Editorial Remarks

KIM Jisung  Director-General of ICHCAP

As many countries lift COVID-19 measures and restrictions, efforts for preparing a “new normal” are in evidence everywhere. Festivals or rituals are being held face-to-face for the first time in almost three years worldwide. Such a eudaemonic mood sees the anxiety slip from people’s faces. In line with this, through the title “Twinkle Twinkle,” we would like to send a message for not only jewelry making (the theme of ICH Courier Volume 51) but also the bright future ahead after the COVID-19 situation.

Jewelry can be defined as “ornamental pieces or decorative objects (such as rings, necklaces, earrings, and bracelets) worn on your clothes or body that are usually made from valuable metals, such as gold and silver, and precious stones.” From the prehistoric age, people have utilized adornments symbolizing status, power, or mysticism. The “Windows to ICH” section focuses more on functions and safeguarding measures rather than the manufacturing technique itself. Nevertheless, the difference in viewpoints among authors is something to enjoy.

In addition, we offer a platform for the voice of the Cook Islands for the first time. The Cook Islands ratified the 2003 Convention in relatively recently, in 2016. By sharing the experience of the capacity-building workshop held there, the way in which the value of ICH has been elevated can be appreciated through the article. Youth activities for safeguarding ICH in Laos and education program of Gijisi Juldarigi Museum with culture-full box will catch your eye.

ICH Courier strives to strengthen solidarity with many ICH stakeholders by sharing information in the Asia-Pacific region. We ask for your continuous support for those who are working toward the safeguarding of ICH, in return, the Center will continue to provide quality, up-to-date content that can be enjoyed both online and offline.
The Role of Youth in Safeguarding ICH: Case Study from Lao PDR

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Laos has a rich diversity of cultures, lifestyles, and arts, many of which intersect. The country’s seventeen provinces stretch 1,162 kilometers from north to south, with 6.8 million inhabitants representing fifty officially recognized ethnic groups in four main language families. The majority Tai Lao people, from whom the country gets its name, make up about 53% of the population, with numerous ethnic minority groups comprising the rest.

Laos is well known for its UNESCO World Heritage Sites, and the Traditional Arts and Ethnology Centre (TAEC) is a cultural heritage social enterprise in the UNESCO World Heritage town of Luang Prabang. It is the only independent museum and resource center in Laos dedicated to the collection, preservation, and interpretation of the traditional arts and lifestyles of the country’s diverse ethnic groups. The Centre opened its doors on 5 July 2007. Today, TAEC is engaged in a broad range of activities as described in the following:

Exhibitions
The permanent exhibition contains text, photographs, and objects from villages throughout the north of Laos. These exhibits explore the unique cultural aspects of four of Laos’ most well-known ethnic minority groups: Akha, Hmong, Kmhmu, and Tai Dam.

Advocacy and Livelihoods
TAEC recognizes the need to support livelihood development in ethnic minority communities, which represent a disproportionate percentage of the poor in Laos, as well as foster the longer-term goal of cultural pride and identity-building. TAEC’s museum shop, boutique, and online store sell crafts sourced directly from artisan communities, promoting handicraft skills and livelihoods based on traditional arts, thus reducing the need to sell antiques.

TAEC is also involved in the worldwide movement to promote recognition of formal intellectual property rights over traditional cultural expressions for ethnic minority communities, and to educate companies and the public on the dangers of plagiarizing traditional designs. Together with the Lao Handicraft Association, Cultural Intellectual Property Rights Initiative, and Lao Department of Intellectual Property, TAEC has developed a model for stronger legal protections together with the Oma ethnic group.

Education
TAEC encourages Lao communities and youth to learn about Laos’ ethnic diversity by offering free admission to all Lao citizens and running school outreach activities and student tours. TAEC also provides professional development and training for cultural and tourism workers.

Preservation and Documentation
The TAEC permanent collection consists of over four hundred objects from thirty ethnic groups, documented and preserved for future generations using locally appropriate archival methods. The Centre is also responsible for maintaining artifacts on loan from private collections.

Research
TAEC conducts primary research in ethnic communities, developing close relationships to localize and enrich the information collected. TAEC’s own team visits the field periodically to document festivals and special events, gather information on collection objects, and research future exhibit themes.

TAEC’s mission is to promote pride and appreciation for the cultures and knowledge of Laos’ diverse peoples, support ethnic communities to safeguard their tangible and intangible cultural heritage, and promote their sustainable livelihood development.

Working with youth, particularly ethnic minority youth, is an important part of this work.

Main Goals and Activities of UNESCO ICH Youth Forum 2021
In July 2021, TAEC was approached by UNESCO to assist in facilitating the first Lao-based Community Heritage for Sustainability Youth Forum. The goals of this program were:

- To create better understanding of the vast meanings of heritage and ICH,
Thailand. The young participants studied the basics and with the two lecturers, Dr. Paritta Chalermpow Koanantakool sessions (15–19 October 2021).

This was followed by five days of teaching a quiz developed by UNESCO Bangkok to assess their understanding. Afterwards, the participants took a short self-learning phase. The selected participants, there was a self-learning phase. The participants then prepared for fieldwork. In Luang Prabang, the youth were split into eight groups. Most of them were from different villages. Collecting information during the fieldwork was difficult, because the town was in lockdown during the training period. Six out of the eight groups from Luang Prabang were not able to leave their homes, and thus had to collect information by phone, which limited the number of interviewees and the diversity and breadth of information. However, the youth tried their best to collect sufficient information to input in their presentations and project guidelines. With the information gathered, the TAEC mentors and the eight groups had calls through WhatsApp and Google Meet for guiding, coaching, and supporting preparation of the pitch presentations. Before the showcase day, all of the groups practiced their presentations and the tools and concepts difficult for them to grasp in such a short period of time, especially when delivered online. Participants also had different levels of education, making it more difficult for some of them to absorb what they were taught.

Online training during lockdown was a particular challenge. Some of the participants had no experience with online learning platforms, and a few of the participants from Luang Prabang had little or no experience in technology, so it was challenging for them to use Zoom. Mentors spent quite some time supporting the youth to download the app and setting up pre-meetings with them before actual Zoom sessions. In addition, the internet connection was not always stable.

Throughout the program, the mentors found that WhatsApp, Voice Recorder, Google Meet, and Google Drive were the most useful for working with the youth. WhatsApp was familiar and easy for all of the participants to use, while Google Meet and Google Drive—which had less technical issues than Zoom—were helpful tools for giving feedback and comments. It was also suggested that if UNESCO offers another opportunity for Lao youth for any sort of training in the future, a longer period of training would be helpful, with a more basic and foundational approach to delivering the information, tools, and materials. Many young people in Laos are active, talented, and motivated, but need help bridging the knowledge gap that may not be present in other ASEAN countries.

