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ICH Courier

Intangible Cultural Heritage Courier of Asia and the Pacific

Tenth Anniversary Special Edition

**Rites of Passage,
a Journey to Adulthood**



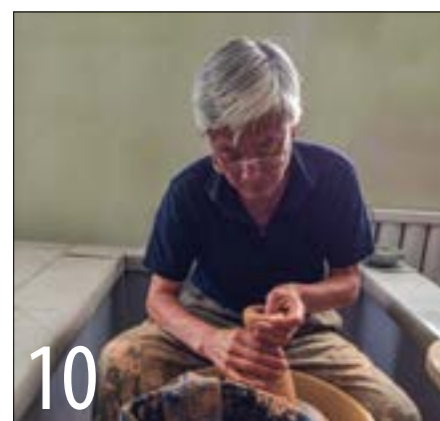
ichcap

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for Intangible Cultural Heritage in the Asia-Pacific Region
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The Value of Intangible Cultural Heritage in the Digital Era

KEUM Gi Hyung, Director-General of ICHCAP

The terms defining “intangible” cultural heritage relative to “tangible” cultural heritage are diverse and confusing. It is expressed in English as “intangible” and “*immatériel*” in French. In Korean, it could be translated into “no form” or “non-material.” The two words are not entirely in agreement. However, some people prefer the term “living culture” or “dynamic traditions” to meet the changing nature of intangible cultural heritage.

In 1972, before the adoption of the 2003 Convention, the Convention Concerning the Protection of the World Cultural and Natural Heritage was adopted. From the foresight at the time, it can be inferred that there was a priority toward tangible cultural heritage. However, intangible and tangible heritage do not exist separately from each other. There is a widespread perception that they have complementary relations with each other. Just as yang presides over order and yin presides over chaos, there is a power of conception and birth in chaos, so that order lives in the world but fulfills its calling by destroying the chaos born into it. Tangible and intangible elements in cultural heritage change in time and interact.

According to Maslow’s hierarchy of needs, the lower levels in the pyramid are associated with tangible elements, such as survival and safety. Intangible elements are emphasized as higher pursuits. At the top of the pyramid are human desires such as self-actualization. A lower level should be satisfied and fulfilled before moving onto a higher level.

Terms that represent the digital age, such as self-driving cars, virtual reality, 3D printing, the Internet of things, artificial intelligence, big data, and block chains have become everyday words. It seems inevitable for us to recognize the new changes in the world through a paradigm shift from conventional practices and social structures. Jeremy Rifkin introduced the concept of the zero marginal cost society to emphasize the values of openness, distribution, collaboration, and sharing for creative innovation.

Such predominant values of today are realized in diverse ways and forms, including the free software and “copyleft” movements popularized by Richard M. Stallman as well as Wikipedia, Airbnb, medical data sharing, car sharing, prosumers, and bitcoin.

Continued on page 31



COVER ART

Ritual objects for *bahra*
© Prashant Shrestha

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Congratulatory Remarks



Jae-Suk Chung

Jae-Suk Chung, Administrator
Cultural Heritage Administration, Republic of Korea

I would like to send my sincere congratulations on the tenth anniversary of the *ICH Courier*. It is surprising that the excellent worldwide magazine has been published, recognizing the importance of information sharing in the field of intangible cultural heritage. In addition, I feel very rewarding and proud that the Korean government has contributed to promoting intangible cultural heritage of the Asia-Pacific region internationally through the *ICH Courier*. I believe that the *ICH Courier* has been a key channel for conveying treasures of the Asia-Pacific region. I would like to express my applause to the excellent work of the editors and ICHCAP who have been working for the magazine for the last ten years. I hope that the *ICH Courier* will further develop and become a medium that leads in disseminating intangible cultural heritage information and leads global trends in this field. ■

Alisher Ikramov, Director
Development of International Cooperation, International Institute for Central Asian Studies, Samarkand, Uzbekistan

Congratulations on the tenth anniversary of the *ICH Courier*. I remember with great pleasure collaborating with Member States during my term on the Editorial Advisory Board. It has been a delight to observe the growth and evolution of the content and quality. Over these years the *ICH Courier* has provided a unique space for information exchange and networking among policymakers and local communities, scholars, and ICH bearers in sustainable safeguarding of ICH. The *ICH Courier* is today one among the well-known circulating newsletters in the Asia-Pacific region, and the credit for that solely goes to ICHCAP's team. I am grateful to the Cultural Heritage Administration of the Republic of Korea and the high level of professionalism at ICHCAP for their continuing efforts towards international collaboration for discovering the richness and diversity of traditional culture in the contemporary world. ■

Ananya Bhattacharya, Founder / Director
Contact Base and banglanatak.com

Warmest congratulations to ICHCAP and *ICH Courier* team for completing a decade of deep diving into the world of ICH. The quarterly periodical, available both online and in print, has not only provided knowledge to the readers but also empowered heritage professionals with opportunities and skills for sharing their insights. In this age of information and knowledge economy *ICH Courier* has emerged as a powerful means of creating and distributing knowledge. The publication is also playing a path breaking role in bridging the past and the future by strengthening access to the ICH of diverse communities and helping us to understand the world in a better way. ■

Bin Liang, Director-General
Intangible Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP), China

The *ICH Courier* is an impressive publication on safeguarding ICH. Founded in 2009, the *ICH Courier* has published forty editions, attaining remarkable achievements. It ranges over a great variety of topics, offering information on ICH safeguarding across the Asia Pacific region and even worldwide, covering global issues, regional reports, and Asia Pacific ICH elements. Its beautiful graphics and informative contents have enabled readers to gain not only professional and interesting references but also fantastic visual entertainment, offering a reading experience of both visual and mental delight. We congratulate the *ICH Courier* on its tenth anniversary. ■

Wataru Iwamoto, Director-General
International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (IRCI), Japan

I would like to express my congratulations on the tenth anniversary of the *ICH Courier*, which has made great contributions to IRCI's activities by introducing our projects and providing other interesting articles that promote the public's understanding of ICH. IRCI would like to continue working closely with ICHCAP and other Category 2 Centres and strengthen ties for the future. On behalf of IRCI which promotes research in the field of ICH safeguarding, I extend my profound respect to the Director-General of ICHCAP as well as the editorial staff and express my wishes for promoting the 2003 Convention. ■

Slimane Hachi, Director-General
Regional Center in Algiers for the Safeguarding of Intangible Cultural Heritage in Africa under the auspices of UNESCO (CRESPIAF)

At the seventh coordination meeting of the seven centers under the auspices of UNESCO in the field of ICH in Algiers on 2 and 3 September 2019 by UNESCO and CRESPIAF, each center was given the opportunity to hear about their programs. We appreciated the extent of the actions deployed by ICHCAP, in particular concerning intangible heritage education project and the publication of the *ICH Courier* for the Asia-Pacific region for which it is the tenth anniversary. We wish an excellent anniversary to this outstanding publication, which is very useful for the dissemination of information relating to the intangible cultural heritage around the world. ■

Mirena Staneva, Expert on Programs and Projects
Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe under the auspices of UNESCO

I would like to congratulate ICHCAP on the occasion of the tenth anniversary of the *ICH Courier* and the continuous efforts to develop and grow as a platform where bearers, experts, researchers, and politicians can connect and discuss ICH in Asia and the Pacific and even beyond. Reading the pages of the journal, you can dive into the rich traditions and cultures of the region to enhance knowledge about safeguarding practices from all over the world and to learn new theoretical approaches towards ICH. Congratulations to the editorial board for the high-level professionalism and creativity in preparing each issue, which I believe is the reason for the *ICH Courier*'s success. Wishing you good luck in your mission to be a "window for Asia-Pacific ICH" and am looking forward for the next pages of inspiration. ■

A Review and Reflections on the ICH Courier over the Past Ten Years

Dr. Seong-Yong Park
Editor-in-Chief, ICH Courier
Assistant Director-General, ICHCAP

The tenth anniversary of the *ICH Courier* is an exciting event as it marks the end of an era and helps us dream of a new chapter and goals ahead. The *ICH Courier* began as a preliminary project established two years before the official inauguration of ICHCAP.

