ICH CAP and the Ministry of Home and Cultural Affairs of Bhutan co-organized the Intangible Cultural Heritage Symposium and the Book Launching Ceremony that was held on July 29 in Thimphu, Bhutan, to commemorate the recent publication, Intangible Cultural Heritage of Bhutan.

During the first session of the symposium, experts from Bhutan, India, Bangladesh, and Sri Lanka shared the current status and challenges of ICH safeguarding in each country. It was commonly found that changing lifestyles of younger generations is making ICH safeguarding and transmission more difficult and that the physical distribution of ministries and departments responsible for ICH within one country makes coordination among these agencies more difficult.

At the second session, ICHCAP introduced its experiences on sub-regional cooperative projects with Central Asia and Pacific region and suggested a project for South Asia for effective network building among the various ICH stakeholders in the region, including communities and NGOs.

At the book launching ceremony, the progress reports of the ICHCAP-Bhutan cooperative project from 2011 to 2014 were presented by the National Library and Archives of Bhutan. The participants talked about the extreme efforts and devotion of the Bhutanese researchers who conducted fieldwork for three years by visiting ICH communities so that these communities could be included in the ICH book publication.

Published in two language versions, English and Dzongkha, Intangible Cultural Heritage of Bhutan will be distributed to related organizations and experts to enhance the visibility of Bhutanese ICH and to be used as educational materials for the future generations.

ICHCAP, in cooperation with the Ministry of Cultural Affairs of Sri Lanka, held the first Sri Lanka-ICHCAP cooperative workshop on digitizing ICH-related audiovisual materials and visited related institutions in Korea from 15 to 19 September.

The event was organized as part of the ongoing cooperative project between ICHCAP and the Sri Lankan Ministry of Cultural Affairs to digitize analog resources on intangible heritage in the collections of the Sri Lankan Ministry of Cultural Affairs and its affiliated organizations. This workshop and cooperative project have become a noteworthy model of cooperation between Korea and Sri Lanka in the field of intangible heritage, being the first collaboration between Sri Lanka and a non-South Asian state for the restoration of intangible heritage.

On the first day of the workshop, Mr. W.A.D.S. Gunasinghe, Additional Secretary, State Ministry of Cultural Affairs; the Officer in Charge of the Folk Music Conservation Library; professionals from the Sri Lanka Broadcasting Corporation; and researchers of intangible heritage participated. Information on intangible heritage and resource management in Sri Lanka as well as a plan for the cooperative project were shared, followed by a question-and-answer session. Experts from related organizations in Korea, such as the National Intangible Heritage Center, Korean Film Archive and National Archives of Korea, also participated to share their experience and knowhow in digitizing resources as well as archive management.

In the four remaining days of the event, participants took part in working discussions for the digitization project and visited Korean institutions specializing in intangible heritage and archive management. These institutions included the National Archives of Korea, National Gugak Center, National Intangible Heritage Center, Gugak FM Broadcasting System, KOFIC Namyangju Studios, and Korean Film Archive.

This event marked the beginning of the project to support the digitization of analog intangible heritage resources in Sri Lanka; the outcomes of which will include a database of digital resources on intangible heritage as well as the production of CD/DVD collections. These outcomes will help preserve valuable resources on intangible heritage in Sri Lanka and be used to raise their visibility among domestic and international researchers, students, and members of the public.
MOU Signed Between ICHCAP and APCEIU

Foundation for cooperation and joint projects between C2 Centers in the field of culture and education

ICHCAP and the Asia-Pacific Center of Education for International Understanding Under the Auspices of UNESCO (APCEIU) signed an MOU on 4 September at the Eoulmaru, National Intangible Heritage Center to build a foundation for cooperation and joint projects between the two C2 Centers in the fields of culture and education, respectively.

The purpose of this MOU is to provide a framework of cooperation and facilitate collaboration between the parties, based on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and the UNESCO Recommendation concerning Education for International Understanding. In this regard, the two centers agreed to conduct joint research projects to raise awareness at the local, national, and international levels of the importance of ICH and GCED and ensure mutual appreciation. Moreover, two centers discussed cohosting international symposia, workshops, and seminars and participating in mutual staff exchange activities. Those coordinating efforts will ensure the best use of data available or publicity activities by each center.

At the ceremony, the two centers introduced their current key projects and proposals for a variety of cooperative projects for the future and signed an MOU to enhance mutual cooperation. A special lecture titled “Rediscovery of the Value of UNESCO Category 2 Centers” by Mr. U-tak Chung, Director of APCEIU, followed the signing ceremony. In his talk, he shared the value and prospects of UNESCO Category 2 Centers through a case study of the APCEIU.

This MOU signed between the two C2 centers will expand their respective networks and enable them to share experiences and knowhow that has accumulated over the years while they pursue projects that can bridge education and culture.

Director’s Note

The actual and potential value that intangible heritage holds is truly great. Intangible heritage is not just a repository of knowledge passed down from one generation to the next; it is also what enables us to recognize our own identities as members of a community. However, considering its intangible nature, it is a considerable challenge to raise its visibility and maintain its viability.

Now, we have to focus on cooperation to address and rise above challenges common to all humanity. For it is through synergistic relationships that expertise among different fields can coalesce to create something bigger. Thus, on 4 September, ICHCAP signed an MOU with the Asia-Pacific Center of Education for International Understanding Under the Auspicious of UNESCO (APCEIU), a Category 2 Center working in the field of education for international understanding. We hope to continue to generate best practices in projects as a means to meld culture and education. Through this, we hope to expand our network to schools, media outlets, and civil society, so as to bring public interest in intangible heritage to a new level.

Meanwhile, ICHCAP will also focus on building a global network in the Asia-Pacific region through diverse cooperative projects with the Member States in the region. Our cooperation with various states in the Asia-Pacific region continues, with the first book on Bhutanese intangible heritage being published in August and the ongoing project to digitize endangered analog records of intangible heritage in Sri Lanka. Our ultimate goal is to build a sustainable ecology of intangible heritage in the region.