Young people are a key part of safeguarding ICH, and this program was a first step to engaging and encouraging youth in this area. Identifying and documenting ICH is a challenge, requiring a great deal of patient awareness-raising and facilitation. It is important to seek out youth that have a special spark that can be developed into a love for working with communities, culture, and heritage, and who recognize the role ICH plays in their identity and life. Youth constitute over half of the world’s population, and ICH depends on their recognition and agency in celebrating their heritage to keep it alive.

Key Challenges, Lessons, and Opportunities

The program facilitators were extremely impressed with the commitment and work of the youth who participated in the forum. There was a concern that due to the forum being completely online, it would be difficult for the participants to grasp the concepts and remain engaged. However, the groups communicated well in their teams, attended the online sessions, and worked hard on their projects and fieldwork.

The participants then prepared for fieldwork. In Luang Prabang, the youth were split into eight groups. Most of them were from different villages. Collecting information during the fieldwork was difficult, because the town was in lockdown during the training period. Six out of the eight groups from Luang Prabang were not able to leave their homes, and thus had to collect information by phone, which limited the number of interviewees and the diversity and breadth of information. However, the youth tried their best to collect sufficient information to input in their presentations and project guidelines. With the information gathered, the TAEC mentors and the eight groups had calls through WhatsApp and Google Meet for guiding, coaching, and supporting preparation of the pitch presentations. Before the showcase day, all of the groups practiced their presentations to the lecturers and mentors for final comments.

On the showcase day, fifteen groups presented their final ICH expression project ideas to the public:

1. Documenting spirit worship ritual in a Tai Yuan of Na Tan village.
2. Documenting patterns of Chiang Muan silversmithing.
The island nation of the Cook Islands comprises fifteen islands centered around Rarotonga in the South Pacific Ocean, and is in free association with New Zealand. Among a population of 8,128 (2022 estimate), over 80% is ethnically Cook Islands (or part) Māori; therefore, English and Cook Islands Māori (Rarotongan) are designated as official languages. Following this brief information about the country, I would like to share the story of heritage recognized through a recent workshop.

Funding was kindly given by UNESCO through the Tauranga Vananga – Ministry of Cultural Development (MoCD) to implement the safeguarding of ICH in the Cook Islands, focusing on the area of performing arts. This is an opportunity for which we are most grateful to UNESCO, in the knowledge that this is a way of protecting our cultural heritage for our future generations to access and learn from.

Since 7 February 2022, a total of three ICH capacity-building workshops/trainings have been held for successful applicants as a way of introducing and learning more about the significant role ICH plays in and with the communities.

The first training, delivered to a total of twelve participants, was held from 7 February to 2 March 2022 (due to some challenges) for six participants from Rarotonga in the three districts/villages of Te-au-o-tonga, Puaikura, and Takitumu. Five were from Southern group islands: one each from Mauke, Atiu, and Mitiaro, and two from Mangaia. One participant attended from the Northern group island of Manihiki.

The second training, held with three participants, took place from 26 to 29 April 2022 and involved two successful applicants from the Southern group island of Aitutaki and one from Nassau in the Northern group.

The third training was held from 16 to 20 May 2022, with two successful applicants coming from the Northern group island of Pukapuka. The participant from Nassau joined this training as well while he was waiting for transportation to become available to go back to his home island.

Due to the difficulties of bringing all participants together at one time, the workshop/training had to be repeated to cater for everyone, hence the reason three different ones were held. The final one is scheduled to be held in August for the islands of Manihiki and Tongareva. There have been a number of contributing factors to the complications including COVID-19, the availability of and delays to air and other transportation, timing and prolongation of the workshops and trainings. To date, a total of seventeen participants have been trained.

The workshops/trainings focused heavily on the participants’ knowledge and understanding of ICH and the project’s required outcomes. The aim of the workshops was to ensure that participants:
1. Would understand everything about ICH, its benefits, and safeguarding processes;
2. Were trained well in how to use the equipment donated by UNESCO;
3. Would know how to upload or download completed work for the project through the given ICH website.

Here in the Cook Islands, our ICH is constantly recreated or restored by communities and groups in response to their environment, their interaction with nature, and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Through these practices, we are able to transmit ICH from generation to generation. Consideration...
Safeguarding Our ICH

The Cook Islands ratified the UNESCO 2003 Convention in 2016, yet no specific element is yet enlisted. The government has recognized twelve elements, but there is the possibility of more based on the different islands. The first stage addressed during the workshop was raising awareness of ICH among the communities or people concerned. We recognize the need to understand how important it is to safeguard such heritage. In one of our discussions, we looked at *Imene Tiaki* (traditional hymn) — a unique type of singing mainly sung in Protestant churches, where male and female voices differentiate in tone, rhythm, and coordination. Young people today seem not to be interested in learning this fascinating style. The purpose of safeguarding is that while we are doing this project, we are able to capture the essence of our *peu kuki aitani maori* (Cook Islands performing arts) for future access for or awareness among the generations to come.

The marker laid down with the workshop participants was drawing the definition of ICH in Cook Islands’ understanding: *Peu Kite Pakari Akamou Korero*. The technical part of the training was of high interest for the participants, especially the use of the DJ Pocket camera, which many were seeing or using for the very first time. Some participants were also new to the video-editing program, although it was perhaps surprising that the majority had advance knowledge already.

It was interesting to uncover that many of us did not take into consideration the importance of having one element connected to the community as one way of safeguarding or keeping that element alive. For example, drum dance (as an element) is practiced throughout the year at various venues, and the planting of trees (e.g. mahogany) is also important. Therefore, I feel that the phrase “*Peu Kite Pakari Akamou Korero*” appropriately represents the term “intangible cultural heritage.” The word *Ipukarea* is added to represent our Cook Islands communities and individuals. The workshop participants expressed their knowledge and awareness of ICH in their different communities but felt that many who held on to such ICH have either passed on or barely remember the heritage elements due to their old age. It was highlighted that although some of the elements are being practiced by our people, the urgent need for safeguarding ICH is a priority for us here in the Cook Islands.

The originality of a dance or *per*, *karakia*, etc., must be captured before it dies. The drumming or dance comprise many elements requiring to be captured, from choreography to costume-making, or drum beating to material/equipment to the original tree used for accessories. Capturing everything involves a huge number of community members. Overall, the trainings and workshops held so far have contributed a lot of knowledge on both sides. We, as authorized trainers, at the MoCD were able to share with our successful participants wide knowledge and understanding of ICH, and how they can implement it.

Our participants, on the other hand, passed on their knowledge and awareness of ICH to help them develop an awareness program. This gives their communities a clear understanding of ICH, with the hope of a better result.