While there have been changes in the design and format of the *ICH Courier* over the years, its focus has always been to communicate with the world through ICH. On the tenth anniversary, we want to look back on our history as well as the value and meaning we try to present to our readers. It struck us that this may be more visible through big data, and thus, “The *ICH Courier*’s Decade in Numbers” was conceived with anticipation and curiosity for the results.

Issues and Trends Discussed and Reflected Over the Years

To the editors’ surprise, the most frequently used keyword over the last ten years in the *ICH Courier* was “new.” It seems paradoxical that newness was our focus in discussing intangible heritage, which forms traditional culture but also ties in with the age-old saying, “knowing the new through the old.” The *ICH Courier* discussed new developments in intangible heritage and new fields being integrated into the world of intangible heritage over the past decade.

The Windows to ICH section introduces different elements in each volume, showing how differently a single theme can be expressed in different communities while highlighting a fundamental similarity amidst diversity. Expert Remarks includes new values and trends in the field of intangible heritage through the insight of a professional in the field. Through these two sections, the *ICH Courier* has established its unique position as a specialist publication in the intangible heritage field while staying fresh in the eyes of its readers.

The second most frequently used keyword was “convention.” The 2003 Convention has been highly influential, bringing a paradigm of change to cultural policies around the world through cooperation with UNESCO. While the Convention provides the framework for intangible heritage policies in the

international community we might have to consider whether we have been confining our thoughts to its boundaries here at the *ICH Courier*. Although the Convention is an international standard for intangible heritage safeguarding, perhaps the *ICH Courier* should aim toward discovering and discussing more diverse and creative forms of safeguarding in everyday life going forward.

Furthermore, the *ICH Courier* has contributed to discovering and promoting the activities of diverse ICH communities, keeping with the spirit of the Convention. International society clearly stresses the role of the ICH communities in safeguarding ICH as living culture. Thus the *ICH Courier* has been introducing the ICH safeguarding activities of various communities around the world, recognizing that the community cannot be separated from intangible heritage, and heritage interacts with the changing environment of the community.

Since the adoption of the 2030 Agenda for Sustainable Development in 2005, the *ICH Courier* has continued to highlight sustainability in relation to intangible heritage; the most frequently used word in 2016 was “sustainable.” Additionally, with the Convention stressing cooperation in the field of education in 2017, “education” and “capacity building” have become the focus. The most frequently used word in the *ICH Courier* in 2018 was “education.” In this, we see the efforts made to reflect the latest trends in intangible heritage and international development. One of the major outcomes over the past ten years is that we were able to expand our readership and spread ICH trends and knowledge to 137 countries, which helps build ICH information and networking for the region and globally.

As a channel for UNESCO ICH programs to reach the Asia-Pacific region and the world, the *ICH Courier* rose up to the challenge to show intangible heritage in more diverse perspectives with a new agenda while introducing intangible heritage under the familiar context of the Convention. ■

The ICH Courier : A Decade in Numbers



UNESCO domains shown in Windows to ICH

42% Social practices, rituals, and festive events



The most frequently used word in articles

1st NEW
636 times mentioned

2nd Convention **555** **3rd Communities** **540**

The most frequently mentioned country in articles

1st Vietnam
132 times mentioned

2nd India **128**

3rd Mongolia **125**



ICH Courier Reader



Special Roundtable Talk on the ICH Courier

On 30 August 2019 at the National Intangible Heritage Center, Jeonju, Republic of Korea, ICHCAP held a special roundtable talk facilitated by Dr. Seong-Yong Park, Editor-in-Chief, to commemorate the tenth anniversary of the *ICH Courier*. Among the invited guests were Gaura Mancacaritadipura, Editorial Advisory Board Member; Boram Kim, Editor-in-Chief, *UNESCO News* for KNCU; Aigul Khalafova, Culture Specialist, UNESCO Almaty Office; and Phuttitarn Linina, UNESCO ICH Facilitator. Additional participants from ICHCAP included KEUM Gi Hyung, Director-General; Michael Peterson, Chief of Communications; Min Jung Kim, Programme Specialist. KEUM Gi Hyung opened the talk with his remarks.

KEUM Gi Hyung: I believe *ICH Courier* is an important media for disseminating information in the field of intangible cultural heritage. It is also good tool to provide our ideas and that we can provide connectivity between people in this field. I am very appreciated for your contributions and hope your continued support to make it better and more useful.

Seong-Yong Park (Moderator): What would be the strengths and the weaknesses of *ICH Courier*?

Aigul: Even though *ICH Courier* has very good information as well as beautiful graphics, I think the only weak point is the language problem. Since not many people can speak English, and not all people are aware of intangible cultural heritage, terminology problem is a big issue. Even for ICH experts who knows what ICH is, it is still hard to read and understand in English.

Linina: First of all, both the quality of contents and the design are great. Especially I really liked the “windows to ICH” section which shows cultural diversity as well as comparative analysis for the different culture. However, I agree that language barriers exist. Since the area of *ICH Courier* is specialized magazine, and the contributors tend to be experts and academics who use specific terms and jargons, people can hardly understand the languages.

Boram: I agree that there are some aspects of language that are hard to access to the general public. And I think *ICH Courier* has quite limited channels to access for readers. So I believe Editorial team should put more efforts to find ways for promoting more to reach out to the public.

Moderator: What are the possible ways to get improved or to become reader-friendly?

Aigul: I hope schools can use the contents of this magazine for teaching and learning. For example, if there is “how-to” or “tips” section like mini box under the articles to let readers (teachers) know how to deal with the ICH elements, it might be very useful and practical for lesson plans in schools.

Boram: It might be difficult to always produce both fun and informative articles at the same time. But providing abstracts could be one possible way to attract readers.

Gaura: Graphics are very important. Sometimes design matters in terms of attracting people to see the magazine. Especially where there are even language barriers for readers, graphics are more important to understand the articles. And if you look at the magazine with the biggest readership in the world, you can find out they have focused on “People”. People would like to listen to their lives and their stories. If *ICH Courier* is focused on people, then it automatically attracts readers and can finally expand the readers too.

Linina: I totally agree with Mr. Gaura. In this digital era with data overload, we need to get the readers’ attention fast. Then the graphics are important of course. In addition, we

also need to remember that ICH itself is always related to daily lives of people.

Moderator: I also believe that people is the key word for ICH. We definitely continue to focus on people, communities in the future. Let me raise one last question about the technology and ICH. How can we deal with ICH in this technology era?

Gaura: I don’t believe that technology can replace ICH which is practiced by human beings. We should remember that ICH is always related to human beings and communities. If technology replace human beings completely, I think that is not an intangible cultural heritage anymore.

Linina: We already live in the era of technology. But we see already many negative impacts from the technology like Internet, social media. And technology invaded our lives. Technology is too fast. People feel loss their identity and want to slow down their lives. They will finally want to find out their identity through culture. In that sense, I believe *ICH Courier* can contribute through sharing stories of human beings.