The remaining months of the year contain a variety of projects for ICHCAP, including an external review for renewing the agreement designating ICHCAP as a Category 2 Center, the second Southeast Asian Sub-regional Cooperation Meeting (Vietnam), Working Meeting on Video Documentation in Central Asia, and the construction of digital archives. With more preemptive strategies and detailed networks, ICHCAP will concentrate all its capabilities to achieve greater results in all its endeavors.
Intangible Cultural Heritage and the Role of ICOMOS

Dr. Susan McIntyre-Tamwoy (President, International Committee for Intangible Cultural Heritage, ICOMOS)

The role of the International Council on Monuments and Sites (ICOMOS) in safeguarding intangible cultural heritage has evolved from its mandate regarding cultural heritage generally. ICOMOS was created in a world that had experienced the destruction of significant heritage places during World War II and faced the threat of destruction throughout the Cold War period. The Second Congress of Architects, Conservationists and Technicians of Historical Monuments held in Venice in May 1964 produced the Venice Charter and established ICOMOS.

In its early years, the focus of ICOMOS reflected the architectural perspective of the organization’s founders. The new organization sought “to motivate and develop the interest of the authorities and the people over their patrimony and to constitute an international organization representative of administrations, institutions, and persons interested in the conservation, restoration, and study of Monuments and Sites” (Zaryn 1995:4).

As the technical specializations of ICOMOS broadened so did its outlook, members noting that many of the world’s special places could not be conserved through a consideration of their physical fabric alone. In 1993 ICOMOS held its General Assembly in Sri Lanka. This was the first time its members had gathered in Asia, and the experience emphasized for many participants the need for a broader interpretation of cultural heritage and a nuanced understanding of the interplay among all cultural values of place.

Also in the 1990s, globalization led to concerns about loss of cultural diversity. Akin to the concerns of escalating species extinctions—research revealed an alarming loss of languages and the demise of cultural practices. Concern about monuments and sites in their landscape context also increased in the 1990s, giving rise to the formal recognition of cultural landscapes in the operating guidelines of the World Heritage Convention in 2005. This new focus on cultural landscapes allowed a reconceptualization of what constituted a site or monument. While fabric and place remain keystones in cultural heritage, ‘cultural landscapes’ fostered consideration of values arising from the relationship of humans with their physical environment and cosmology.

In 2003, ICOMOS held a symposium on intangible heritage and place, at Victoria Falls, Zimbabwe. The theme was “Place, Memory, Meaning: Preserving intangible heritage in memorials and sites.” ICOMOS members shared their experience of intangible value and place and resolved to establish an international scientific committee to further develop this important area of research and practice. The International Scientific Committee for Intangible Cultural Heritage (ICICH) was established in 2005. The objectives of ICICH are consistent with the aims of ICOMOS and include to:

- Promote international cooperation in the identification, study, and solution of issues related to the ethical identification, protection, interpretation, and management of the intangible cultural associations attributed to monuments and sites.
- Co-operate with the International Scientific Committees of ICOMOS in reviewing doctrinal documents as well as management and conservation practices, in light of the role of intangible attributes in the significance and values of cultural heritage sites.
- Advise ICOMOS on any role it may have in the implementation of, or other activities associated with UNESCO’s ICH Convention.
- Advise ICOMOS on the role of intangible attributes in the role it plays in implementing UNESCO conventions and international treaties.

Whereas the 2003 UNESCO Convention invites a broad and holistic view of intangible cultural heritage, ICOMOS’s role is focused on its core business—the protection of the world’s significant monuments, sites, and places. ICICH has major role to play in trying to understand, articulate, and safeguard intangible values associated with the world’s significant places. ICOMOS’s members are heritage professionals, and this technical expertise is its strength. It can be brought to focus on particular issues through its scientific committees. Community-based processes and methodologies are being developed in archaeology, anthropology, and cross-disciplines in the social sciences in recognition that cultural heritage places have myriad values, including intangible values that need to be recognized, assessed, and managed. ICOMOS has recognized the need to develop bottom-up approaches to documenting and managing intangible cultural values of places.

Many challenges need to be resolved. For example, the increased call from the world’s indigenous peoples to more appropriately recognize associative cultural landscapes in the World Heritage system has posed exciting challenges, especially in relation to developing meaningful methodologies for documentation and comparative analysis that integrate tangible and intangible values.

It is important for ICICH to avoid duplicating the work of others involved directly with the 2003 Convention. As a subgroup of ICOMOS, we must maintain its focus on monuments, sites, and places and advance the work of ICOMOS by using the technical expertise of its members to drill deeper into this specialist aspect of cultural heritage. There are many opportunities for collaboration, especially where values associated with cultural practices, cosmology, and oral traditions intersect with important cultural places.

ICICH, in partnership with the International Committee on Interpretation and Presentation, is organizing this year’s ICOMOS Scientific Symposium to be held in October 2015 in Fukuoka, Japan, in conjunction with our Annual Assembly and Advisory Committee meetings. The theme “Risks to Identity: Loss of Traditions and Collective Memory” will be of interest to many working in this area.

References


Significant cultural sites in Cape York Peninsula, Queensland, Australia © Susan McIntyre-Tamwoy
Pictures and Storytelling

Windows to ICH provides an introduction to examples of intangible cultural heritage practice from countries throughout the Asia-Pacific region related to a chosen theme. This issue looks at pictures and storytelling. In these examples of intangible cultural heritage from Iran, India, Japan, and Palau, you can explore storytelling through the pictures around the Asia-Pacific region.

Iran  Pardeh Khani: Dramatic Storytelling in Iran

Dr. Yadollah Parmoun (Director, Tehran ICH Centre)

Pardeh khani, which means “reading off a screen,” is a screen-based storytelling tradition from Iran. The pardeh is a movable painting showing a representation of a religious story, which is told by the pardeh khan or narrator, who points to the vividly colorful images on the pardeh while performing. The large images were on easily portable screens, which allowed the pardeh khan to move from one location to the next, be that a street corner or an Iranian coffeehouse, which was historically known as social hubs and centers for performing arts.

Pardeh khani is one form of naqqali, a centuries-old storytelling tradition that was registered on UNESCO’s List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2011. The three primary components of this unique performing art are the story, the pardeh, and the pardeh khan.