There are some key considerations in terms of the continuity of an element:

- The originality of a dance or *per*, *karakia*, etc., must be captured before it dies.
- The drumming or dance comprise many elements requiring to be captured, from choreography to costume-making, or drum beating to material/equipment to the original tree used for accessories. Capturing everything involves a huge number of community members.

The workshops and trainings have given a strong spirit of rich knowledge about ICH to all participants. Those who attended the sessions felt confident that their Cook Islands’ culture and growth is being recognized through this ICH project. It is their intention to carry out this work to the end, which will represent something for them and their families to be proud of in the future.

Despite the challenges we all face, we are supportive of our participants, ensuring there are measures in place to help with individual problems on their islands or within their communities. Working in partnership with our people is what we can strive for in order to complete this project successfully.
Twinkle Twinkle

The word “jewelry” brings to mind something shiny or glamorous that makes people more beautiful. Jewelry can take the form of a pretty-looking hairband in a high-street shop, rings that a couple exchange as a symbol of their promise to each other, or an item that helps people stand out in smart clothes. Beyond aesthetic functions, jewelry can also have shamanistic meanings, such as the seashell masks of ancient times. This section introduces various meanings through ornaments from the Republic of Korea, Kazakhstan, India, and Fiji.
The Journey Towards Knotted Accessories

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Knotting is, in essence, the act of tying a thread or a cord so that it does not come undone, while knot craft is the art of weaving together various shapes using threads or cords made through various methods in order to serve a certain physical or psychological purpose.

The origin of knotting can arguably be traced back to the advent of humanity itself. In primitive times, it was necessary to fashion cords and knots out of tree bark and grass for survival purposes in the context of the hunter-gatherer lifestyle; uses would have included tying or linking together hunting tools or carrying captured prey. With the advancement of humanity, however, knots surpassed their purely utilitarian purpose and evolved into craft items that are closely linked to everyday life, with the addition of various materials and crafting techniques. For example, each civilization has evolved its own knotting techniques and shapes influenced by its surrounding environment, to-craft items such as belts or waist cords, baskets, and straw mats. Over time, knots have also become accessories worn for aesthetic purposes and ornamental items used to decorate the household, in addition to ritual items used in various ceremonies. In this regard, knots have surpassed their original survival and everyday life purposes to take on aesthetic and spiritual functions as well.

The origin and history of knots in Korea (or maedeup in the local language) unfolded in much the same way as the above process, while demonstrating a unique aspect in terms of the crafting methods and usage. Korean traditional knots are crafted by dyeing threads into a cord, then weaving such cords into knots of various shapes, with each stage in the process entailing dozens of refining steps. Knots were used for a wide variety of purposes in Korea, particularly during the Joseon era, when they were essential across myriad areas of life. For example, there were knots used for clothing, such as waist and pouch cords; ornamental knots such as norigae (a decorative pendant with tassels) and kwaehnidae geori (a tassel hung from a traditional clothes hanger), and knots used in religious rituals such as sungyo yuso (a tassel hung from a funeral bier) and ilrowangbeon yuso (a tassel hung from the flag of Inrowang Bosal, the Bodhisattva Guide of Souls). These varied purposes demonstrate the close connection between knots and the lives of our ancestors.

However, the usage of knots declined rapidly during the process of industrialization since the advent of the modern era. As such, artisans who once crafted knots for their livelihoods gradually began to abandon the art, resulting in the inevitable end of their lineage with little prospect of continuation. Fortunately, through sincere efforts and desire to safeguard Korean heritage, knotting has been recognized as a valuable cultural heritage element and transmitted accordingly. Today, knotting practitioners are dedicated to passing on knotting techniques while utilizing them for their intended purposes.

We believe that the continued transmission of knotting requires its development for craft items that can be used and enjoyed by the masses in various ways. As knotting practitioners, we are striving to expand upon the tradition of knotting by developing various materials, creating innovative designs, and pursuing collaborative efforts with designers. The knotting techniques passed down by our ancestors through the ages and the delicate sensibilities of knotting as an art are now being utilized for trendy knot-based ornaments in the present day, which is testament to the evolution of knot craft in line with the characteristics of the times. The journey of the craft through the medium of knot-based ornaments will continue into the future.

The techniques and subtleties of Korean traditional knotting have withstood the test of time to be able to stand proudly alongside any famous global artisan brand as a unique asset of Korean culture, which thereby deserves multifaceted efforts and research by master knotting practitioners. As a knotting practitioner myself, I will also treat this vocation as my calling and dedicate myself to the transmission of knotting and related educational activities without losing focus on the roots and founding spirit of the tradition, while expressing my heartfelt hope that the traditional knot-based accessories of Korea will step into the limelight on the global stage.
Kazakh Jewelry: Continuity of Nomadic Traditions

Gulaim Zhumabekova
Director, Kasteev State Museum of Arts

The Kasteev State Museum of Arts in Almaty has gathered a unique collection of Kazakh jewelry made during the eighteenth through twentieth centuries. These examples vary in form, type, and technique. The distinctive features commonly found on Kazakh jewelry make them true masterpieces which reflect a specific philosophical understanding of the world and demonstrate the great artistic abilities of the Kazakh people. Indeed, every element that comprises an individual piece of Kazakh jewelry, including its form, details, the material it was produced from, and patterns, has a specific purpose and meaning.

Kazakhstan’s abundant supply of nonferrous and precious metals, including gold and silver, encouraged the development of its metalwork for millennia. Casting, forging, molding, stamping, and embossing techniques emerged as early as the second millennium BC, during the Bronze Age. As did signatory traditional designs for jewelry worn by the Kazakhs both historically and today. Saka treasures discovered in different areas of Kazakhstan—the Issyk Kurgan and the Beshhatyr, Kargaly, Atyn-Emel, Tagisken, Uigarak, and Berel burials—are true masterpieces.

By studying jewelry, scholars can discern a great deal of important social, economic, and cultural information about the people who wore them. The style of jewelry changed during the Migration Period when the Huns moved westward from 47 BC until the fourth century AD. Artisans applied fine jewelry during the Migration Period, which features the Scythian and Saka polychrome style. It is characterized by a multipart composition and a host of elegant coin pendants and insets of carnelian. In addition to having a decorative function, stone insets and pendants in Kazakh jewelry were regarded as a “guarding eye.” These were most often made of carnelian, coral, turquoise, or colored glass. Each stone had a specific function and was believed to have magic and healing properties. For example, carnelian was believed to protect against all dangers, including accidents and natural disasters. Corals were regarded as promoting wellbeing and fertility (usually placed within pendants).

Color plays a crucial role in the protective abilities of a piece of jewelry as well. Turquoise was believed to bring happiness and luck. Turquoise jewelry also had the ability to communicate the specific emotions of the person wearing it at a given moment. For example, if worn by someone of ill health, the stone would change color and darken. Red is an especially powerful color capable of emitting multiple meanings. Red is the color of a clan’s blood. It can also be a symbol for fire, energy, the sun, and warmth.