Moderator: These technology issues have pros and cons in related to ICH. *ICH Courier* will have balance and carefully bring those issues in the future. To wrap up the discussions, we recognized challenges now, and we’ll keep trying hard to put more efforts to improve *ICH Courier*’s quality in the future. We kindly ask you to feel free to give us your feedback when available. Thank you very much for your participating and sharing ideas. ■



Seong-Yong Park
Editor-in-Chief, *ICH Courier*
Moderator



KEUM Gi Hyung
Director-General,
ICHCAP



Linina Phuttitarn
UNESCO ICH Facilitator



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Dialogue with DPRK Heritage Specialists on ICH Safeguarding

On the Occasion of Capacity-Building Workshops in Pyongyang, 2018

Suzanne Ogge
 ICH Consultant to UNESCO, Heritage Specialist

Introduction

The Democratic People's Republic of Korea (DPRK) ratified the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage Convention in 2008. Since then, the country has nominated three elements to the Convention's Representative List, a mechanism of the Convention designed to draw attention to the importance of living heritage in general, on an international level. The first two elements listed by the DPRK were Arirang Folk Singing in 2014 and Traditional Kimchi-making in 2015, both of which were also listed separately by the Republic of Korea (ROK). Last year, when both countries listed an element jointly for the first time—traditional Korean wrestling, *ssirum* (also spelled *ssireum*)¹—it marked an historic moment in the cultural relations between the DPRK and the ROK and allowed culture to play a bridging role currently inaccessible through most other channels of cooperation.

Just prior to the Korean wrestling's inscription, UNESCO supported a training workshop held in Pyongyang from 26 September to 3 October 2018, which focused on building the capabilities of national heritage professionals in community-based inventorying and preparing nomination files. While it is difficult to say whether this workshop played a role in the DPRK's willingness to submit a joint nomination with the ROK shortly afterwards, it was certainly a significant step towards deepening knowledge among DPRK heritage professionals about the Convention's emphasis on international cooperation.²

This paper provides an overview of the workshop to which I was invited by UNESCO to co-facilitate with Professor Zhu Gang, Deputy-Director General of the Chinese Folklore Society. It focuses largely on the program and offers a few observations of the experience. It offers a facilitator's perspective, and seeks to shed some light on the experience for readers while avoiding conclusive viewpoints given the short duration of the training. Being the first trip to the DPRK for both Professor

Zhu Gang and me, we relied on colleagues from the UNESCO Beijing Office, Ms. Himalchi Gurung, the Programme Specialist for Culture, and Ms. Federica Iellici, the Project Officer, both of whom worked with the DPRK's National Authority for the Protection of Cultural Heritage (NAPCH) to co-organize the training. Their attendance, together with the warm and professional relations extended to us by our local hosts, was critical to the workshop's success.

Heritage Participants

The twenty-six participants who joined the workshop varied in age from around 30 to 60 and came from NAPCH and the Korean National Preservation Agency in Pyongyang, including the provincial branches and city offices in South Pyongan, North Hwanghae, North Hamgyong, Ryanggang, Kangwon, and Kaesong, Nampo, and Ranson City. Among the group, only six were women; this low number was attributed to the difficulties for women with families in provincial areas to attend.

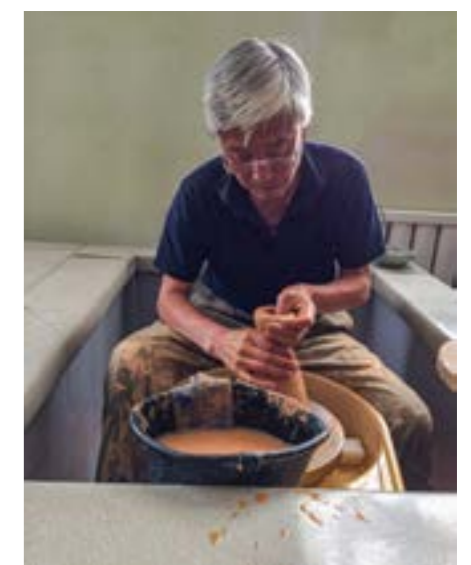
The Program

Professor Zhu Gang and I developed the program, working from a distance with the UNESCO Beijing Office and NAPCH to prepare materials. The workshop built on two others held in March 2013 and August 2016, which focused, respectively, on implementing the Convention and community-based inventorying. As some two-thirds of the participants present at the 2019 workshop were new to the Convention, we integrated introductory sessions while focusing mainly on the following topics requested by the DPRK:

- A refresher on community-based inventorying—one of the main safeguarding measures encouraged by the Convention and involving the grassroots participation of communities in identifying and documenting their living heritage for safeguarding purposes.
- The preparation of nominations to the Convention's Representative and Urgent Safeguarding Lists as well as to the Register of Good Safeguarding Practices; three of the Convention's main mechanisms for raising awareness of the Convention on local, national, and international levels.
- Sustainable development in relation to ICH, an increasingly important focus of the Convention's work, propelled over the past few years more particularly by the impacts of the climate crisis, forced migration, and poverty.

The first day was dedicated to introducing the workshop and the Convention as well as to providing an overview of key concerns and developments related to community-based inventorying in the DPRK. On the second day, participants undertook a field practicum with inventorying questionnaires—translations of samples provided by UNESCO's capacity-building materials—and interviewed practitioners. The first visit took place at Mansudae Art Studio, a large complex in Pyongyang hosting various studios and a fine arts gallery. The participants split into rotating visits to a workshop for traditional Koryo ceramics using a celadon glaze and to the office of a master painter, Kim Chol, working with so-called traditional Korean painting, which is highly figurative, using charcoal, pencil, and water colors.

The afternoon practicum was then spent at the expansive Children's Palace dedicated to extracurricular activities. We were ushered through several classes for



DPRK Ceramicist Master, 2018 © Suzanne Ogge

various arts—*kayakum*, a traditional instrument; violin; accordion; contemporary dance; calligraphy; and embroidery. The displays and performances were prepared for visitors, including tourist groups.

While institutional visits were not ideal for a field practicum, given the emphasis that the 2003 Convention gives to documenting heritage within communities rather than more formal institutional contexts, the outing usefully served various purposes. Aside from giving an opportunity to work with the sample questionnaires, however briefly, the day created an opportunity for the participants and facilitators to spend time at the outset of the training in a less restrained environment. Given the surveillance of interactions between foreigners and locals; this was important, as it allowed for some social interactions at the outset of the training, and consequently, a more open and engaging workshop in the following days.

The following days were dedicated to a combination of lessons, group work, and presentations on inventorying developing safeguarding plans to encourage the ongoing practice and transmission of living heritage, and elaborating nomination files for the Representative and Urgent Safeguarding Lists and Good Practices Register. Dr. Zhu Gang and I presented various case studies of community-based inventorying and other safeguarding projects as well as examples of nominations with a focus on the Asia-Pacific region.

Participants worked on practical exercises whereby they selected cultural practices and expressions from the DPRK and prepared and presented hypothetical safeguarding plans and nomination outlines. Among the elements they chose were youth games, which are played by people of all ages across the country; traditional kite flying for children; a masked dance from Hwangheo Province; making Korean paper, *chamji* (a traditional folkgame); shuttlecock or *jegi*; and the techniques of producing traditional liqueur, *li gang go*.

General Observations

The participants' engagement, if not intensive in concentration during the training, was impressive, and the overall atmosphere was collegial and warm. Initially, most of the group was reticent to speak up and interact, except for two younger participants, aged it seemed in their twenties or early thirties. By the second day, the workshop became increasingly lively as almost all of the participants readily raised questions and shared experiences, encouraged by their superiors. Their questions and concerns reflected a good theoretical knowledge of the Convention, which deepened quickly into a grasp of its application more practically within the course of the training.

It was interesting to note that the participants had some difficulty defining the communities, something that is required in both safeguarding plans and nomination forms. This difficulty seemed greatest in relation to cultural expressions that were practiced over wider areas and seemed linked to the closely merged and dominant notions of nation and community as taught by the state. The extent to which participants understood the Convention's emphasis on the self-determination of communities in defining and safeguarding their own living heritage was difficult for the facilitators to ascertain during the workshop. That said, it may well have been grasped. But either way, working with the Convention is an ongoing endeavor for the DPRK as it is for other countries, and it is not unusual for heritage professionals used to top-down approaches elsewhere to take some time for the central place



DPRK Ceramicist practitioner close up, 2018 © Suzanne Ogge

given to community ownership and self-determination under the Convention to sink in, regardless of their political system.