Histo-Religious Stories

The stories are primarily based on histo-religious events. The main subject revolves around Karbala and other related events. This is especially true during the month of Muharram. One focus in particular is on the martyrdom of Imam Hussein, the grandson of Mohammad, in 680 CE. In one episode, the narrators tell the story about Mokhtar Saghai who let a rebellion to avenge the death of Imam Hussein. Other popular themes are about miracles, workings of holy people, or even the lives of commoners. Regardless of the story, one general story idea is that the pious see how trivial this worldly life is while discovering the authenticity of holy worlds. In this way, the stories teach about morality.

Colorful Pardeh Screens

The subjects depicted on the pardeh follow the stories that the pardeh khan tells, so they are often about the suffering of Imam Hussein and the events of Karbala. The stories are painted in episodes on burlap and muslin, which are sturdy yet light enough to carry, and measure about 150 centimeters by 300 centimeters. Some of the more common colors used in the images are green to represent holiness, yellow to suggest distress, and red to show oppression. One interesting feature is that the holy people, which are generally larger than other people in the pictures, often don’t have faces; instead, they are shown as glowing halos.

Commoners as Pardeh Khan

The pardeh khan were not from an elite class or from a special level of society. They were commoners who often held other kinds of employment to earn a living. This is part of what made the pardeh khan so significant as a folk art. The performers used the language of the common person and were better able to represent a collective vision of the world, and to speak to the dreams and concerns of their audiences. This special attribute of being performed in the vernacular, often including the local dialect and jargon, is what made pardeh khan a representative art of the people, a true folk art.

Decline

Over time, pardeh khani and other types of naqqali heritage have waned in popularity. Today, pardeh khani traditions are largely forgotten, and there are just a handful of artists who have the professional capacity to perform this ancient art. The goal of inscribing naqqali on the UNESCO Urgent Safeguarding List is to raise awareness of naqqali and other storytelling arts like pardeh khani as important elements as performing arts, oral traditions, and forms of traditional craftsmanship.
In Japan, etoki, or picture deciphering, is a centuries-old form of performing arts that involves telling stories about Buddhist principles and historic events while using emaki (illustrated scroll) or kakejiku (hanging picture) as a visual reference. Other related performances are called sekkyou, or sermons, and they are distinguished from etoki in that sekkyou includes narration without any visual references. The stories for both arts, which were originally performed by monks and nuns, may explain the history of a shrine or temple, a pilgrimage, a biography of Shakyamuni, Buddhist sutra, or any other related topics. The origins of this heritage element is unclear, but some evidence indicates that it arrived in Japan from Southeast Asia through China and Korea, and historical records do tell us that monks were performing etoki for aristocratic audiences in Japan by the tenth century.

During the twelfth and sixteenth centuries, which correspond to Japan’s medieval period, etoki steadily became a performing art for commoners. So instead of monks, lay storytellers, including women, began to perform, and some of these new performers introduced the use of musical instruments, such as the biwa, a Japanese short-neck fretted lute, and the sasara, a small percussion instrument. In the medieval period, sekkyou also became increasingly more prevalent as an art. A common topic for both etoki and sekkyou at this time was shrine and temple history, which often described a hero wandering in pain and sorrow. For example, the Origin of Kitano Tenjin Shrine provides a mythological structure describing how the hero, Nichizo, is cast into the underworld and endures a series of trials and tribulations before establishing the Kitano Tenjin Shrine. The stories of medieval etoki and sekkyou have been called the original form of modern Japanese melodrama, and many these stories later became part of kabuki and bunraku repertoires.

By the early modern period (seventeenth to nineteenth centuries), etoki further developed as a form of entertainment, even developing in some parts as a street performance art. Toward the latter part of the period peepshows, where viewers see a sequence of pictures through a lens or hole set into a box, and magic-lantern performances (storytelling with pictures projected on glass) made an appearance. Furthermore, the nature of the tradition also made it a natural form for silent movies and picture-story shows with audiences listening to the narratives while viewing the stories on screen.

Etoki’s long history started to fade away from the late modern period onward. While extinct as a form of entertainment, etoki barely remains viable in a few Buddhist temples by a few monks and some volunteers. In terms of traditional etoki and sekkyou stories, only few remain, such as Shoutoku Taishi E-den (Pictorial Biography of Prince Shoutoku) as told in Zuisen-ji Temple of Inami-cho, Toyama Prefecture, and Karukayadoushin Ishidoumaru Oyako E-Den (Pictorial Biography of Karukayadoushin Ishidoumaru Parent and Child) as told in Saikouji Temple and Oujou-ji Temple of Nagano City, Nagano Prefecture. However, the true status of etoki and its situation, such as location of practice and the number of traditional elements being kept, remain largely unknown.
Patachitra is a story-telling tradition of the Medinipore region of West Bengal in Eastern India. In this unique art form, oral tradition meets the visual structures of a narrative. The bard presents the story with pictures and simultaneously narrates a song called “Pater Gaan”. The word pata is derived from the Sanskrit and Pali word patta, which means “cloth.” Chitra means “picture.” Patachitra means “picture painted on cloth.” The painter community is called Patua. All of them bear the last name Chitrakar, meaning painter. Patuas use colors extracted from various trees, leaves, fruits, flowers, seeds, and clay. Traditionally, the paintings were on mythological stories. Nowadays, Patuas paint scrolls on contemporary social issues ranging from violence against women to climate change. They are deftly capturing the changing times as they paint scrolls on tsunamis, 9/11, and other current events.

Patachitra is appreciated by art lovers for its effortless style of drawings and colors. The style of painting bears a strong linkage with paintings of Mohanjo-Daro and Harappa. The illustrious journey of Pata can be traced to the Buddhist period when it was used to spread the Jataka stories among the common people. Earlier the Patua communities were found in most of the districts of south Bengal. Pockets of Patua communities can be still found in districts like Bardhaman, Bankura, East and West Medinipore, and Purulia in south Bengal. A few Patuas in Bankura and West Medinipore still wander from one village to another showing scrolls and collecting alms. Kolkata, too, has its inimitable style of Kalighat Pata, which sublimely captures the lifestyle of the city in the eighteenth century.