Northern Kazakhstan jewelry is very diverse, the compositions and decorations of the pieces echoing ancient beliefs such as shamanism and totemism. Of special interest are the siki ayak temple pendants where eagle-owl claws were mounted in silver. The Kazakhs worshipped the eagle-owl, the golden eagle, and the common eagle as “the birds of the sun” and their claws were talismans to ward off the evil eye. In Eastern Kazakhstan, of special popularity were bracelets with a round cross-section, known as zhunury blezik. Bracelets of this form were discovered in ancient Bronze Age burials. Some commonly held beliefs in the past were that wearing bracelets helped to prevent joint diseases, made the arms and hands clean, and warded off evil, but—most importantly—they believed to retain one’s life force. Kazakhs believed that if an evil spirit could enter a woman through her ears or hair, her energies would gradually drain away through her palms. For this reason, older women who feared losing their strength if an evil spirit could enter a woman through her ears or hair, her energies would gradually drain away through her palms. For this reason, older women who feared losing their strength were advised to wear bracelets at all times, as circular objects in particular were effective as protective symbols. This belief also explains a frequent practice of placing bracelets made of black and white (or red and blue) beads onto a child’s arm. Crescent earrings (or syrga, shuzhik syrga) were believed to protect against evil. If an evil spirit could enter a woman through her ears or hair, her energies would gradually drain away through her palms. For this reason, older women who feared losing their strength were advised to wear bracelets at all times, as circular objects in particular were effective as protective symbols. This belief also explains a frequent practice of placing bracelets made of black and white (or red and blue) beads onto a child’s arm. Crescent earrings (or syrga, shuzhik syrga) were believed to protect against evil. It at a given moment. For example, if worn by someone of ill health, the stone would change color and darken. Red is an especially powerful color capable of emitting multiple meanings. Red is the color of a clan’s blood. It can also be a symbol for fire, energy, the sun, and warmth.

Expansion and Continued Interpretation of Kazakh Jewelry

For contemporary Kazakh jewelry and craft to continue to thrive, we must be stewards of our own cultural heritage through research and preservation, while fostering opportunities for cultural exchange with other nations. Just as modern artists draw inspiration from one another, so did past examples of Kazakh jewelry flourish through the exchange of ideas outside of its borders. Many Kazakh ancient motifs, techniques, and patterns were derived from Turkiic stylings. Kazakh artisans of the past would adopt these motifs and add to them new designs and meanings.

Kazakh jewelers have preserved the centuries-long traditions of the nomadic material culture, but also participated in new creative movements within their own craft. The best pieces in the collection of the Kasteev State Museum of Arts and other museums in Kazakhstan demonstrate an original style and represent a significant contribution to Kazakhstan and the wider world. The healthy exchange of creativity and ideas that exists within craft jewelry production today demonstrates that Kazakh jewelry is well positioned to continue flourishing into the future. The community of talented metalworkers and jewelers in Kazakhstan will continue to preserve important cultural traditions of nomadic communities, while providing new interpretations that further enrich the practice.

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Forging the Jewel in the Crown: India’s Jewelry Making Traditions

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The tradition of jewelry making in India began with the prehistoric factories of the Harappan civilization which produced metal and bead jewelry and has continued unbroken over five thousand years in the continuity of its form, technique, and symbolism. Some of the earliest excavations of bead and stone factories have uncovered evidence of sophisticated tools like burins, scrapers, cylindrical drills, and micro-drills used to drill holes in beads and etch designs on precious and semiprecious stones. These beads, along with sheet gold and gold wire twisted into intricate earrings, necklaces, bangles, waistbands, and more, represent the humble beginnings of the Indian jewelry tradition. Jewelry has since been used to demonstrate affection, status, power, and skill.

Bridal jewelry is one of the most common displays of wealth. The value of the jewelry comes not only from its material worth but also from the level of intricate craftsmanship involved. An example of this is given in the Buddhist Dhammapada commentary of the Marriage of Visakha, the daughter of a wealthy treasurer named Dhanaanjay E. W. Burlingame translates the original Pali text in the book Buddhist Legends (1921) as: “On that very day Visakha’s father caused five hundred goldsmiths to be summoned and said to them, ‘Make for my daughter a great-creeper-parure.’ So saying, he gave them a thousand nikkas of ruddy gold and a sufficient supply of silver, rubies, pearls, coral, and diamonds to go with it.” The goldsmiths spend four months completing the parure using eleven different kinds of jewels, silver threads to make the fabric, and “seals of gold and dies of silver” used to hold together the fabric of the parure that stretched from Visakha’s head to her toes. The fabric was embellished with a peacock whose wings had feathers made of ruddy gold, a beak made from corals, eyes from gems, and precious stones set in the rest of its body. So impeccable was the craftsmanship that “when it was placed on the crown of Visakha’s head, it appeared like a peacock standing on the peak of a mountain and dancing; and the sound of the musrabs of the thousand feathers was like the music of the celestial choir or of the five kinds of instruments. Only by going very close could people tell that it was not a real peacock. The materials used in the making of this parure cost nine crores, and a hundred thousand pieces of money were paid for the workmanship.”

The authors of the book Indian Jewelry: Dance of the Peacock (2001) extensively cover the jewelry making traditions of India. According to them, the ornaments have not been documented adequately but testimony to the art of jewelry making can be found in treatises like the Brihat Samhita (600 CE), which talks at length about gemology, Natyashastra (500 BC), which is a book on performing arts and lists four major types of ornaments, Ashtadhyayi (500 BC), which is a work on Sanskrit grammar and contains technical information on metallurgy and mineralogy, and Arthashastra (4 BC), which is a compendium on nation-building and gives information about the goldsmithing industry.

This grandiosity is not limited to humans—animals too have their share of wealth. One of the most beautiful and complex examples of animal jewelry is the nettipattam—the gold-plated caparison used to decorate elephants during the temple festivals in the southern state of Kerala. This massive piece of headgear is usually made of copper or brass, coated with gold, and takes no fewer than twenty days to make. The decorative elements consist of eleven crescents, different shapes and sizes of spheres, and around five thousand baubles surrounding the main elements. Each sphere symbolizes a specific deity and the rest of the baubles represent the stars. This caparison, along with other equally glimmering paraphernalia, adorns the elephant, which is the ultimate symbol of Indian royalty.