Most of the group was initially reticent to acknowledge any threats to living heritage in the DPRK. As their understanding of the Convention's objectives progressed with Dr. Zhu Gang and I emphasizing that threats to living heritage were not a reflection of failure on the part of the state, but more of the impacts felt worldwide of multiple, complex, and accelerating social and lifestyle changes, the participants did open up about the issues causing a decline in the transmission of various cultural practices. And much as the DPRK differs significantly from other countries, the threats to which they referred had much in common with those expressed elsewhere, be the disinterest in intangible heritage among youth, the growing preference for watching films and other forms of audiovisual entertainment rather than listening to and spending time with elders, or a growing focus on extra-curricular academic activities for youth and long work hours for parents replacing time spent transmitting living traditions within family and community contexts.

Among the challenges of the training for the facilitators was the need to combine so many topics in one workshop while covering each in sufficient depth and allowing for consecutive interpretations. The decision to include more topics in this workshop than may generally fit into a program reflected the desire on the part of all parties to make the most of the rare opportunity to build local understanding and practical capacities to work with the Convention in the DPRK.

Finally, communication related to the the situation of intangible heritage in the DPRK was somewhat hindered by the expectations about keeping distance between foreigners and locals, including a limitation of questions and answers. Despite these limitations, the experience was a rich one in terms of the human interactions, and not all means of communicating need to be vocalized. The generosity and commitment from the participants and organizers who welcomed and shared their knowledge, concerns and hopes around safeguarding their living heritage, was clear.

Hopefully the decades of relations between the DPRK and UNESCO in the cultural sphere will continue to grow, with further international cooperation based on shared respect and actions for safeguarding living heritage and the communities to whom it belongs. ■

Notes

- 1 Further reference is available at <https://ich.unesco.org/en/RL/traditional-korean-wrestling-ssirum-ssireum-01533>
- 2 The nomination took place during the Intergovernmental Committee Meeting for the 2003 Convention, held in Port Louis, Republic of Mauritius, from 26 November to 1 December 2018.

Rites of Passage, a Journey to Adulthood

Throughout life, people of every culture and in every community pass over stepping stones that mark significant points in their lives. As they approach and move through these important points in life, they often go through certain rites of passage that inform the community of their development into adulthood. In this volume of the *ICH Courier*, we will look at rites of passage found in communities in Samoa, China, Myanmar, and Nepal.

Eighteen-year-old fir trees planted on the birth of a girl; when the trees turn eighteen, it symbolizes the girl reaching adulthood © Baidu Network

Rites of Passage in Samoa

Sébastien Galliot

CNRS—CREDO (Centre de Recherche et de Documentation sur l'Océanie)

Within the world of professional tattooing, Samoans are famous for the continuity of their practice despite missionaries' efforts to ban it. A detailed study of the archives of the Marist's fathers and the London Missionary Society revealed that in the western island of Savai'i, some districts and their *ali'i* (high ranking chiefs) where defying the church by organizing tattooing initiation rituals during the second half of the nineteenth century. This in turn, incited the Marist Fathers to ask for official permission from headquarters in Rome to let them practice tattooing.

The strong attachment to this over a hundred year practice extends to today with the Samoan diaspora and beyond (Mallon and Galliot 2019).

Tatau, as it is called, is performed by a *tufuga tā pe'a* (a tattoo specialist) who is both an expert in tool and ink making, and in puncturing the skin with a very specific method found only among Austronesian speakers (Robitaille 2007). It was and still is performed ritually with the presence and support of the recipient's extended family, which sponsor the social and economic costs associated with the ritual.

Ranging between five to ten consecutive tattooing sessions, the male and female tattoos consist of a standardized combination of designs called *pe'a* for the men and *malu* for the women. Each recipient is marked with the same complex design, but the *tufuga* authorizes himself slight variations from one person to another. The ritual is accompanied by a formal establishment of relationships among the tattoo expert and his helper (*'autufuga*) and the group of supporters, the *'autāpua'i* (family and friends of the patient). Silence and repeated formula of encouragement are the main interactions between the two parties during the tattooing session.

The most important dimension of the ritual is the great concern for maintaining good relationships between these two parties. Failures in taboo observance, proper verbal interactions, or appropriate care for the *tufuga* usually resurface or reflect on the tattooed patient both through a curse that will affect the tattooing itself, result in unusually large wounds, or will cause the temporary abandonment of the work in progress, which is a real disgrace for the patient and his clan.

This ritual work consists in building a stereotyped sequence of designs. In the Samoan context, this appears to be homologous with the ritual work of the house builders (*tufuga fau fale*). Originating from different ancestral lineages, they, however, enjoy a very similar status, and those who are called to service do not do so without the luxury of precautions and without the guarantee of being sufficiently endowed to reward them with the appropriate ceremony. Indeed, after the tattooing is completed, a closing ceremony takes part in two steps.

First, the *tufuga* releases the patient from the *fāāsā* (interdictions) that weigh on him by applying an egg on the top of his head (or in olden times by sprinkling green coconut water) and neutralize the nefarious actions of the ink and the punctures by rubbing his or her body with *sama* (a mixture of turmeric and coconut oil).

Then, the recipient's family proceed to the *umusāga* (literally the "sacraliation of the earth oven"), which in this particular case consists of a formal sequence of gift giving conducted by a title holder who knows all the specific terms of address that apply to the status of the *tufuga*.

While political and religious changes precipitated by Christians missions and colonial powers led to abandoning tattooing rituals in Polynesia, Samoans kept passing on expert technical skills and ritual knowledge until today. Thus, in the early 1980s when cultural revival movements in the Pacific and western tattooists started to take interest in tattooing heritage, they turned to Samoans, the only custodians still possessing the knowledge of the entire sequence from tool building to ritual procedure.

Those who migrated to New Zealand like Sulu'ape Paulo II and his cousin Pasina Sefo were represented mentors for a multicultural group of apprentices. Then, in the following decades, Sulu'ape Alaiva'a (Paulo's brother) and his sons focused on the extra territorial transmission of the craft on practitioners of Polynesian and Samoan descent.

This unique context resulted in preserving and spreading of Samoan tattooing rituals to the very margin of the community in Australia, New Zealand, USA, and Europe, rendering at the same time UN policies in the preservation of intangible heritage somehow ineffective, insofar as the task of protecting, transmitting, and promoting to generate income had already been undertaken in a very Samoan way, which considers service to and involvement on family obligations as cardinal cultural values. ■



Back of man's *pe'a* in the making, Vaipua, 2005 © Sébastien Galliot

Tattooing operation, Point Chevalier, New Zealand, 2007 © Sébastien Galliot

The Coming of Age Ceremony of the Dong Ethnic Group in China

Zhang Ling, Jiang Lifang, and Zeng Lixia
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Celebrating Dong Valentine's Day © Zhang Hong



The Dong ethnic group, one of the fifty-six ethnicities in China, is typically a part of inland group. Its residents dwell in the southwestern part of China, around the joint region of Sanshengpo, a mountain worshipped by locals among the provinces of Hunan, Guizhou, and Guangxi (the autonomous area of Zhuang ethnic group). It also has inhabitants scattered in Hubei Province (the autonomous area of Tujia and Miao ethnic groups in Enshi Prefecture).

The Dong ethnic language, which branches off from the Kam-Tai language group of the Sino-Tibetan language family, is widely used in their daily life. The Dong people primarily engage in agriculture and rice planting. At the same time, they also participate in forestry. In Ming and Qing dynasties, they provided wood to build the Palace Museum. It is commonly believed that the Dong ethnic group developed from the ancient Baiyue ethnic group.

Dong boys and girls have different types of coming-of-age ceremonies. Eighteen-year-old fir tree is a sign of girls growing up, but boys have to roll in a muddy field to declare their adulthood.