Patachitra was originally an art form of the Santhal community. The influence of Buddhism is very much pronounced in their Patas. Santhal Pata is primarily of three types: Patas depicting various miraculous activities of the Santhal deities, ritualistic pats (Paroloukik Pata) depicting life after death, and lastly, the enquiry pat (Mara Haza Pata), which is painted to look for a person gone missing while hunting or otherwise. Chakhkhudan Pat is a custom still practiced during bereavement. When a person dies, the Patua visits the house of the deceased with a painting of the deceased, without depicting the eyes. Later the eyes are painted with charcoal and turmeric with the belief that it will free that person from all malicious deeds. Then this painting is immersed in water along with the ashes of the deceased.

Naya village of Pingla block in the West Medinipore district has kept the tradition of Patachitra alive. The village is home to around sixty Patua families. There are living heritages like Dukhushyam and Rani Chitrakar, national award winners like Gurupada Chitrakar who pursued their art form when it was a dying tradition. Today art lovers travel to the village to see and buy the paintings. Visitors stay at the resource centre or with the Patua families. Every November, there is a three-day festival Pot Maya is thronged by hundreds of visitors.

Women of Naya, such as Swarna, Monimala, or Jaba, are inspiring younger women to pursue the tradition. Today, the Patuas are travelling across the world showcasing their art form. Safeguarding Patachitra has contributed to socio-economic empowerment of the community. The art form has witnessed a revolution of color and ideas.

1. The Indus Valley Civilization is one of the earliest civilizations. Harappa and Mahenjo-Daro are two settlements of this civilization.
2. Santhals are one of largest indigenous communities of India.
3. Pot Maya in 2015 is scheduled for 13 to 15 November.
Of all the things that represent Palauan culture, the Chief’s or Community Meeting Hall, known as the bai, is the most iconic symbol. The bai is covered inside and out with many symbols, motifs, and stories, called deliaches, which are pictures and carved patterns that either tell a story or represent Palauan-ness. For hundreds of years, these deliaches have served didactic purposes to teach and maintain traditional values. People seated in the bai need to know all this symbolism by heart.

Most often, deliaches appear as painted decorations in which elements are etched into wood with chisels. Generally, the most significant motifs on the bai are found on the mad el bai, the east-facing front, and this article explains these motifs starting from the top of the facade.

The cable end of mad el bai is generally divided into six equal horizontal spaces, with the following symbols painted or depicted on them, normally in the following order.

Chelebesoi is one of the most beautifully colored fish in the ocean and is depicted on the bai to symbolize beauty, good taste, and good life. It represents the idea that everything good must come from the bai and be extended to the community.

Bechei is a worm-shaped figure with a human head, human hands, and a straight body with its internal organs visible and showing all symbols of Palauan money. Bechei symbolizes prosperity and frugality and the wealth that is collected for the community. There is only one body, one head, and two hands; so all the wealth needs to be distributed equally.

Dilukai is a female figure, seated with legs extended and open to display the genital area. There are many legends about Dilukai. Some say that Bechei was the brother of Dilukai, but she has come to represent fertility, continuity, growth, birth, sustenance, and life.

The display of the female genitals represents the customary death settlement of chelechduch, the money that is paid to the male members of the wife’s side of the family, whether she is deceased or a widow. This payment, called techel otungel, is owed by the husband’s relatives as compensation for the conjugal services performed during marriage.

Mesekuuk (surgeon fish) is a reef fish that, in the face of danger, congregates under a leader to form the shape of one big fish that cannot be eaten, chasing predators away. Mesekuuk symbolizes doing things in unison, to have one voice, to support decisions made, and to get along.

Terroi el Beluu is a circular figurine with two human heads, two legs and two arms. One figure is encircled by belsebasech, a continuous triangular pattern. This symbolizes continuity, each triangle representing a different season, for planting, harvesting etc., showing how community members cooperate and work together.

Chedeng, the shark is next. Bai sharks are normally depicted facing each other with mouths open and body curved, ready to strike. In the Palauan community, these sharks symbolize the will to get along and work together, but like sharks are ready at all times to attack if necessary.

Along the bottom are two storyboards. One depicts a cleansing ceremony to drive out evil spirits from a newly built house, and the other is a precautionary tale teaching about patience and obedience.

Inside and out, the bai is full of many symbols, but these on the front façade represent most of the important Palauan values and have kept ancient traditions and beliefs alive through many generations.
Two powerful earthquakes (7.8 magnitude on 25 April and 6.8 on 12 May) hit twenty to twenty-five districts of Nepal, bringing heavy losses and damaging 800 cultural heritage structures and collapsing 190. The devastation also directly affected intangible cultural heritage since many elements are associated directly with the damaged heritage sites. With many temples and monasteries damaged, the deities were shifted to temporary places for daily offering rituals and homage. Among seven monument zone World Heritage Sites, Hanumandhoka, Swayambhu, and Boudhanath Stupa were partially damaged, obstructing devotees’ daily rituals. Many problems have arisen due to the damage of cultural heritage structures in and outside Kathmandu Valley. Two case studies of Kathmandu Valley are presented here.

The Chariot Procession
A myth of Kathmandu Valley recounts events of getting rain upon the arrival of the Machchhindranath deity, after a twelve-year drought. Now, locals celebrate their adoration for Machchhindranath with a chariot procession, which starts from Pulchowk, where the chariot is constructed, and travels along historically defined routes for one month before ending at Jawalakhel where the precious waistcoat (presented in the name of god by their ancient king) is shown to the general people. The devotees in traditional and cultural attire dance to the beat of traditional musical instruments during the procession. One very interesting part of this procession is that only women pull the chariot between localities of Iti to Thati.

Every twelve years, the procession starts from the seventeenth-century Karunamaya Temple (also known as Machchhindranath Temple) at Bungmati. The festival, one of the longest in the country, now remains within the Newar community, but is observed by diverse ethnic, religious, and social groups, including visitors.