Members of royalty themselves went to great lengths to display their wealth and power through jewelry after successful conquests. Kauitya, the author of Arthashastra, particularly refers to Dakshinapatha (South India) as the “superior route” on which diamonds, rubies, pearls, and gold abound. This was especially true during the immensely wealthy reign of the Chola and Pandyas dynasties. The Chola rulers, for example, acquired wealth through their conquests and held a monopoly over the gold and diamond mines, pearl fisheries, and the gem production of Ceylon (modern-day Sri Lanka). They commissioned magnificent temples and statues, with ornaments to decorate these statues. Under this patronage, jewelers were employed to create a constant production of jewelry for the rulers, their courts, and the temples. The royalty has now faded away but South India continues to glitter as the leader of the Indian gold market.

While contemporary jewelry has also become popular, the five-thousand-year-old combination of beads strung together with gold wires continues to form, in almost all cultures across the country, one of the most sacred pieces of the bridal jewelry collection. As heirlooms, jewelry is passed down from mother to daughter in the form of stridhan (strī = woman, dhan = wealth), as is the knowledge of jewelry making. This art form has continued to thrive despite the large economic disparity within the population and hence it is no surprise that India has been called sone ki chidiya (the golden sparrow) and “the jewel in the crown.”
Ukuuku Tokari Kei Viti: Jewelry and adornments (L/R): shell and coconut sinnet (Chief is decorated with the finest and most unique adornments

Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell (Chiefs and warriors mainly wore breastplates (of shell

Vokomau, a traditional marriage ceremony, offers the bride and groom dressed in their finest attire to celebrate their special occasion. The groom is adorned with the largest tabua, hung around his neck or wrist; these are usually given as gifts for atonement or esteem (sevevevu) to the bride’s family. The couple also wear buli vula closely strung with coconut sinnets (magimagi) or laced around their necks and even the bride’s wrist. The couple are dressed and draped with masi and garlanded with an authentic traditional sulusuku—a necklace of flowers woven together with strands of vuva (dried bark of wild hibiscus) and paoge (sago) leaves.

On the occasion of a chief’s succession ceremony or a marriage, the Vuaka (land, village), clan, and the community become increasingly excited leading up to the event. During the event, men, women, youths, and children will adorn themselves with matching colorful jewelry sets of all shapes and sizes of taube qanivivili, taube, coko qwele, earrings, bangles, bracelets, finger rings, different head pieces, and baskets to fit the occasion. They complement their adornments with matching sulu and jamba (patterned dresses and skirts). The sulu and jamba patterns are similar in color (kulanau or bulu wear) and are collectively worn by extended families, representing the different families present for the occasion.

The traditional indigenous knowledge, beliefs, and practices related to the unique hand-crafted jewelry and adornments made in Fiji have been passed down from generation to generation since ancestral times. The traditional aspects of the jewelry and adornments have been maintained and safeguarded over the years, and are still being used in adorning chiefs, warriors, brides and grooms, participants in traditional ceremonies, and more.

The contemporary jewelry of Fiji has evolved and been modified to suit the modern era, and these unique pieces are being worn, marketed, and commercialized, both locally and internationally.

Indigenous Fijians feel a close connection with the sea, land, and nature. In Fiji, jewelry making began way back in the time of the ancestors, dating back to the eighteenth century or even earlier. Traditional indigenous knowledge, beliefs, and practices were seen in the unique creation of hand-crafted jewelry and adornments. These pieces were mainly worn to display social status, functioning as symbols of rank and leadership, or as markers of clan membership. There were distinctions in the types of jewels and adornments worn by a chief (turaga), a warrior (bati), the wedding attire of a bride (yalewa vou) and groom (tagane vou), and those used in ceremonies and celebrations where men, women, and youths adorned themselves with necklaces of shell (taube qanivivili), bead (taube), or clay (coko qwele). Chiefs and warriors mainly wore breastplates (civonovono), whale ivory (tabua), sperm whale tooth necklaces (wasekaseka), boar tusk necklaces and hand bands (bati ni vuaka), while white cowry shells (buli vula) are mainly worn by brides and grooms, and also worn during a traditional dance/performance (meke).

Vei va gunivi is a traditional ceremony in which the chosen person is appointed chief. At this time and during his reign, a chief is decorated with the finest and most unique adornments his clan (yovata or mataqali) is accustomed to, such as a waterice/watukauke. He can also wear a bati ni vuaka, a civonovono, or a tabua, and even buli vula. Any of these necklaces can be worn closely around a chief’s neck, signifying his rank and status as a chief in a village/community. A tabua is considered by indigenous Fijians as a chiefly totem (kavaka turaga). These necklaces and ornaments are accompanied with the appropriate traditional attire, mostly made up of a cloth-like material called masi (back of the mulberry tree), which is brown, white, or yellowish in color. Vakasatu sulu ni bati is a warrior (bati) dressed with adornments. During times of war and at the traditional ceremonies when a chief succeeds to his position, warriors are dressed in their proper attire; a bati ni vuaka is strung with coconut sinnets and worn closely around the neck, with boar tusk hand bands. The warriors are covered in pure coconut oil until fully shiny, and have boro loaloa made up of black charcoal markings on their face and body, and masi draped around the lower part of their bodies. It is the warrior’s duty to guard their chiefs during war and they will escort their chief during the succession ceremony. At the time of the funeral following the death of a chief (sa bale e dua na duruvesi), warriors are fully adorned in their traditional attire for the duration. They will sit beside the chief’s body and also escort it to the burial site.

Traditional ceremonies (vei qaravi vaka vanua) and celebrations (vei manau tuki) are common during the installation of a chief, a wedding, an event, a birthday, and more. During these special occasions, a carved wooden bowl (tanoa) is used for mixing and serving kava (yaqona); this bowl is also decorated with buli vula strung onto magimagi at least 30–40 centimeters in length. This is then pulled out and the shell is pointed toward the chief or principal guest of the occasion. Dancers and performers both male and female are dressed in traditional attire, laced with buli vula, suisualu, and fans (iri), and they perform traditional chants, songs, and dances, creating an atmosphere of joy and laughter and strengthening the bonds of community.

The traditional indigenous knowledge, beliefs, and practices related to the unique hand-crafted jewelry and adornments made in Fiji have been passed down from generation to generation since ancestral times. The traditional aspects of the jewelry and adornments have been maintained and safeguarded over the years, and are still being used in adorning chiefs, warriors, brides and grooms, participants in traditional ceremonies, and more.

The contemporary jewelry of Fiji has evolved and been modified to suit the modern era, and these unique pieces are being worn, marketed, and commercialized, both locally and internationally.
Konduk is a remote mountain village in Kyrgyzstan, located in the Alai-Kuu valley, not far from Kulun-Ata Nature Reserve in Osh Province. The reserve has a high level of biodiversity, being home to rare species of plants and animals. The population of the village is about 1,500. Several male villagers work in the reserve, and are well aware of the natural diversity of the reserve; they have generational practices, oral stories, and traditions to preserve the land they live. In 2020–21, an Aigine Cultural Research Center team investigated the traditional ecological knowledge of this community.