The Dong people plant trees and hang ornaments on the trees. It is common to see big old trees in front of the village gate and a flower bridge with ornamental red ribbons tied around for the worship of peace and safety. These old trees are treated sacredly by the locals as their second parents. Owning various kinds of fir trees, Dong areas enjoy the reputation for being the hometown of firs. In Guizhou Province, Dong people plant fir trees for the newly born girls in their family. When the girl is eighteen years old, the fir trees are made into furniture as dowry. In Dong areas, the bride's family gives a whole set of wooden furniture as dowry, and the bridegroom pays the carpenter. Planting fir trees for eighteen years was commonly for girls' coming-of-age ceremony. Some other ethnic groups, including the Miao and Tujia groups have the similar rituals, too.



Dong ethnic people and village © Zhang Hong



Rolling in a muddy field © Yang Shiying

It is also very popular to celebrate the birthdays of Dong ethnic boys by rolling in a muddy field. According to the custom, Dong boys have to roll in muddy fields on three different birthdays. On their fifth birthday, the boys roll in a muddy field for the first time. Boys at this age have to leave their mother's warm arms and begin to learn laboring with their fathers and take hard training under the guidance of their fathers. Therefore, mothers take the boys to one side of a field, and fathers stand on the other side and take the boys.

On the tenth birthday, boys are taken to the side of a field and roll in the muddy field again. But this time, they are led by their fathers and received by their grandfathers on the other side. This means starting a good habit of laboring. Boys have to learn from their ancestors and become more trained, perseverant, and patient.

On their fifteenth birthday, boys are sent to the field side and stand by their grandfathers, but nobody will receive them on the other end this time, which is a symbol that the boys are grown up. From this point forward, the boys must deal with the hard times of the future. Rolling in the muddy field on the fifteenth birthday symbolizes the boy becoming an adult and able to shoulder familial and social responsibility. It also means that they are qualified to seek their favorite girls. With the tacit consent from their parents, they can join in the young people's antiphonal love songs singing party in the evening, date the girls in the mountains, cultivate feelings, and wait for their eighteen-year-old-fir-tree girls to mature enough for marriage.

Dong people's coming-of-age ceremonies express attachment to the land and emphasize farming and forestry. Dong children draw strength from the earth and achieve individual socialization at critical points in their lives with the help and witness of the group with whom they live. ■

Poy Sang Long, Traditional Novitiation Ceremony of the Shan People

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Pretty sang long photo © KoSo

In Myanmar, the ceremony of novitiation or rite of passage is important for Buddhists. Buddhist parents believe that this ceremony is a great merit for the *samsara* or circle of life. The festival is held in March and April during holidays for students.

Among the novitiation ceremony, *poy sang long*, is peculiarity festive among Tai people who inhabit a large area of Asia, including Thailand, Laos, and Eastern Myanmar. The Tai people are called Shan in Myanmar and the Shan State is located Eastern Myanmar. The Shan ethnic group has diverse customs such for pregnancy, birth, naming, novitiation, and marriage. The novitiation ceremony is important for Buddhists because all male Buddhists must go through this ceremony.

Shan people call this ceremony or festival as *poy sang long* in Shan Language. *Poy* means festival and *sang long* means a young boy who will become as a novice. So *poy sang long* is a rite of passage to initiate boys between the age of seven and fourteen years of age as Buddhist novices. The novice monk participates in monastery life for one week or a few months, and some might take up monkhood for their whole life.

Poy sang long is collective donation of the community. It is taken time to three days for the ceremony. One or two weeks before he ceremony, the boys who will be novices have to go a monastery to learn monkhood literature, so they can recite *damma* (monkhood literature). The pre-festival, donation pavilion is built and prepared for traditional drama.

The ceremony is undertaken by the community of the village or city. The youth leaders call for invitations and catering. During the ceremony, donors offer traditional foods to the guests. The festival is celebrated by the whole community. In the evening before festival, the boys' hair will be shaved and will be called *sang long*. After shaving their hair and starting ceremony, the *sang long* are not allowed to touch the earth with their feet for three days unless they take their vows and follow Buddhist monastic principles. They can only touch the ground of their home and monastery or temple.

On the first day of festival, the boys are taken to a bath with golden syrup that is applied to make them shiny and they dress like princes to join in a parade. On that day, novices-to-be are brought to the shrine of the guardian spirit of the village or city to show respect of the community. While joining the parade, they are carried on the shoulders of their fathers or relatives. At the right of the boy, a person carries a decorated umbrella for shading him, and at the left, another person showers the boy with popcorn to the boy. In front of them, women who are called village belle carry a betel box and lotus blossom. Traditional music is played and all people dance. For the next three days of the festival, the boys

are carried around the town accompanied by assistants. The boys are dressed three costumes for three days of ceremony. Friends and relatives are ready to greet their princely relatives, as they believe that it will bring good luck. On the second day, *sang long*'s parents and relatives give respect to the elders in the village and monasteries of the nearby villages.

On the last day, the *sang long* will take vows of the monastery. The procession with *sang long* is carried on the shoulder by the father led by musicians with his mother and sisters dancing behind. When arrive at the monastery, each boy has to ask the monk for the permission to be novice. With the permission of the monk, the boys start the process of removing the elaborate costumes and change into the robes offered by their parents. The ceremony of the sons into the monkhood is a proud event for all Buddhist parents, and they believe that it will give them the highest merit.

During *poy sang long*, there is also ceremony for ordaining older men who went through *sang long* in the past

The *poy sang long* ceremony is the main donation of the Shan people. After this ceremony, they believe that they can get another good life after their end. There is saying in Shan people that "Shan farmers always give 25 percent of their income with such generosity?" ■