However, Karunamaya Temple and the surrounding architecture and cultural sites were completely damaged by the 25 April earthquake. And the festival procession, which started in Bungmati just three days before the earthquake, was immobilized. The public have social, cultural, and religious aspiration to continue with the chariot procession, but the chariot has been held up about one kilometer from Karunamaya Temple for repairs. In the meantime, the communities are offering their daily rituals at a small shade where the deity has been shifted temporarily for public homage.
According to traditional beliefs, if an earthquake occurs, the chariot is to be pulled after four days and after performing a peace worship. However, because of ongoing tremors, the process has been facing difficulties. According to Mr. Madan Shakya, the treasurer of Battis Paneju Sangh, the valuable artifacts and decorative parts of Karunamaya Temple have been salvaged and securely stored at guthi houses, local trust houses for the management and continuation of rituals. The rescue operation was completed through cooperation with local and central authorities and the local Paneju Sangh itself. The community expects assistance from the central government while there is also a bilateral support being considered to rebuild the temple structure.

In the wake of the disaster comes a difficult question of how the local people can keep their ICH alive in temporary makeshift shelters. The communities perform the minimum required rituals to continue pulling the chariot as well as do their utmost to return to the usual way of life, and this could be a powerful key to restore the social dynamic in places affected by the earthquake.

Indra Jatra
Another important festival of the Kathmandu Valley is the Indra Jatra, which is scheduled to start on 27 September on the lunar calendar and last for eight days. According to myth, Indra, the god of rain and the ruler of humans, once came to earth (the Kathmandu Valley) to pick up flowers for his mother. The people of the valley caught him stealing flowers from their field, and by the time his mother came, they identified him as a god and left him. Feeling shame, the people started Indra Jatra to make the god happy.

The festival starts with erecting a wooden pole in between Kageshwari and Kalbhairav temples in Hanumandhoka Durbar Square, one of the seven monument zones of the Kathmandu Valley World Heritage Site. During the festival, chariots for the three living deities—Ganesh, Bhairav, and Kumari—are pulled in sequence around Kathmandu at different specified locations. Wherever the chariots are pulled, the people from the respective localities celebrate by inviting relatives to have food and take part in merrymaking. One attraction of the festival is that liquor is placed in a big pot and drips from White Bhairav’s mouth through a pipe for all devotees to drink. Samayabaji, an auspicious variety of Newari food items, including beaten rice, soyabean, ginger, burned buff, eggs, fish etc., is also served to devotees as god’s gift.

In course of pulling chariots, people in traditional attires play music and perform a variety of traditional dances for the deities. One interesting part of chariot pulling is that only the women pull the chariots between the Durbar Square and Nardevi Asan Chowk. In front of Kumari house at Hanumandhoka Durbar Square, atop plinth of the Trailokya Mohan Temple, Das Abatar Dance (a dance related to ten incarnations of the deities according to Hindu mythology) is shown during the festive evening.

Unfortunately, among the thousands of heritage structures damaged by the earthquake, the temple is among those that have been destroyed, leaving the deity uncovered. Also the dabali, the stage from where the head of state graces Ganesh, Bhairav, and Kumari during the Indra Jatra Festival, has been completely damaged. The procession routes have been lost or obstructed due to the shoring of vulnerable houses and most of the ornaments and costumes of different characters have been destroyed. Now there is a big challenge to continue the traditional rituals as recovering both tangible and intangible losses will take time. The community has voiced its desire continue the festival, even if they have to carry the deities in cots in place of the chariots, lest another misfortune occur. We don’t have to see the challenges as problems but as good opportunities to work for safeguarding ICH.

The government completed a Post Disaster Need-based Assessment to reconstruct the damaged cultural heritage. The guthi houses have the main responsibility of restoring ICH that they are collecting, and they are analyzing the data. The Ministry of Culture is also compiling data of community and national ICH to continue and normalize different festivals and rituals. The local communities are helping the government and guthi houses revive the ICH in their concerned areas.
With the accelerated urbanization and the rise of modern popular culture in China in the 1990s, and against the macro-environment of technical rationality, traditional arts lost their holding in many fields. Among these arts, Fujian puppetry, which has an uninterrupted thousand-year history, encountered a difficult situation related to transmission. There was simply not enough interest and the number of practitioners began to wane. To face these difficulties, the representative inheritors of Fujian puppetry—the principals and artists of the Quanzhou Puppetry Troupe, Jinjiang Hand Puppetry Troupe, and Zhangzhou Puppetry Troupe—have been searching for support from all possible channels and calling for attention to and promotion of puppetry. Among these proponents is the director of Quanzhou Puppetry Troupe, Mr. Wang Jingxian, who started to popularize puppetry while in his early twenties and continues to do so today as he approaches sixty. The success of their efforts to reignite interest in Fujian puppetry can be measured by the increase value that local governments and communities have been placing on puppetry and can also be reflected in the Quanzhou Puppetry Troupe relocating to a new venue and expanding the exhibition and performing venues to accommodate its needs.

The core of protecting and transmitting intangible cultural heritage is the practitioner communities. Therefore, the target strategy for training coming generations of Fujian puppetry practitioners involves educating practitioners, potential practitioners, and appreciators.

The incoming generations of practitioners are mainly educated through apprenticeship under the supervision of senior practitioners. Among these proponents is the director of Quanzhou Puppetry Troupe, Mr. Wang Jingxian, who started to popularize puppetry while in his early twenties and continues to do so today as he approaches sixty. The success of their efforts to reignite interest in Fujian puppetry can be measured by the increase value that local governments and communities have been placing on puppetry and can also be reflected in the Quanzhou Puppetry Troupe relocating to a new venue and expanding the exhibition and performing venues to accommodate its needs.

The core of protecting and transmitting intangible cultural heritage is the practitioner communities. Therefore, the target strategy for training coming generations of Fujian puppetry practitioners involves educating practitioners, potential practitioners, and appreciators.