Protection and Support of Sacred Sites

On the territory of the reserve there are mountain lakes of unique beauty, ranging in size from small (Kichi), to medium (Orto), to large (Chon). Locals revere and protect these lakes as sacred spaces, transmitting a wealth of legends and oral stories about their names and origins.

Sites considered sacred are places of special spiritual, religious, cultural, or historical significance for the local population. There are more than 1,100 sacred sites in Kyrgyzstan. Such places are also a hotbed of natural diversity. The rules of conduct at sacred sites, which contribute to the conservation of nature and prohibit harm to living beings, can be considered a traditional way of the Kyrgyz people to protect nature. In addition to the lakes in the Alai-Kuu valley and village area, there are several sacred sites—trees and springs—which have their own history of appearance and safeguarding by the community, as well as healing properties.
Bata Ritual
Beside the village there is a large river, the Kulun, which flows into the lakes. Locals often fished there, with fishing a recreational activity for children and adults. However, three years ago residents began to notice a sharp decline in the fish population in the river. In order to protect the river and its fish, the locals gathered for a bata ritual (blessing) aimed at banning fishing in the Kulun for five years. As a result of this traditional ban on fishing, the fish population has recovered markedly.

Traditional Taboos and Oral Transmission of the Rules of Respect for Nature
The Kulun-Ata Nature Reserve has a high level of animal diversity. Bears, snow leopards, deer, mountain goats, and other species live on the territory of the reserve. Among the local residents of Konduk, there are many hunters who pass on their skills and knowledge of the protective regulations to their children. Since ancient times, in Kyrgyz tradition, hunting has been considered one of the fundamentals of human existence. In some crisis periods, people escaped and relied on hunters for food. Hunting is thus a big responsibility.

One of the most important requirements for hunting is a careful attitude toward wild animals. Among the local former hunters who now work as rangers in the reserve, the experience of Kojojash is also common. Among the Konduk locals, oral stories and legends are widespread about the consequences of a wasteful, careless, and greedy attitude to nature, which affected the fate of the people.

One of the village elders Maatov Bokonbai tells the following story:

Once in Konduk there lived a rich man. His name was Zhansary. He had a son, Nasipkul. Despite his family’s wealth, Nasipkul had a habit of taking some of his fellow villagers’ cattle to a remote cave and slaughtering them there. His relative Kalmymza became angry with him for this behavior, and on one occasion followed him to the cave. Seeing Kalmymza, Nasipkul began to run away, but Kalmymza caught up with him, tied a stone around his neck, and threw him into the rice fields. Nasipkul’s body was never found. Later, Kalmymza shot a deer, chased after it, was wounded himself, and flew off a cliff into a pond. Now this place is called Kalmymza.

The elders hold that the events of this story are a demonstration of the results of the misuse of nature.

The History of Kojojash as a Lesson
Among the local former hunters who now work as rangers in the reserve, the experience of Kojojash is also common. Among the Kyrgyz people, there is a belief in the existence of the guardian spirits of wild animals. One of these is Kayberen, the spirit of a female mountain goat. Receiving this type of vision is a sign to hunters that it is time to stop hunting animals, including wild mountain goats. Kojojash is the protagonist of the Kyrgyz small epic of the same name:

Kojojash was a skilled and successful hunter; he managed to save his relatives from starvation during a long winter and the loss of livestock. Many relatives believed in the luck of Kojojash so much that they practically stopped eating the meat of domestic animals, counting on prey from hunting. Kojojash has a dream where, after a successful hunt for wild goats, he finds himself on top of an impregnable rock. He is afraid and asks his wife to interpret the dream. She advises him not to go hunting again, as his life is in danger. However, the elders interpret the dream differently, and Kojojash decides to continue hunting for the offspring of Sur Echki (a gray female goat). Sur Echki in the epic is an image of natural fertility, the mother of a thousand wild goats. The confrontation between the hunter and the sacred animal intensifies after Kojojash completely exterminates the young offspring of Sur Echki.

During one of the meetings, Sur Echki asks Kojojash to keep her last goat Alabash alive. However, the hunter gets excited and kills him too, thereby undermining the possibility of Sur Echki’s continuing her family. Sur Echki vows to take revenge on Kojojash for the destruction of her offspring, and the hunter swears that he will not calm down until he catches his rival. In the end, Sur Echki manages to lure the hunter to the slope of an impregnable rock and leaves him there to die of hunger and cold. Unable to bear the suffering, Kojojash rushes down from the rock and dies.

These oral stories have been transformed by the locals into firm rules to limit the hunting and killing of wild animals living in the reserve and villages close to it.

Traditional Handicrafts and Medicine
Many residents of the Alai-Kuu valley note that since childhood they have been using various types of herbs that grow on the slopes and pastures of the region. Knowledge about these plants is instilled in people from childhood. In May, with the onset of spring, local children traditionally gather in groups and head to the nearest mountains, where yökly (wild sweet brome), madar (mountain onion), and many other delicious wild herbs grow. Women in Konduk are well acquainted with this flora. This knowledge helps them to lead their lives without harming the environment with chemicals.

According to one resident of Jumakan apa village, in their family they almost never use medicines, but rather are treated with traditional herbs. “Headaches are treated with mint, and stomach diseases with red leaves. I collect red leaves from the mountains, dry them and make tea for my children.”

Due to such an abundance of herbs growing in the Alai-Kuu valley, locals also use them in the creation of various wool and felt products. The felt is made from sheep’s wool and is dyed using a natural method exclusively with herbs. At the end of their useful life, these products do not harm the environment. Kiyizbayeva Arzaiym describes the use of herbs:

I learned handicrafts from my mother. I know how to make felt, embroidery, suitcases, and bedspreads. We use mountain herbs in the manufacture of all this. I collect herbs called Uuljan (tarragon) and karkor (sagebrush). I keep using all these techniques from my mother, because she showed and taught me all this. She dyed felt and wool only with herbs, for example mint or herbs called Borma kara (black corydalis). Dyes with these plants do not fade in the sun, unlike modern chemical dyes that quickly lose color and turn gray. That’s why grass has so many properties.

The villagers work in the reserve and use modern methods of nature conservation, at the same time not forgetting the local knowledge that has been working effectively for many decades. Such models and approaches of nature conservation don’t require much in the way of resources and at the same time produce visible results in both the short and long term. Examples of traditional handicrafts that use local natural raw materials and dyes, and traditional medicine, demonstrate a community model that is friendly to nature. Knowledge about the sacred animals, sites, and plants of the Alai-Kuu valley contributes to the spiritual education of communities, while spreading the taboo on the mass shooting of animals contributes to the ethical education of new generations of hunters in this and other villages.
Making and Worshipping of a Haatdi

Shalini Sabikhi
Educator, Zydus School for Excellence

The festival of Diwali in India is celebrated by different communities in different ways, performing different rituals. It is a festival of lights celebrated by Hindus, Jains, and Sikhs, and usually lasts for five days.