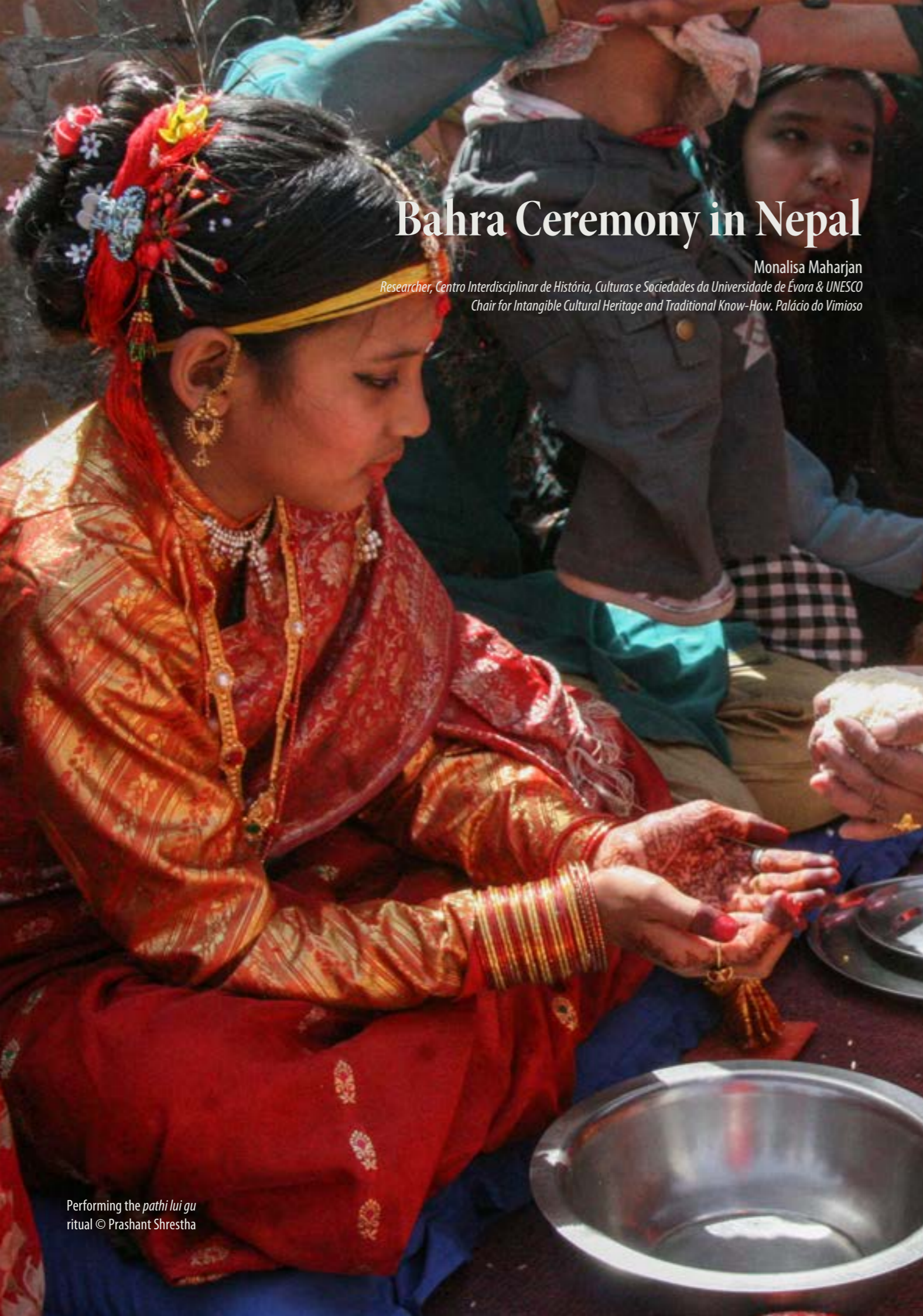


Sang long © Saw Khet Pan (Mong Kaing)

Bahra Ceremony in Nepal

Monalisa Maharjan

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Performing the *pathi lui gu* ritual © Prashant Shrestha

Newar culture has different lifecycle rituals, performed at different stages of life from birth to death. These rituals are complex and embedded in the socio-cultural environment. With every lifecycle ritual, a person gains certain rights, responsibilities, and maturity within the society.

The *bahra* ceremony is for girls of between 5 and 13 years old, before they have their first menstruation. This ceremony is a transition from childhood to adulthood. Boys also have different ritual for this phase. Girls who have undergone the *ihi* ceremony (done between 2 and 5 years old) follow the *bahra* ritual. Girls are kept in a room without seeing sunlight and men for twelve days. For this, an auspicious date and time is calculated by the priest according to her *jata* (horoscope chart). People prefer to keep *bahra* mostly with other siblings or cousins (in even numbers) so that the girl is not alone, and to share the workload. If the girl is an only child and does not have any cousins, then she is kept alone.

Entering the *bahra* starts with a simple ritual of offering *saga*, which contains a boiled egg, dried fried fish, fruits, vermilion, curd, and flowers. She is kept in the room for twelve days with things to play with and friends and relatives come to visit. For four or six days (depending upon the family), the girl is fed food without salt. On the fourth day in the morning, after the girl takes a bath, a ritual called *kwo chika sakyau* is done, during which an offering of rice powder with herbs and oil is given to the girl. *Kwo* is applied to the face as a beauty product (like a scrub). The family prepares feast but without meat. On this day, *barha khaya*—small figurine resembling a doll is made out of cotton—is also kept in room to protect the girl. *Khaya*, a mystical creature—half spirit, half deity, which could be black or white—is offered to *kwo chika* first and then to the girl. After this day, during the *bahra* days, whatever the food or drink is offered to the girl, *khaya* is offered first and all purity is maintained.

Relatives visit the girl in *bahra* after the fourth day with fruits, roasted corn, wheat, beans, nuts, and other delicious foods. This visitation process by relatives is known as *chusiya musiyu naka wonegu*, meaning to go to feed roasted wheat and beans. All the relatives who visit the girl are fed meals like a feast.

In the morning of the twelfth day, which is known as *bahra pikayegu*, the girl is taken out of confinement. The whole house is cleaned and purified. The family also goes purification process by bathing and by cutting nails and putting *ala*, a red pigment, on their toes. The nail cutting process can only be done by people who cut nails traditionally. The girl also takes bath in the early morning, going through the nail-cutting process, and applying *ala*. The girl is dressed in a beautiful dress and covered up for the ritual so that she does not see sun. This ritual is done by the female head of the family known as *thakuli nakki*. Some family also have a tradition to invite a priest and perform more elaborate rituals.

The girl offers rice, vermilion powder, and flowers to sun, and then she is shown the sun and later her father. This why the ritual is also known as *surya darshan*, which means

worshipping the sun. She is presented *jwala nhaika* and *shinha-mhu*, which are traditional objects representing a mirror and another container with vermilion powder. The girl is taken to the worship temple of Ganesh and the clan deity. Then *thakuli nakki* perform the *sincho chaye gu* ritual, which is to offer red vermilion powder on the girl's head in the temple. The red vermilion is a symbol of married women, and this ritual is also known as a marriage of girl with the sun god. In this way the women in Newar society never face discrimination as in other societies since even if her mortal husband is dead the immortal husband is always there. Also a divorce and remarriage is not strict in Newar society in comparison to other societies in Nepal.

The next ritual is *pathi lui gu*, which is to present a palm full of rice or paddy twelve times to the girl; clothes and money are also given. The relatives, especially a maternal uncle, will do this ceremony.

The family invites relatives and friends for an elaborate feast in the night. *Khya* is also a bid of farewell by immersing the figurine in the river water.

The *bahra* ceremony nowadays is shortened to three or five days in Vihara with female monks performing the last day ritual and feast, due to the complicated rituals and busy lifestyles. ■

At the Ganesh Temple holding *jwala nhaika* and *shinha-mhu*, two important objects for *bahra* © Ambika Shakya



Outside the Classroom: ICH as a Platform for Cultural Learning

Adeline Chua
Programme Officer, Arts-ED

Arts-ED is a Malaysian non-profit organization operating out of George Town, Penang, a UNESCO World Heritage Site. It aims to provide innovative community-based arts and culture education in both rural and urban communities. With programs focusing on the arts, culture, and heritage, Arts-ED uses creative educational approaches that encourage learning around real issues.

Its flagship program is targeted towards young people ranging from age 10 to 17. Christened the Cultural Heritage Education Programme (CHEP), it is run in collaboration with George Town World Heritage Incorporated (GTWHI). It started out in 2016 and remains the largest program in Arts-ED's roster.

CHEP Objectives

CHEP was conceived to strengthen young people's awareness of cultural heritage, cultural diversity and identity in a world where technology and its algorithms encourage insularity. Marketed to schools within the Northeast District of Penang, CHEP is a push to advocate sustainable culture heritage education efforts among schools in and around the historical George Town city.

Working closely with schools for the past three years has also made Arts-ED aware of the challenges faced by the Malaysian education system as it struggles to develop students that are well versed in communication, collaboration, critical thinking, and creativity (4Cs) to keep up in the twenty-first century. CHEP has incorporated the 4Cs of the twenty-first Century Learning into the development,

execution, and promotion of its programs. Taking it a step further, CHEP also now aims to train teachers to develop cultural heritage education that incorporates twenty-first Century Learning, broadening the pool of advocators for this type of learning.

CHEP's Approaches

CHEP workshops are designed in a way to provide students with an authentic learning experience that involves real people and real issues. Learning happens through student-centered observation, experience, inquiry, exploration, and reflection. Rather than spoon feeding them, students are given opportunities to make meaning by integrating knowing and doing. The programs help students to comprehend the relationship between their personal self, their community, and their environment.

Using both tangible and intangible cultural heritage, CHEP consists of teams of programmers, artists, coordinators, and volunteer facilitators that work to produce themed programs that run throughout the year. Programs have used historical settlements, traditional games, craft, local culinary arts, and local wet market trades and vendors as inspiration to create exciting workshops for young people to engage with ICH.