The incoming generations of practitioners are mainly educated through apprenticeship under the supervision of senior practitioners. There are only fewer than two hundred apprentices receiving elite education. Governments and communities have granted capital and venue support in this regard. For example, the Chinese government grants ten thousand yuan each year as an inheritors’ allowance to registered senior practitioners who are providing apprenticeships, and the Fujian Provincial government grants 3,000 yuan as an inheritors’ allowance to stimulate the senior practitioners’ enthusiasm to pass on the skills and techniques of puppetry. Up to now, Fujian has fifteen national-level inheritors, twenty-five provincial-level inheritors, and eighty-three municipal-level inheritors registered in the list of inheritors.

Potential practitioners are mainly educated through professional education in schools and colleges. The three troupes have set up puppetry performing and production majors at the Shanghai Theatre Academy, Fujian Vocational College of Art Zhangzhou Branch, and Quanzhou Art School, among others, and fostered over one thousand professionals. After graduation, the recent graduates become potential puppetry practitioners, and hundreds of them turn into true practitioners. Moreover, the professionals who chose not to pursue puppetry as a career become the third group we are trying to foster—the appreciators. When it comes to school education, governments have coordinated cooperation between schools and troupes and provided policy support. The schools also invite senior practitioners of the troupes to teach and...
set up student organizations like puppetry societies as a way of providing opportunities for more students to understand and experience puppetry.

Appreciators of puppetry can be formed in various ways, and they are also the foundation on which puppetry can be inherited and promoted. We have been promoting puppetry as a performing art by holding puppet shows in schools and theatres. In doing so, it becomes possible for more people to see and understand the sophisticated skills and rich cultural connotations of puppetry. We promote the Fujian puppetry in schools and classes by encouraging the puppetry troupes to create puppetry hobby groups in colleges and middle and primary schools, which provide an opportunity for students to write and perform glove puppet shows during extracurricular time. We have also set up the Training Program for Teachers in Middle and Primary Schools and Kindergartens to popularize puppetry on the campuses and initiated the One Hundred Puppet Shows in One Hundred Schools campaign to disseminate and popularize puppet performances and, at the same time, foster new audiences and new generations of inheritors. For example, the Zhangzhou Puppetry Troupe has set up puppetry societies in universities; the Red Scarf Puppetry Troupe of Xiangkou Primary School in Xiangcheng Town, Zhangzhou, has written, directed, and performed over seventy children’s plays under the guidance of both new and senior artists of the Zhangzhou Puppetry Troupe; the Jinjiang Hand Puppetry Troupe conducted the One Hundred Puppet Shows in One Hundred Schools campaign; and the Quanzhou Puppetry Troupe often performs puppetry at home and abroad, and even perform at the United Nations’ Headquarters. And the fact that some puppetry practitioners have travelled to over sixty countries denotes a high frequency of cultural communications of the troupe with foreign countries.

To help puppetry settle down and flourish, with the joint participation and efforts of the inheritors, the governments, and the communities to which they belong, Fujian Province set up the String-Pulled Puppetry Protection and Demonstration Base (Quanzhou Puppetry Troupe) and Jinjiang Glove Puppetry Protection and Demonstration Base (Jinjiang Hand Puppetry Troupe) in November 2011, and Glove Puppetry Protection and Demonstration Base (Zhangzhou Puppetry Troupe) in June 2010 and renovated and built a series of venues for performances, training, and exhibitions.

We believe that with the attention of the UNESCO experts of intangible cultural heritage, under the coordination and management of cultural administrative authorities at various levels of the Chinese government, and with the joint efforts of the heritage bearers and the communities to which the puppetry troupes belong, the strategy for training coming generations of Fujian puppetry practitioners will lead to a brighter tomorrow.
As Bhutan enters into the development mainstream, change is inevitable in the face of globalization and urbanization. The space formerly occupied by ICH is undergoing dramatic change. As modern education shapes the younger generation, festivals, folklore, and oral traditions are losing their historical importance, disrupting the chain of transmission and thus threatening to undermine the essence of practices.

The Royal Government of Bhutan has policies in place that seek to protect and promote our age-old culture and traditions. But however sound and healthy the government’s policies are, it is difficult to maintain successful promotion and preservation of culture in the face of the growing influence of globalization with its trend of assimilating other cultures and traditions.

As part of the efforts to safeguard ICH in Bhutan and to create awareness among the younger generations about the importance of studying, preserving, and promoting/transmitting Bhutan’s ICH, the Department of Culture proposed, in association with ICHCAP, a project for the development of a national information system of ICH in Bhutan. The project was formally launched in November 2011 with a symposium presided over by Dr. Seong-Yong Park, then acting Director General of ICHCAP, and Mr. Dorjee Tshering, then Director General of Bhutan Department of Culture.

The main research team for this ICH project was composed of seven members—Gengop Karchung, Galey Wangchuk, Jigme Choden, Tshering Choki, Sonam Yudon, Sonam Yangdon, and Yeshe Lhundrub. Within the time limit imposed by many other commitments, they patiently journeyed to remote villages of almost all districts, enduring many hardships along the way. The field trips were undertaken by car as far as possible, but most travel was made on foot as the communities and villages to be surveyed were in far-flung areas. They met with community members of various ages though in general only the most experienced and knowledgeable village men and women were invited to contribute data. This was done through various informal talks but mainly through directed interviews with individuals who had practical experience of ICH matters in their own area. The team gathered up information both on ICH activities still practiced today and on those now forgotten except in the memories of village elders.

The data collected from primary sources through interactions, interviews, and field observations were noted in standard notebooks. Cameras and audio recording equipment were used to document local social and cultural activities, oral traditions, folklore, and songs. Once back from the field, the researchers consulted and referred to a number of secondary sources, mainly books and documents that deal with the cultural life of Bhutan, to crosscheck and analyze field data. The writing up of the data and compilation of this report remained a work in progress for much longer than we would have wished, principally due to the wide scope of the subject matter and also to the researchers’ other professional commitments in their respective positions.

Although the project was originally scheduled for a duration of two years and four months (Sept 2011–Dec 2013), it was extended further by one year and eight months as the report compilation, writing, translation, and editing were delayed due to technical problems.

