. No. ~~41~~ 42



GALO WOMEN WITH TRADITIONAL DRESS DURING FOLK DANCE FESTIVAL
S.N. No. ~~43~~ 43



ADI WOMEN WITH TRADITIONAL DRESS DURING SOLUNG FESTIVAL
I.D. No. ~~44~~ 44



NAGA TRADITIONAL WAR DANCE DRESS
I.D. NO. ~~45~~ 45