Youth Arts Camp

The Youth Arts Camp (YAC) is one of CHEP's highlight programs. Lasting eight days, YAC uses one of George Town's oldest wet market, Chowrasta Market, as a site for workshops that help teenagers engage with ICH using the arts. Over 120 years old, Chowrasta Market used to be dominated by Indian vendors, but due to a change in demographics, today's vendors are a mix of Chinese and Indian traders. Many of them have been in the business for at least two generations, using local wisdom and community networks in response to changing times.

Student recruitment for YAC is done at schools that fall within the ten kilometer radius of Chowrasta Market. The demographics of this area are urban and semi-urban. Based on these factors, YAC aims to bring together a young, modern group of students with a traditional wet market community. The objective of YAC is to document the livelihood of traditional market traders in a contemporary way that is expressive and brings about appreciation towards the cultural value of the site.

Past workshops have used illustration, woodblock printing, movement, board-game design, object puppetry, and music to document and present topics that range from trade histories, community stories, local practices, traditional market management, and food miles.

Sound and Music

Music is one of the recurring ways in which artist-programmers help students express their learning after engagement with ICH. In 2016, students used collected sounds from vendors' stalls and recreated them using found materials. These were then incorporated into the arrangement of the song written based on interview data collected from said vendors.

Based on the experience from that, an improved music workshop was designed in 2017 with a more manageable level of songwriting for participants and a higher focus on vendor-student interaction. Titled "Go, Go, Chowrasta",* the workshop highlighted vendors' background, daily routines, and challenges through the act

* Go, Go, Chowrasta was designed and run by Ang Eng Bok, Kang Su Kheng, and Adeline Chua.

A local vibrant market © Arts-ED





Participant learning from a vegetable vendor © Arts-ED

of lyric writing and song performance. Students spent time getting to know their assigned vendors through interviews, observations, and shadowing.

The Method

Through a quick exploration of the market via a treasure hunt, students get to know the various sections of the market and the key vendors there. A first interview is conducted with their assigned vendor. The interview covers the vendor’s background—how long they have been running the business, how did they start, what they enjoy about it, what are some of the challenges? After the experiential exercise, students come back to the studio to process the data they have collected. They categorized their data and write down their first impressions of vendors.

The next day, students spend time shadowing their vendors. The day starts very early and students learn the basic skills of the trade. In the beef section, some squeamish ones get used to handling raw meat. At the drink stall, students learn special techniques to make local tea; they also take orders and collect payment. Vegetable vendors even left some students to run their stalls when they had to attend to something.

Students also use this time to take down details like customer demographics or what the fastest-selling vegetable is. They learn, first hand, about the nitty-gritty of running a market stall at Chowrasta—what times do produce get unloaded, the amount of rent for a stall, what the peak hours are. At the same time, they also had the chance to chat more casually with the vendors as they now shared a common activity working together.

After the shadowing experience, students continue with their data processing and extract keywords or points that they wanted to include in their song about their vendors. They then learned about song structure, music dynamics, and how to write lyrics for a song. Musician-facilitators help them as they start their song-writing journey, some picking up instruments for the first time or learning new instruments. Once the song is written, performance coaching starts. Students improve on their performing skills by watching video exemplars, performing for their peers, giving and receiving structured feedback.

The Outcomes

The workshop ends with two performances—one for the community of vendors and one for the public. Students give a summary of their learning experience before presenting their song live in front of the vendor’s stall. They also present a token of appreciation to vendors for their time invested in this workshop. The public performance is opened to invited guests and the public. It is done in a walking tour format that takes audiences through the market and showcases various student exhibitions and performances by various workshops under the YAC umbrella.

In a comparison between pre- and post-program surveys, students report an increase in their interest towards Chowrasta Market, their awareness of how their decision making impacts the environment, their ability to convey their ideas and views to others, to understand other people’s ideas and views, and to confidently approach and talk to people who are not within their social circle.

We can see here that, although YAC’s strength seems to lie in helping students discover and improve their interpersonal skills, it also raises interest in local

traditional assets and widens students’ perspectives about the impact of their personal choices towards their surroundings and the natural resources in it.

Moving Forward

As YAC matures and heads into its fourth year, Arts-ED hopes to continue pushing for higher quality programming that allows students to actively engage with ICH and use an art form to communicate their thoughts, ideas, and interpretations from that experience.

A few challenges that need to be kept in check are making sure Arts-ED’s engagement with the local community is one that is mutually beneficial, that artist-programmers are well-trained to design workshops that tackle global issues in a way that makes sense for participants and that students walk away not just with more knowledge but changed perspectives and attitudes towards ICH and their relationship to it. ■

(Top Left) CHEP participant practicing under the guidance of a *teh tarik* vendor. (Top Right) Learning about culinary arts. (Bottom Left) Students performing their original song for vendors in public. (Bottom Right) Becoming acquainted with fishery arts. © Arts-ED



Education for Artisans: A Sustainable Future for Craft Traditions*

Judy Frater
Founder Director, Somaiya Kala Vidya

* Excerpt from Frater, Judy, "Education for Artisans: Beginning a Sustainable Future for Craft Traditions," in Mignosa, Anna and Kotipalli, Priyatej (eds) *A Cultural Economic Analysis of Craft*. Palgrave Macmillan, forthcoming.



Most people assume that at Somaiya Kala Vidya we teach craft skills. When I say no, they quickly assume that we must be giving artisans designs. These two assumptions encapsulate the concept of artisans: skilled technicians capable of realizing someone's concepts.

The depth of tradition is far more than skilled technique. Traditional artisans are the stewards of cultural heritage. Their traditions encompass knowledge, aesthetics, and history as well as skills. The language of a tradition tells the story of the artisans' origins, journey, relationships, and experiences.

In Kutch, traditional weavers, printers, bandhani artists and embroiderers created exquisite art for intimately known people. They designed it and appropriately innovated as the lives of those people evolved. Time was not a constraint, and value was not primarily in monetary terms. Industry arrived. Local clients declined, and artisans sought distant and unknown markets. Design as an entity was introduced as "intervention," and artisans became workers. Their capacity to create was neither recognized nor utilized. At the same time, the rich language of cultural heritage was supplanted by meaningless clichés.

Cultural heritage is the expression of living, growing, and changing traditions. But traditions can only evolve when they exist in a dynamic environment in which practitioners can connect to the end users of their work. To provide artisans with the opportunity to realize their creative capacity, and to insure that craft traditions remained genuine cultural heritage, I began a design education program for artisans. In 2005, Kala Raksha Vidhyalaya opened its doors to artisan students: traditional weavers, *ajrakh* printers, *bandhani* artists, and embroiderers, with no further prerequisites of age or formal education.

In 2014, the year-long program evolved and expanded to Somaiya Kala Vidya. In six two-week intensive residential sessions spread over a year, artisan students learn to innovate within their traditions. The most innovative tool that we use in our design classes is simply to present problems to solve. We also draw on local traditions and teach as practically as possible. In effect, the design course re-imagines traditional systems in an appropriate contemporary form. Master artisan

Shokat, an Ajrakh printer from Dhamadka, styles a sari from his collection Paramparik Andaz (The Idea of Tradition) in a portfolio shoot—SKV class of 2018. © Ketan Pomal LM Studio

advisors teach students about traditions, as children once learned from elders; weavers, printers, and dyers learning together revitalizes the inherent interdependence in traditional textiles; and interface with urban markets reinvents direct contact with hereditary clients.

Over thirteen years, the program has transformed artisan graduates. They have connected to new markets, increased incomes, and won awards. The word on the ground is that anyone who has taken the course has built a bigger house and workshop. Traditions have diversified, and the market has expanded. As one graduate noted, "My income has increased ten times while the long-time major producer's income has not suffered. It is win-win!" Perhaps the most significant success is children of artisans choosing craft as an attractive livelihood.