The results of four years of research in the modest book, entitled *Intangible Cultural Heritage of Bhutan* was formally launched on 29 July 2015 at Hotel Le Meridian in Thimphu, Bhutan, being graced by His Excellency Lyonpo Damcho Dorji, Minister for Home and Cultural Affairs, Royal Government of Bhutan, and Honorable Director Generals of the Cultural Heritage Administration of the Republic Korea and ICHCAP in the presence of many dignitaries and ICH enthusiasts.

In conclusion, we are very happy to acknowledge that book would not have seen the light of day in its present form without the generous financial support of ICHCAP. The book, we hope, will serve as basis to lay the groundwork for a full national inventory of ICH of Bhutan.
Rapid modernization in the post-war period have caused changes in lifestyle and the decline of traditional cultures that had been inherited as wisdoms of peoples for thousands of years in the Pacific Island nations. In addition, traditional knowledge has been often lost without proper documentation, and accessible information on their cultures and histories by the local people are largely limited. We believe that learning one’s own culture and history generates and enhances respect to one’s origin and identity and further creates the present and future culture based on these traditions.

For the realization of such societies, NGO Pasifika Renaissance was established by former Japan Overseas Cooperation Volunteers (JOCV) members and researchers in Japan in September 2014 (registered as a nonprofit organization) to endeavor to preserve and promote cultural and historical heritage in the Pacific Islands to contribute to Pacific Islanders’ revitalization (“renaissance”) of traditional cultures and empower local communities. Three main fields of our activities are (1) documentation, research, and educational projects regarding traditional cultures, histories, and cultural heritage; (2) technical assistance to relevant agencies and organizations; and (3) promotion of tourism.

Currently our activities have been mainly focused on the Federated States of Micronesia (FSM). First, on the islands of Pohnpei State, where traditional knowledge on their culture and history have been passed down orally through generations, we began to document oral traditions from knowledgeable elders by using a video camera. Those traditions, which include legends, tales, historical accounts, chants, and songs, have faced extinction due to prevalence of modern media (e.g., videos) and young people’s indifference. Our project was welcomed and supported by chiefs, elders, and other community members who share a concern of losing their traditions. Some of our video recordings of elders’ narrations have been uploaded on our NGO’s YouTube page (www.youtube.com/channel/UCnmyAfrAD0u4MjUF9jLgjg) and have gained a lot of access from Micronesia (7 percent of the total views) and United States (73 percent), where one-third of the whole FSM population, most abundantly younger and middle-aged age groups, emigrated, indicating their keen interest in a different cultural environment. We have previously worked on three islands in Pohnpei State and plan to begin documenting the remaining three islands later this year. This method of documenting and publishing by the modern technology and media has been seldom used in the Pacific Islands setting, although it has great potential for future applications due to its easiness and transmitting ability—that is, video’s visuality and social media’s diffusing capacity.

Recording oral traditions from a Pingelapese women © Takuya Nagaoka

Second, we assisted FSM National and Pohnpei State governments in their efforts to inscribe the famous megalithic ruins, Nan Madol, on the UNESCO World Heritage List, in which we participated as a member of an international collaboration team and succeeded to formally submit a nomination dossier to UNESCO World Heritage Centre this January. In addition, we provided the Yap State Historic Preservation Office staff with hands-on training in documenting and inventorying stone money sites in March to support their efforts to develop a trans-boundary nomination for a World Heritage listing with Palau, which was previously deferred in 2012. The documentation included oral traditions on individual sites to meet the recommendation made by the World Heritage Committee.

Third, we use our Facebook page (www.facebook.com/PasifikaRenaissance) to provide Pacific Islanders with cultural and historical information for educational purposes. Our posts intend to introduce old and new research results and archival materials (historical photographs, for example) that are held at foreign institutions and are unfamiliar to most Pacific Islanders. We have gained more than 3,600 fans of our page and have received many encouraging comments on our endeavor from them.

Henceforth, we will strive to make a versatile endeavor such as (1) assisting local education department in producing social studies materials due to lack of such teaching resources in school education; (2) repatriating and sharing various information, materials, and research results stored in overseas institutions with local communities; (3) supporting to preserve tangible and intangible cultural heritage that can become invaluable tourism resources to promote cultural tourism, one of the potential sectors to lead the economies in Pacific Island countries; (4) commercializing traditional crafts to give new life to them; and (5) promoting art-related activities to stimulate islanders’ creativity. We attempt to collaborate with researchers, government agencies, NOGs, and communities, which share mutual missions, to attain large objectives.

Training program at a stone money site on Yap Island © Takuya Nagaoka
Between 2009 and 2014, twelve safeguarding practices were listed on the Register of Best Safeguarding Practices, and eleven practices were placed on a pending list (one is pending for 2016 and is not included in the data below); these files have been submitted but have not yet been reviewed due to the limited capacity of the committee, its bodies, and secretariat. Placing files on the pending list is based on the committee’s decisions and the submitting states’ priorities.

Six of the best practices are registered under all five domains.
One of the best practices is registered under one domain.
Two of the best practices are registered under three domains.
Three of the best practices are registered under two domains.

The cross-domain prevalence of the practices on the register seems to indicate that states have a greater tendency to nominate practices that are more diversely manifested.

The Register of Best Practices promotes programs and activities that best reflect the principles and objectives of the 2003 Convention so that these programs and activities can be more widely implemented or can serve as models for others to adapt when developing their own safeguarding measures. The visualizations included here compile information about the register.

It may be a bit early to tell since there are so few best practices registered, but so far, unlike the other listing mechanisms of the Convention, the Register of Best Safeguarding Practices doesn’t appear to be heavily imbalanced toward any one region. However, it is noteworthy that there are no registered or pending practices for the African region and that, on the state level, the top three states with registered best practices make up more than half of the registered best practices.

Three states represent half of the registered best practices:
- Spain (3)
- Belgium (2)
- Brazil (2)

All others (5)

**REFERENCES**


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The Philippines' first international festival on folklore was held from 11 to 18 August 2015. The city government coordinated with the Paris-based Council of International Organization of Folkloric Festival, which is a UNESCO-accredited NGO and official partner of UNESCO.

The first day opened with a parade of over four hundred cultural performers from nine countries—Chinese Taipei, Indonesia, Japan, Mexico, Poland, Russia, Slovenia, Sri Lanka, and Turkey. And the subsequent events until 18 August included daily performances in various parts of the city. All events and performances were open to the public as a way to promote the heritage elements on display.