The Sindhi community in India celebrates Diwali for just three days. One of the distinctive features of their celebration is the worshipping of a haatdi. Haatdi is also worshipped by a few Gujarati communities.

“Haatdi” comes from the word haat and symbolizes a shop. People worship it mainly to invoke the blessings of Lakshmi (the goddess of abundance and auspiciousness) for work or business, praying for their business to prosper. A haatdi is a colorful representation of a shop. There are some who believe it used to represent the male members of the family who were the breadwinners. The number of haatdis bought was equal to the number of male members in the family, with one being for the female child. Nowadays they are usually bought in pairs of two, four, six. After Diwali, the haatdi is immersed in water.

The making of clay haatdi begins on the day of Ganesh Chaturthi, which is regarded as auspicious and usually falls in August or September. The people of a particular community in Ahmedabad are involved in the making of haatdis, with the whole family taking part. They even travel out of Gujarat to states like Maharashtra to make and sell their wares. Haatdis are made and sold until Kaali Chaudas (the second day of the five-day festival of Diwali).

A demonstration of the process of making a haatdi was given by Mr. Chaturbhui, Mr. Varshrambhai, Mr. Bharatbhai, and their families at their place in the lane opposite APS International School in Ahmedabad. Even I enjoyed trying my hand at making a haatdi during this experience organized by India Heritage Walks and led by Mr. Keyur Shah.

The Art of Making a Clay Haatdi

For making a haatdi, potters bring clay from a nearby pond and mix it with cow dung. Water is added until the mixture is a dough-like consistency.

A flat, round base is made by patting the wet clay by hand, before three clay feet are attached to it. Bamboo sticks are cut to the required length and inserted vertically on the base before being topped with C-shaped cylindrical clay. Tiny diyas (clay lamps) are inserted on top with the help of a stick. The structure is then left to dry in the sun. Once it is dry, it is dipped in color. Fuchsia is commonly used to color haatdis, but in some places they may be other colors like red, blue, white, and so on. After the color dries, decorative colored paper (often leftovers from other creations) is wrapped around the bamboo sticks in such a way that one side of the haatdi is left open. Small flags made of kite paper are then pasted on the top of the sticks. The colorful, beautiful clay haatdis are sold at the roadside in many places before Diwali.

Ritual

On Diwali, pooja (worshipping) starts at a given auspicious time. Flowers, rock salt (which is believed to remove negativity), sweets (Sindhi layi or chikli), puffed rice, vermilion, and mitere (mouse melon) are offered to the haatdi. Mahalaxmi yantra are also kept in each haatdi; these have printed on them the mantras to be chanted and aarti (songs) sung in praise of deity. In a small bowl, eleven silver coins and a gold ring are immersed in milk. Sindoor (vermillion) and flower petals are added to it. This is placed near the haatdi. Flowers are offered, lamps are lit, and then the haatdi is worshipped. Everything is kept as it is for three days, after which time the mouse melon is immersed in the river or buried in the ground and the milk is also poured over the soil.

In the past, haatdis made of clay were used by all. But breaking a haatdi is regarded as inauspicious, so some people started using steel or wooden haatdis. Haatdis made of silver and gold-plated ones that can be reused are also available. In places where haatdis are not available, people make do with earthen pots on a plate to symbolize a haatdi. Many people make their own clay haatdis at home and decorate them with golden laces, mirror pieces, sequins, and more.

Safeguarding

In the past, this ritual of worshipping a haatdi was followed by everyone in the Sindhi community. But with the passage of time, it has been forgotten and many from the present generation have little idea about this custom. It is very important to revive this beautiful, charming custom to safeguard our cultural heritage.

These beautiful and colorful haatdis adorned with flowers and with the lamp lit can also be used for decorative purposes during weddings or religious ceremonies. Silver- and gold-plated haatdis make great Diwali gifts. Craftsmen make haatdis only once a year and in other months they make kites or crackers for different festivals to earn their livelihood. Let us buy and use more haatdis so that the craftsmen who make these beautiful representations of abundance continue to thrive and grow.
Tug-of-war is a game that anyone can enjoy easily, in its simplest form requiring just a rope and some space to play, and it has been widely transmitted all over the world. In particular, in Asia, it has been widely practiced in combination with rituals for prosperity and peace within agricultural communities, and has played an important social role in fostering community cohesion and solidarity. Its significance was recognized by UNESCO in 2015, when “Tugging Rituals and Games” was inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity as a multinational heritage of Cambodia, the Philippines, the Republic of Korea and Vietnam.

The Gijisi Juldarigi Museum, built and operated by Dangjin-si in Korea, opened in 2011. The museum, dedicated to tug-of-war, not only carries out transmission, education, and safeguarding. The museum has organized and held various activities with great interest in other tug-of-war, and interaction with transmission communities and international symposiums, carried out academic research and took part in exchanges with traditional Japanese tug-of-war organizations concerned with traditional tug-of-war. These efforts enabled the museum to play an important role in the inscription of tug-of-war on the UNESCO Representative List.

Not only does the Gijisi Juldarigi Museum offer these educational activities but also various education services for local residents. Along with the Safeguarding Association, it has been organizing education programs for over ten years to introduce and increase understanding of Gijisi tug-of-war. Through visits to local schools and specially organized family days at the museum, local people have enjoyed education on the origin and history of tug-of-war, hands-on rope-making experiences, and, of course, the opportunity to play an actual game of tug-of-war. The educational value was recognized, since inception, these programs have been implemented with financial support from the Cultural Heritage Administration of Korea. The museum has fulfilled its own role in educating on intangible heritage and satisfying cultural needs in this small city where educational and cultural programs were less prevalent than in bigger localities.

These education programs as a basic form of transmission of education helped to outline the significance of Gijisi tug-of-war and contributed to promoting the understanding of ICH handed down in local communities, fostering a sense of belonging to and pride in the communities and providing new experiences for people in other regions. On the other hand, there were clear limitations in that the programs lacked diversity due to their focus on a single subject; we were concentrating only on promoting the event of Gijisi tug-of-war. Recognizing the improvement of the general understanding of tug-of-war since its inscription on the UNESCO Representative List and the need to educate on the element, we wanted to reflect in education what we have learned and felt through cooperation and communication with other countries and field research in the process of joint inscription.