In 2014, when design education for artisans in Kutch was reaching its goals, and when we began Somaiya Kala Vidya, we thought of scaling out to test our approach in other regions. Keeping cultural heritage as the foundation, we intended to teach design within those regions, drawing on local language and culture. We launched the Outreach program in Bagalkot, Karnataka. With the inspiration of a Kutch weaver graduate, we used an Artisan-to-Artisan approach: weaver design graduates mentored Bagalkot weavers. The immediate goals were for partner artisans to quickly reach better markets, to recognize their regional traditions, and to learn to innovate within them rather than abandon them. As hoped, the weavers sold well in their first market experience. What did you learn? I asked. Color matters, they said. I asked if they would like to learn color, and they enthusiastically agreed.

Over two years, we conducted a condensed, tailored design course in Bagalkot, in the Kannada language. Over five years, the Bagalkot weavers dramatically transformed from indentured job workers to independent entrepreneurs. They revealed in innovative Ilkal. Within the first year, they began to wear their own work, a mark of appreciation of tradition as well as an important means of evaluating the quality of the work. And now they have learned to value their traditional *kondi* technique. Subsequently we conducted similar projects with embroiderers in Lucknow and weavers in Kumaon.

Though the success of education for artisans is irrefutable, graduates face challenges. The deepest, most pervasive is the persistent perception of artisans as workers. When people believe that artisans are capable only of following directives, they cannot see their creative potential. The quality of artisan designer work may be equal to or even better than that of branded designers, but there is a vast difference in perceived value.

The rich cultural heritage of craft traditions is India's great resource. If craft is to genuinely continue, we must consider cultural sustainability. It is the artisans, the heirs to their traditions, who can effectively insure the evolution of tradition with integrity. When artisans are again the designers of their art they earn recognition as well as income, and with recognition craft traditions flourish. ■



Sahid, an Ajrakh printer from Dhamadka, designs a new pattern for a block for his collection, -SKV class of 2018. © Lokesh Ghai



Ramesh a weaver from Varnora, styles a sari from his collection Shaheeri Gam (City-Style Village) in a portfolio photo shoot—SKV class of 2018. © Ketan Pomal LM Studio

ICHCAP Attended the Seventh Coordination Meeting of UNESCO Category 2 Centres in Algeria

The Seventh Coordination Meeting of UNESCO Category 2 Centres in the Field of ICH was held in Algiers, Algeria, from 2 to 3 September 2019.

The meeting was organized by UNESCO and hosted by the Regional Centre for the Safeguarding of Intangible Cultural Heritage in Africa (CRESPIAF). Tim Curtis (UNESCO Intangible Heritage Section Chief) and representatives from seven category 2 centers established under the auspices of UNESCO around the world gathered to share issues and discuss ways for collaboration. This year, ICHCAP delivered a presentation on NGOs and intangible heritage education projects being implemented by ICHCAP and UNESCO, attracting attention from the participants. ICHCAP showed its intention to

host the next coordination meeting in the Republic of Korea in 2021. Meanwhile, representatives from the Republic of Korea, China, and Japan held separate discussions. They agreed to hold a joint exhibition as a side event to introduce activities of Category 2 Centres during the fourteenth annual

meeting of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, which will take place in Colombia in December 2019. ■

Participants at the UNESCO Category 2 Centres' meeting held in Algeria © ICHCAP



“Education with ICH”: Meeting Held to Enhance ICH Education in the Asia-Pacific

ICHCAP held a meeting to enhance ICH education in the Asia-Pacific region from 28 to 30 August at the National Intangible Heritage Center in Jeonju, Korea. The meeting was co-hosted by ICHCAP and the UNESCO Bangkok Office and supported by the Cultural Heritage Administration of Korea. The meeting brought together more than fifty educational experts, teachers, cultural experts, members of international organizations, and other stakeholders from thirteen Asia-Pacific countries to discuss the ICH education status in schools in the region. ICHCAP

and the UNESCO Bangkok office conducted a survey on ICH education for ASPnet schools in the region, and the results of the survey were presented at the meeting. This sharing the results helped the participants understand the current awareness of ICH and challenges in schools, and the participants also discussed the possibility of a joint project. The meeting featured case studies regarding ICH education in the Asia-Pacific region and Korea. The outcomes of the meeting were demonstrated through a pilot project, and they were also reflected in the

Overall Results Framework for the 2003 Convention as reference material. The meeting fostered the promotion and ICH safeguarding in schools through collaboration among experts in education and ICH. ICHCAP hopes that meeting will help enhance educational and cultural networks in the Asia-Pacific region and invigorate research on ICH education as part of an institutional education system.. ■

Participants at the Regional Meeting for Strengthening the Use of ICH in Education in the Asia Pacific Region © ICHCAP



Seminar on Digital Documentation as an Imperative Tool for Safeguarding of Cultural Heritage

ICHCAP and the Digital Heritage Lab, Graduate School of Culture Technology, Korea Advanced Institute of Science and Technology (KAIST) co-organized with the international seminar, entitled “Protecting the Past for the Future: Digital Documentation as One of the Imperative Tools for Safeguarding of Cultural Heritage,” held on 20 July 2019 at the National Museum of Korea in Seoul.

The seminar consisted of three sessions: the first covered the archiving and visualization of ICH; the second focused on digital documentation methods for tangible cultural heritage; and the third discussed the challenges faced by Korea in establishing cultural heritage-related digital data.

The participants discussed various methods for digital documentation

of tangible and intangible cultural heritage such as Photovoice, interactive multi-media, and other topics, explaining them as useful tools for a community-based participatory documentation.

KEUM Gi Hyung, Director-General of ICHCAP, said, “In this interdisciplinary era, it is very meaningful to have this international dialogue through cooperation among ICHCAP, ICOMOS, and KAIST”. ■



Digital Documentation as one of the Imperative tools for Safeguarding Cultural Heritage © ICHCAP

Continued from page 3

Many countries in the Asia-Pacific region are facing poverty, conflicts, life-threatening climate change, and rapid urbanization. As their policy priority is given to economic development, it is not easy to allocate attention and resources to other areas and especially to preserve and develop traditional culture.

With the advent of the digital age, however, underdeveloped countries can now seek ways to protect and develop their endangered cultural heritage. We have seen many cases where cultural resources that were once on the verge of extinction have been turned into globally marketable cultural products due to infrastructure sharing (including free WiFi), personal media, massive open online courses (MOOC), crowd funding, peer-to-peer business, and open-source movements.

Creative destruction is inevitable in technological innovation. Resources move from old to new industries. Start-ups take a good share of the

market from existing players. Novel technologies make conventional knowledge and machinery obsolete. And, these trigger opposition and resistance from vested interests.

Openness, distribution, collaboration, and sharing are not assured values in the digital age. Accelerated globalization and neoliberalism, along with the emerging digital divide, can damage cultural diversity. We might end up with a dystopian environment, living in a panopticon with a severe maldistribution of wealth.

Now, it is time to put our heads together to ensure that technological development contributes to greater wellbeing and benefits humanity. We should pay more attention to make inclusive culture take root in society. History has taught us that a society with an exclusive, exploitative structure eventually becomes stagnant or declines, but an inclusive society, where its members share the fruits of development, continues to evolve.

This is also true with culture. We have witnessed many conflicts between communities or countries over inscriptions on the UNESCO ICH lists. Culture is a common resource, for which enjoyment is more important than ownership. In particular, inclusive culture should underpin ICH to ensure convergence of different genres, adaptation to changes of the times, generational transmission of culture, and recreation as new culture.

ICHCAP is working towards that. It is aimed to contribute to implementing the 2003 Convention ratified by forty-eight member states in the Asia-Pacific region and to promote the engagement of communities, groups, and individuals and build capacity for ICH safeguarding and support regional and global cooperation all based on the recognition of inclusive culture. Openness, distribution, collaboration, and sharing are expected to serve as key values in achieving the goals. ■



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