Mayor Miguel of Korondal, proud to see his city hosting such a historic event, expressed his appreciation for all the work that went into organizing the festival. Chairman Francis Tolentino of the Metropolitan Manila development Authority gave a keynote speech in which he expressed his gratitude for the creativity and “inner resources” that went into putting the festival together.

In collaboration with the Vietnamese Institute for Musicology (VIM), ICHCAP organized the 2015 Sub-regional Meeting for Intangible Cultural Heritage Safeguarding in Southeast Asia to identify the current status of ICH stakeholders and their networks in the region and to discuss a collaborative project on ICH stakeholder mapping in Southeast Asia.

The meeting took place in Hanoi, Vietnam, from 6 to 8 October 2015 and served as a follow-up to the first sub-regional meeting that was held in 2012 in Jakarta, Indonesia.

The main objectives of this year's meeting were to identify the current situation for ICH stakeholder information and their networks in the region and explore the possibility of developing the collaborative project on ICH stakeholder mapping in Southeast Asia.

The festival will also include visual arts exhibitions and installations and stage performances for various arts. Additional events include a lecture series called as Savant Class given by international film exerts to provide attendees an opportunity to gain a greater understanding of different theatrical themes and ideas.

In 2015, the IIFF will take place from 22 to 25 October at the National Intangible Heritage Center in Jeonju.

In 2009, Hong Kong underwent a four-year study to survey local cultural traditions. As a result, an official inventory of 480 elements was published last year. At the same time, however, the government has been accused of not designating enough resources for intangible cultural assets, and its initiatives have been called haphazard. And this festival was developed with the intention of reigniting interest in intangible cultural heritage on the personal level of communities and at the governmental level.

The international festival, Atlas Bayrami (Celebrating Atlas), was held by the Margilan Development Crafts Centre in cooperation with the UNESCO Office in Tashkent, National Commission of Uzbekistan for UNESCO, and the Margilan branch of the Khunarmand Republican

To celebrate the people’s cultural legacy and promote cultural heritage, Hong Kong hosted the Hong Kong Culture Festival from 25 September to 18 October. The organizers, Earthpulse and the International Guoshu Association, say that they hope the festival, which includes traditions such as unicorn and dragon dances, ink arts, and Taoist music, will attract young people to take part in their cultural heritage.

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Crafts Association from 9 to 12 September in Margilan, Uzbekistan.

The main purposes of the festival were to promote the cultural heritage of Uzbekistan, support traditional crafts development, improve the quality and design of the crafts, and attract tourists. Capacity-building workshops aimed to help youth and women acquire new skills and knowledge in traditional crafts as a way of creating economic opportunities.

The Training Workshop on Reviving Traditional Technologies for Natural Dyeing: Textile and Yarns was held on 9 and 10 September 2015 within the framework of the festival and provided participants an opportunity to improve their skills. The workshop was also part of the 2014 KNCU Bridge Programme: Crafts Design for Sustainable Development Project that was launched in 2014 by the Korean National Commission for UNESCO in partnership with National Commission of Uzbekistan for UNESCO.

On 11 September 2015, the Safeguarding and Development of Traditional Textile in Uzbekistan conference was held so participants could discuss safeguarding and developing textile art traditions.

Twenty to thirty young craftspeople had an opportunity to work with artisan masters in capacity-building activities on traditional embroidery, block printing, and natural dyeing.

**[ICHCAP] Launching Ceremony in Papua New Guinea for the Pacific Traditional Knowledge Publication**

The Papua New Guinea National Cultural Commission organized a launching ceremony for *Traditional Knowledge and Wisdom: Themes from the Pacific Islands* in collaboration with ICHCAP. The event was hosted in Port Moresby, Papua New Guinea, on 10 September 2015.

To commemorate last year’s landmark publication, experts from throughout Papua New Guinea and the Pacific joined the event. Dr. Jacob Simet, Executive Director of National Cultural Commission, welcomed all the distinguished guests. Dr. Don Niles provided a general background concerning the conceptualization and delivery of the publication. Dr. Seong-Yong Park, Assistant Director-General of ICHCAP, delivered a congratulatory message on behalf of ICHCAP. Dr. Takahashi Akatsuki, Programme Specialist for Culture of UNESCO Office for the Pacific States; Prof. Steven Winduo, University of PNG; Dame Carol Kidu, former Minister of Department of Community Development; and Charles Abel, Acting Minister for Office of Culture & Tourism, offered kind words of encouragement and congratulations for the successful joint publication on traditional knowledge.

The ceremony was carefully timed to take place on the heels of the forty-sixth Pacific Islands Forum, which was held in Papua New Guinea from 7 to 9 September. The launching ceremony is expected to enhance awareness of intangible cultural heritage in the Pacific region.

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**Inviting ICH Correspondents**

*Over the next few months, ICHCAP will be implementing a new project to better help communities share news and information about their local ICH.*

Starting in early 2015, ICHCAP will be sending out a monthly e-newsletter to share local ICH news internationally. To make this project work, we need people like you who are willing to submit their stories. For more information on the project and applying, please contact us at ichnews@ichcap.org.

**Benefits of Participating**

Aside from the benefit of promoting local ICH news and events, correspondents will receive:

- a certificate of appointment
- international exposure as a specialist in the field
- a modest honorarium for published contributions
- first consideration for internships at ICHCAP and participation in conferences and other meetings

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<tr>
<th>Who should apply</th>
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<th>What are the responsibilities</th>
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**ADDRESS**
95 Seohak-ro, Wansan-gu, Jeonju 55101
Republic of Korea

**TEL** +82 63 230 9733
**FAX** +82 63 230 9700
**EMAIL** info@ichcap.org
**WEBSITE** www.ichcap.org

**EXECUTIVE PUBLISHER** Kwon Huh
**EDITOR-IN-CHIEF** Seong-Yong Park

**EDITORIAL STAFF**
Weeonmo Park, Milee Choi, Hajin Ryu, Michael Peterson, Hyunseo Kim

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