Tug-of-war is known variously as juldarigi in Korea, kéo co in Vietnam, taenh prot in Cambodia, and punmuk in the Philippines. When it is performed also differs between countries. The tug-of-war contests are usually held on the full moon day of the first or second month in the lunar calendar in Korea, New Year’s Day (April) in the Khmer calendar in Vietnam and Cambodia, and in August during the preparation period for the next farming year after the rice harvest in the Philippines. Even though its names, the forms of the rope, and the time of performance in each country are different, as emphasized in the process of joint inscription, tug-of-war has some commonalities in being practiced as a ritual and game to wish for and promote community solidarity, peace, and prosperity. Its common use as an event at festivals based around rice farming in Asia demonstrates the community culture. On the basis of these commonalities, we recognized the need for education to deliver the clear message that this element coexists with the same value even though its appearance is a little different in each place. We wanted people to recognize that those from other countries are just like them and it is important to respect diverse cultures and their characteristics. It was for this reason we developed a new program.

The Culture-Full Box of Tugging Rituals and Games, jointly developed in 2021 with ICHCAP for the higher grades in elementary school, contains traditional clothes, models, and materials related to tug-of-war and games, activity sheets, table computers, and so forth. The learning contents of the box are intended to enable students to explore various aspects of tug-of-war as ICH and to think about the meaning contained within it—that is, it aims to inform that tug-of-war has been handed down in somewhat different forms in each country, even though it looks similar, and to provoke thoughts about its significance as cultural heritage for community unity and prosperity, not as just a simple competition.
Call for Articles: 2023 Living Heritage Series

At 16.COM in Paris, the #HeritageAlive Editorial Board chose “Storytelling” as the topic for the next book in the Living Heritage Series. The new book will be published in collaboration with ICHCAP and will be ready by the end of 2023 to be presented at 18.COM.

The main purpose of the articles is to reflect NGOs’ and experts’ experiences in the field while working on projects related to storytelling. Rather than solely presenting an ICH element, the articles should reflect the challenges, methodologies, and experiences in safeguarding and transmission, and—in the spirit of the 2003 Convention—to emphasize the element’s social and cultural function for a group or community. In other words, the submitted text must be about the achievements in safeguarding ICH through specific projects or activities (the evolution of a given situation). As the main purpose of these organizations is to share experiences from the field, the articles shall preferably be made by, or in cooperation with, the NGOs and practitioners concerned. All NGOs are encouraged to contribute.

As mentioned, under the Storytelling theme, the article should be written in English or French and be 1,500 to 2,000 words in length. The deadline for submissions is 1 October 2022, and articles should be sent to Eivind Falk (Editor-in-Chief, eivind.falk@handverksinstituttet.no), copied to Antoine Gauthier (direction@patrimonievivant.gq.ca). For more information, please visit the ICHCAP website.

Meanwhile, the 2022 Living Heritage Series: Water will be published at the end of the year.

Solution for Education in Future: An Online Course on Living Heritage

ICHCAP, UNESCO Bangkok, and the Asia-Pacific Centre of Education for International Understanding (APCEIU) developed “Bringing Living Heritage to the Classroom in Asia-Pacific,” an online course for teaching and learning about ICH. Those who want to take this course can take it at any time according to their schedule on the OCED online campus of the APCEIU. The course was launched on 31 April and consists of twenty-four lectures.

This course is designed for teachers, educators, and anyone interested in education and culture. It proposes a solution for how teachers can utilize ICH to develop teaching and learning courses that fit the culture, background, and context of their schools. After completion of the course, participants will understand the advantages of integrating education with ICH as well as ICH itself. They also can develop the capacity to plan lessons and school activities.

The course package that is provided along with lectures provides key resources and guidance on why and how to integrate living heritage into lessons and extracurricular activities in school. It contains cases of pilot classes and additional reading materials such as course lectures and worksheets. With the detailed course guidelines, teachers will be able to emphasize to future generations the importance of safeguarding ICH and make learning more contextualized, relevant, and engaging for students by incorporating ICH into various themes and subjects, which will maximize learning effects.

The first instructor-led cohort of about forty students completed the course on 3 June. Live tutorial sessions were held every Friday, and the participants had the opportunity to exchange information and share opinions with each other for five weeks. Instructors were available to answer any queries, and they gave feedback on the participants’ final assignment. Those who completed the course will be issued a certificate.

Cultural Festivals Held Face-to-Face in Three Years

Since 1999, many cultural festivals have not been held due to the outbreak of COVID-19. Events were moved online, and it was obvious that there were limitations, with participants not feeling the real vibe of a festival. However, with restrictions being lifted, the repressed zeal was released. In Korea, for example, the Gijisi Juldarigi (Tug-of-War) Festival from 13 to 15 May and the Gangneung Danoje Festival from 30 May to 6 June were held, respectively.

For Gijisi Juldarigi, the theme was “Connect,” and the festival featured rituals such as Dangie (village god ritual) and Yongwangje (dragon king ritual). After the festival opened on 13 May, not only Gijisi Juldarigi but also other regions’ Juldarigi demonstrations were held the next day. Marking the highlight of the festival was the two-rope-pulling contests (male and female). The ropes measured 50 meters, with a weight of 20 tons, and the event was accompanied by a Nongak (farmer’s music) troupe. Despite halving the size of the rope this year, the desire to transmit culture and wish for peace and harmony in the country remained the same undiminished.

Similarly, the Gangneung Danoje Festival was held under the theme of “Eurachacha,” which is defined as a sound that cheers you when trying to overcome difficult opponents, situations, or objects. In this instance, it represented trying to overcome the difficulties of COVID-19 and return to normal daily life together through Gangneung Danoje, a festival of hope and origin. Jerye (rituals) and Gupan where gods and people communicate, and National Dane Jangsa Ssirume (a traditional Korean wrestling competition) followed as events during the festival.

For the continuity of ICH, people are always needed to surround the elements, or heritage in a broad sense. As a living heritage, it is hoped that such elements are “living” beside us for a long time to come, as has always been the way.

Ninth Session of the General Assembly

The ninth session of the General Assembly of States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage will be held at UNESCO Headquarters, Paris, from Tuesday, 5 to Thursday, 7 July 2022. Over three days, 180 states parties will gather and discuss a number of issues that are important for the safeguarding of living heritage around the world and the future of the Convention.

The convening of this session of the General Assembly in presence is subject to the evolving COVID-19 situation. The secretariat will provide the necessary information regarding health measures in line with the host country rules and UNESCO guidance applicable at the time of the meeting.

It is considered that an in-depth discussion regarding the listing mechanisms of the Convention and the review of proposed revisions of the Operational Directives will be the main agenda during the 9.GA. The recommendations were made at the open-ended intergovernmental working group meeting held on 25 and 26 April. This is the result of a long discussion that started in March last year, and the subsequent report will open up another chapter for the implementation of the Convention.

Additionally, next year marks the twentieth anniversary of the Convention; therefore, many stakeholders might keep an eye on proposals for the celebration listed on the agenda.
Bringing Living Heritage to the Classroom in Asia-Pacific

A Resource Kit

Available soon in July